



PEN Trio
Nora Lewis, oboe
Phillip O. Paglialonga, clarinet
Eric Van der Veer Varner, bassoon

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Thursday, November 10 – 7:30 p.m.
Count and Countess de Hoernle International Center
Amarnick-Goldstein Concert Hall

Program

Suite pour Trio d'Anches (1949)

Alexandre Tansman
(1897-1986)

- I. *Dialogue*
- II. *Scherzino*
- III. *Aria*
- IV. *Finale*

Security Lapses (2016) *

Jon Jeffrey Grier
(b. 1953)

- I. *Leaks*
- II. *Hacks*
- III. *Bugs*
- IV. *Moles*

Intermission

Blue Fountains, Red Flames (2016) ** Wendy Wan-Ki Lee
(b. 1977)

Trio (1945) Witold Lutoslawski
(1913-1994)
I. Allegro Moderato
II. Poco Adagio
III. Allgero Giocoso

*The PEN Trio premiered this work on November 4, 2016 at the 56th Annual Conference of the South Carolina Music Teachers Association.

**The PEN Trio premiered this work on April 4, 2016 in Appleton, Wisconsin at the Lawrence Conservatory of Music.

PROGRAM NOTES

Suite pour Trio d'Anches- Alexandre Tansman Program Notes by Nora Lewis

With four movements arranged in a slow-fast-slow-fast sequence, Alexandre Tansman's *Suite pour Trio D'Anche* (1954) recalls Baroque conventions and features expansive contrapuntal lines underpinned by unconventional harmonies. This piece shares similar neo-Baroque elements with his *Suite Baroque* (1958), dedicated to Queen Elizabeth, with whom Tansman had played duets decades earlier.

The light and quirky character of the Twentieth-Century French style is prominent in Tansman's compositions, yet his works reveal a distinctly Polish quality. In many of his works Tansman draws on Polish folk melodies, Mazurka rhythms, and genres such as Polonaise and Nocturne. Scholars also cite the influence of the Polish scale, with pervasive emphasis on the fourth scale degree in melodic and particularly harmonic contexts. In an interview Tansman once noted, "But Polish character is not solely expressed through folklore. There is something intangible in my music that reveals an aspect of my Polish origin." This intangible quality and unique compositional voice quickly launched Tansman to international renown that soon faded, as world events unfolded and dominated cultural life.

Tansman was born in 1897 in Łódź, a part of Poland that was under Russian control. Tansman's Jewish parents were upper-middle class and part of a highly cultured group who spoke French. As a child, Tansman became fluent in five languages and received the best possible education, which included piano lessons beginning at age 4. In 1914 Tansman moved to Warsaw to study, to develop his formal musical skills, and he received a doctorate in law and philosophy. Interestingly, although Tansman had little exposure to contemporary Western musical trends, he broke traditional conventions and developed a style characterized by polytonal harmony and chromatic innovation. In 1919 Tansman won three first prizes in the first national composition competition held in Poland, entering using his name as well as two pseudonyms. This success provided him with a visa and scholarship to move to Paris, and international success quickly followed. Tansman soon became friends with Ravel and Stravinsky, met important music publishers, was acquainted with many of the best musicians, and became a member of École de Paris, a group of prominent foreign composers. Throughout his life Tansman was highly regarded for the help he gave his colleagues such as Villa-Lobos and Varèse and introduced them to his publisher Max Eschig.

Tansman's life events closely followed world events of the Twentieth Century. In the 1930s Tansman was blacklisted for producing "degenerate art", and his works were programmed with less frequency. In the 1940s Tansman fled to Los Angeles with the direct intervention of Charlie Chaplin, Igor Stravinsky, Serge Koussevitzky, and others. He continued as a prolific composer and contributed to film music in Hollywood as well. Ultimately Tansman returned to Paris after the war, and near the end of his life he developed greater interest in his native Poland, receiving top national honors from France and Poland. Poland organized several festivals to honor his work at the end of lifetime. Tansman was a prolific composer of hundreds of works for orchestra, stage, soloist, chamber ensemble, voice, and piano, and his compositions are extremely well regarded. Tansman also published a significant book about Stravinsky.

Security Lapses

Program Notes by Composer Jon Jeffrey Grier

In each of these short pieces a stable pattern of activity is disrupted by an uninvited intrusion, and disruption ensues.

I. Leaks

A quiet tranquility is occasionally disturbed by the brief escape of individual parts from the whole. Gradually the breach widens until the entire system breaks down and each rebel proclaims a similar story. The system is reformed, only to be stretched and eventually broken again.

II. Hacks

A computer is booted up and its user begins to work; the software's binary code is reflected in the repeated notes and emphasis on the interval of a second. Viruses and trojans emerge and gradually compromise the system, requiring re-boots. Eventually the infection becomes so bad that the user is forced to give up.

III. Moles

An intruder invades the system – perhaps by parachute – and tries to blend in unobtrusively. A brief march tells hints at the nature of the target. The intruder's efforts to remain unnoticed sometimes ring false, and eventually its cover is blown.

IV. Bugs

Hidden microphones listen in, at first detecting only an unrevealing background noise, but occasionally detecting some bold statements full of information. Some of it turns out to be of so little consequence that it's funny.

Blue Fountains, Red Flames

Program Notes by Composer Wendy Wan-Ki Lee

Blue Fountains, Red Flames was written during my sabbatical in fall 2015, when I was a visiting scholar at the University of Missouri-Kansas City. To celebrate the wonderful teamwork and sportsmanship in the recent World Series Championship of the Kansas City Royals (a professional baseball team) at the time, the City of Fountains got festive and decided to put blue dye in six of its fountains. The result is quite visually stunning—this contributes much to the heightened spirits of the entire Kansas City, and thus it has inspired me to compose this work.

In this trio for oboe, clarinet, and bassoon, the music unfolds in clearly audible phases—these often involve upward melodic surges, arch-shape gestures, cross rhythms and swings, trills, short and repetitive phrases, for example—as if to capture my musical imagination of the movement of water in the various motion cycles of these Kansas City fountains.

This work was premiered by the PEN Trio in Appleton, Wisconsin at the Lawrence Conservatory of Music April 4, 2016.

Trio for oboe, clarinet, and bassoon- Witold Lutosławski

Program Notes by Nora Lewis

Witold Lutosławski (1913-1994), one of the most eminent composers of the 20th Century, developed his distinctive compositional voice through piano study and an intense and methodical working out of contrapuntal techniques in a modern tonal language. Much later, in 1960, he was influenced by John Cage, after hearing a piece on the radio, and he discovered new compositional freedom. Lutosławski noted, “Those few minutes were to change my life decisively. I suddenly realized that I could compose music differently from that of my past. That I could progress toward the whole not from the little detail but the other way around—I could start out from the chaos and create order in it, gradually.” In assessing Lutosławski’s compositional style, composer and Lutosławski scholar Steven Stucky identifies five hallmarks: beauty of sound and mastery of color, renewal of harmony, clarity of form, drama, and eloquent communication.

Lutosławski was born in Poland during a politically turbulent period to a landed gentry family. While the landed gentry had historically enjoyed privileges, these privileges came with significant social responsibilities as well. Lutosławski’s uncle Wincenty, a noted philosopher, wrote, “Noble birth means, first and foremost, having more duties, not only privileges.” Leading

up to World War I, the duty of social leadership and responsibility in Poland became particularly onerous until it became impossible.

Lutosławski's father Józef and uncle Marian became increasingly involved with the National Democrats. In 1915, Józef moved his family to Russia to escape the German troops and to try to strengthen political ties with tsarist Russia. It is noted in *Lutosławski: A Bio-Bibliography* that, "In April 1918 they (Józef and Marian) were arrested in Murmansk by the Bolsheviks, taken to Moscow and there charged with counter-revolutionary activities and the alleged forgery of secret diplomatic documents. On 5 September of the same year, without a trial, the brothers were killed in a mass execution in Vshekh-Shvyatskoye, a village outside Moscow. Five-year-old Witold visited his father in the Butyrki Prison just before the execution." In a conversation with Irina Nikolska, Lutosławski remarked, "I didn't realize then what tragedy I was experiencing, what tragedy my family was experiencing. That came later."

Witold was sent back to Poland to live with his cousin, before his mother returned. He began serious piano study, and later learned violin. By the age of nine, Lutosławski wrote his first fully composed piece for piano and had an intense interest in composition. He earned a living by accompanying, writing piano pieces for schools, music for radio and theatre, arranging folk music, and composing popular music. In his biography of Lutosławski, Steven Stucky notes, "Between 1943 and 1944 he wrote a series of thirty contrapuntal pieces—ten canons for two clarinets, ten canons for three clarinets, and ten pieces for oboe and bassoon—in which he strove to master a style of atonal harmony based on a freer use of the twelve chromatic pitches. At the same time these studies served to test ideas for the first Symphony, and some of their materials were in fact to resurface in that work."

August 1, 1945 marked the beginning of the Warsaw Rising, a brutally unsuccessful 63-day attempt by the Polish Home Army to liberate Warsaw from Nazi Germany. More than 200,000 Poles were killed, and by the end, approximately 85-percent of the city was destroyed. During this time, Lutosławski fled Warsaw with his mother to an uncle's house in nearby Komorów. He had already begun work on his first symphony, which he brought with him, but he left all of his other compositions behind. They were destroyed by the war.

Confined to an attic in Komorów, Lutosławski kept working to develop his musical language and continued to develop the highly disciplined logic of the contrapuntal wind studies, and composed a three-movement Trio for oboe, clarinet, and bassoon. In a conversation with Stucky, Lutosławski remarked that, "I . . . was trying to find my bearings in the world of free tonality. I chose wind instruments because my research into pitch, rhythm, and the

organization of sound could be carried out in the simplest way with their help.” While the Trio for oboe, clarinet, and bassoon is one of his earliest surviving works, all the stylistic hallmarks identified by Stucky are poignantly present.

Throughout his life, Lutosławski was a profoundly private and reserved person, never mentioning the details of his life experiences, “I have a strong desire to communicate something to people, through my music. I am not working to win myself many ‘fans’; I do not want to convince, I want to find. I would like to find people who in the depths of their souls feel the same way as I do. They are the people who are closest to me, even if I do not know them personally. I regard creative activity as a kind of soul-fishing, and the ‘catch’ is the best medicine for loneliness, that most human of sufferings.”

ARTIST BIOGRAPHIES



The **PEN Trio** bridges performance and scholarship to explore and expand the repertoire for the traditional *trio d'anches*. The ensemble regularly tours throughout North America and abroad and has become known for the quality and energy of their performances. The **PEN Trio** has visited dozens of universities and has performed at numerous academic conferences, chamber music series, and private functions. Recent highlights include performances in China, Hong Kong, Panama, and Trinidad, as well as appearances at the annual conferences of the International Double Reed Society, ClarinetFest, College Music Society, with flutist Francesca Arnone at the 44th Annual National Flute Association Convention, and

National Association of College Wind and Percussion Instructors, as well as performances on Michigan and Alabama Public Radio.

Their upcoming season includes concerts in Utah, Idaho, Florida, Guatemala, West Virginia, Virginia, Cuba and Puerto Rico. This season the trio will premiere a new work by South Carolina Music Teachers Association composer of the year Jon Grier as well as two electro-acoustic works, one by composer Charles Nichols and another by Daniel Eichenbaum. The **PEN Trio** recently recorded their debut album, "Found Objects" in New York City with Boston-based Soundmirror. The album will include new works, written expressly for the ensemble, by William Bradbury, Jenni Brandon, M. Shawn Hundley and Aleks Sternfeld-Dunn with an anticipated commercial release in 2017.

The members of the **PEN Trio** are passionate about performance, education and scholarship, and the group is dedicated to expanding the scope of the traditional *trio d'anches* as well as to bring the intimate yet

intense sound of this unique instrumentation to a wider audience. The term *trio d'anches* was coined by bassoonist Fernand Oubradous in 1927 to describe the now legendary Trio d'Anches de Paris. This celebrated group featured the three reed instruments commonly found in the orchestra: oboe, clarinet and bassoon. Popular mythology asserts that the group came together to explore a more perfect blend of timbres known as "une parfaite homogénéité," that is not available to the standard woodwind quintet instrumentation, which includes the distinct and varied timbres of flute and horn.

Louise Dyer-Hanson, founder of the publishing company Éditions de l'Oiseau-Lyre, heard the group in its early days and quickly became enamored with the sound of the ensemble. Consequently, she helped the group commission several new works from leading composers that were eventually published by Éditions de l'Oiseau-Lyre. Ultimately, this group of pieces was published together as a collection that remained in print for over fifty years. The Trio d'Anches de Paris had nearly a dozen works written for and dedicated to the ensemble, including compositions by Bozza, Franck, Ibert, Milhaud, and Tomasi, which now forms the core of the standard repertoire.

The **PEN Trio** was formed, in many ways, to continue the work that the Trio d'Anches de Paris began nearly one hundred years ago. Since 2010 the **PEN Trio** has premiered works by William Bradbury, Jenni Brandon, Allen Cohen, Jon Grier, M. Shawn Hundley, Peter James Learn, Wendy Wan-Ki Lee, and Aleks Sternfeld-Dunn, and has promoted these works in concert around the world. In 2013, the **PEN Trio** partnered with Trevor Cramer and TrevCo-Publishing to create the **PEN Trio Collection**. This collection includes new works as well as new editions of existing works to make the *trio d'anches* more accessible to musicians around the globe.



Nora Lewis is Associate Professor of Music at Western Michigan University, where she teaches undergraduate and graduate oboe students, coaches woodwind chamber music, teaches courses in music theory, performs with the Western Wind Quintet and Western Winds, and coordinates the Bullock Performance Institute. Lewis previously served on the faculty of Kansas State University for eight years, where she served as Assistant/Associate Professor of Oboe & Music History, Associate Director of the School of Music, Theatre, and Dance, and performed with the Konza Winds faculty quintet. Lewis has performed with the Chicago Symphony Orchestra, Boston Lyric Opera, Boston Classical Orchestra,

Wichita Symphony Orchestra, New Hampshire Symphony, Camerata Chicago, and International Contemporary Ensemble (ICE). She was a founding member of Chicago-based Ensemble Dal Niente and held orchestral positions with the Elmhurst Symphony Orchestra and the Plymouth Philharmonic. She has performed in recital at St. Paul's Church in Covent Garden, London, on the Cranbrook Music Guild artist series, Hale Library concert series, and in live recital broadcasts on Blue Lake Public Radio, WMUK Kalamazoo's "In Concert," and "Live from Studio B" at WFMT in Chicago.

Lewis has presented clinics, performances, and papers at national and international conferences including the Midwest Clinic, International Double Reed Society, College Music Society, CBDNA (southwest region), ClarinetFest, National Flute Association, in locations such as the United Kingdom, Japan, South Korea, Sweden, Finland, and throughout the United States. Honors include a Big-12 Faculty Fellowship, honorary membership in Sigma Alpha Iota as a National Arts Associate, and a Yale Alumni Ventures Grant to support her work with music programs in Haiti.

For ten summers Lewis taught at Blue Lake Fine Arts Camp in Michigan. She has served on the CMS National Advisory Board for performance, editor for the Midwest Double Reed Society, and is consulting editor for The Instrumentalist magazine. She received a doctor of music degree from Northwestern University's Bienen School of Music, a master of music degree from Yale University, and a bachelor of music degree in performance and a bachelor of arts degree in philosophy from Lawrence University. Her principal oboe teachers include Michael Hensch, Richard Killmer, Ronald Roseman, Howard Niblock, and Grover Schiltz (English horn).

Clarinetist **Phillip O. Paglialonga** has quickly emerged as one of the leading performers and pedagogues of his generation. His new book, *Squeak Big: Practical Fundamentals for the Successful Clarinetist* was released in August 2015 by Imagine Music Publishing and has garnered significant praise from leading clarinetists including prominent members of the orchestras in Chicago, Cleveland, Detroit, Philadelphia and San Francisco, as well as stellar reviews in several major publications.

As a performer he has appeared on four continents and regularly appears throughout North America and abroad. His performances have been heard on National Public Radio, the CBC in Canada, as well as several other regional radio and television stations.

He has visited dozens of universities to present recitals and classes, and is regularly invited to perform at venues around the world. Recent highlights include performances at Bellas Artes Guatapé, ClarinetFest, Clarimania, College Music Society, ClariBogotá, Cranbrook Concert Series, International Double Reed Society, Society for Electro-Acoustic Music, Tutti New Music Festival as well as concerts in Colombia, Poland, Spain, Thailand, and Trinidad.

As an orchestral musician he has been a member of the Haddonfield Symphony, Sarasota Opera Orchestra and the Walt Disney World Orchestra. He has also appeared with numerous other orchestras including the: Charleston Symphony (SC), Chicago Civic Orchestra, Concertante di Chicago, Florida Orchestra, Fort Wayne Philharmonic, Kalamazoo Symphony, New World Symphony, Orlando Philharmonic, Sarasota Orchestra, and Windsor Symphony (Ontario). He has also participated in numerous summer festivals including the National Repertory Orchestra, the Music Academy of the West in Santa Barbara, and Lake George Opera in Saratoga, New York.

Dr. Paglialonga is on the faculty of Virginia Tech in Blacksburg, Virginia. He is a Gonzalez artist and performs exclusively on Gonzalez GD reeds.





Bassoonist **Eric Van der Veer Varner** has enjoyed a particularly rich and varied musical career. He was the principal bassoonist with the Windsor Symphony Orchestra from 2004 through 2015. He appeared as a soloist with the orchestra on numerous occasions, where his playing was critically hailed as that “of ineffable liquid beauty”. Previously, he held positions with the Ann Arbor Symphony, Michigan Opera Theater, and Sarasota Opera Orchestra. He performs in numerous summer festivals, including the Bellingham Festival of Music, the Michigan City Chamber Music Festival, and the Glickman-Popkin Bassoon Camp. Currently professor of bassoon and woodwind department chair at the Lynn Conservatory, Dr.

Varner has previously held faculty appointments at Miami University (Ohio), Heidelberg University, and the University of Windsor. He also spent fourteen summers working at the Interlochen Arts Camp, where he was the Assistant Director of the High Schools Boys Division.

Dr. Varner is the owner of TrevCo-Varner Music, “the world’s foremost purveyor of fine sheet music for double reeds”. TrevCo-Varner Music is the largest company in the world dedicated solely to double reed music, with over 12,000 titles in stock from publishers all over the world.

Dr. Varner holds the Doctor of Musical Arts (2004) from the University of Michigan, where he also earned a Master of Music (2002) and a Bachelor of Music (1996) degree. He also holds a degree in Artistic Education (1998) from the Mannheim-Heidelberg Conservatory in Mannheim, Germany. His primary teachers were Richard Beene, Alfred Rinderspacher, Hugh Cooper and Michael Dicker.

Upcoming events

Philharmonia No. 3

Saturday, Nov. 12 – 7:30 p.m.

Sunday, Nov. 13 – 4 p.m.

Guillermo Figueroa, conductor

Location: Keith C. and Elaine Johnson Wold Performing Arts Center]

Featuring the winners of the Annual Concerto Competition

Box

\$50

Orchestra

\$40

Mezzanine

\$35

Master Class with Violinist Renata Arado

Wednesday, Nov. 16 – 7 p.m.

Location: Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall

FREE

A native of Chicago, Renata Arado began violin instruction in the Suzuki method at age two. She continued her violin studies at the University of Michigan and Rice University with Camilla Wicks and at the San Francisco Conservatory. Ms. Arado was principal second violin of Norway's Bergen Philharmonic Orchestra for thirteen years. She has appeared with chamber groups around the globe, collaborating with Isaac Stern, Julia Fischer, Robert Mann, Yefim Bronfman, Joshua Bell, and Gil Shaham, and in 2016 toured Puerto Rico with the International Chamber Orchestra of Puerto Rico. Ms. Arado performs in a duo with her husband, violinist/violist Espen Lilleslåtten. In 2011, they appeared as soloists at Lincoln Center's Alice Tully Hall, debuting the Concerto for Two Violins by Dinos Constantinides.

This master class will feature student chamber groups competing in the Lynn Chamber Music Competition. Ms. Arado will also join the Conservatory faculty on the Mostly Music Mendelssohn concert.

Mostly Music: Mendelssohn

Thursday, Nov. 17 – 7:30 p.m.

Location: Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall

\$20

Felix Mendelssohn (1809-1847) was born just 18 years after Mozart's death, and many regarded him as Mozart's heir. Like Mozart, he too would have a very short life span, but during his brief 38 years, he composed some of our best-loved masterpieces. In addition to his brilliant musical creativity, he was a wonderful correspondent, writing about his visits with such people as Queen Victoria and Goethe.

Special guest artist, violinist Renata Arado joins the Conservatory faculty for the opening of the Mostly Music Season.

Bassoon Master Class with John Miller

Thursday, Dec. 1 – 7 p.m.

Location: Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall

FREE

John Miller assumed his position as Principal Bassoonist of the Minnesota Orchestra in 1971, a position he held until his retirement in 2015. He has also been professor of bassoon at the University of Minnesota since 1971, and has presented master classes and recitals at many of the world's major conservatories. Mr. Miller is regarded as one of the leading American Bassoon Pedagogues.

Violin Master Class with Elmar Oliveira

Friday, Dec. 2 – 7 p.m.

Location: Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall

FREE



Welcome to the 2016-2017 season. The talented students and extraordinary faculty of the Lynn Conservatory of Music take this opportunity to share with you the beautiful world of music. Your ongoing support ensures our place among the premier conservatories of the world and a staple of our community.

- Jon Robertson, dean

There are a number of ways by which you can help us fulfill our mission:

Friends of the Conservatory of Music

Lynn University's Friends of the Conservatory of Music is a volunteer organization that supports high-quality music education through fundraising and community outreach. Raising more than \$2 million since 2003, the Friends support Lynn's effort to provide free tuition scholarships and room and board to all Conservatory of Music students. The group also raises money for the Dean's Discretionary Fund, which supports the immediate needs of the university's music performance students. This is accomplished through annual gifts and special events, such as outreach concerts and the annual Gingerbread Holiday Concert.

To learn more about joining the Friends and its many benefits, such as complimentary concert admission, visit give.lynn.edu/friendsoftheconservatory.

The Leadership Society of Lynn University

The Leadership Society is the premier annual giving society for donors who are committed to ensuring a standard of excellence at Lynn for all students. Leadership Society donors make an annual gift of \$2,500 or more and have the option of directing their gift to support the Conservatory of Music. Leadership Society donors receive invitations to exclusive events throughout the year that offer opportunities to engage with other Leadership Society donors and university administrators.

Gift Planning

Planned gifts provide important support for the future of Lynn University, its colleges and programs. Your legacy lives on at Lynn University in perpetuity - various options include, but are not limited to, bequests by will, charitable gift annuities and life insurance.

Your contribution to the Conservatory is tax-deductible to the extent allowed by law. For additional information, please contact Lisa Miller at 561-237-7745.

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Conservatory of Music

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