



POULENC

SONATES › ÉLÉGIE › BAGATELLE

PASCAL ROGÉ

ET SES AMIS

ELMIRA DARVAROVA › MICHEL MORAGUÈS
PASCAL MORAGUÈS › AMI ROGÉ
HOWARD WALL › LIANG WANG

Arpicht
AUDIOVISUAL

Francis Poulenc (7 January 1899 – 30 January 1963) defies categorization as a composer.

He was a prodigious compositional autodidact who had his earliest successes in the late 1910s with works that reflected his love of the music hall and vaudeville (he was an unapologetic fan of Maurice Chevalier) and the influence of Igor Stravinsky and Erik Satie. For most of his career from the 1920s onward and well after his death, he was most closely identified with "Les Six" – "French" composers (with Louis Durey, Darius Milhaud, Georges Auric, Germaine Tailleferre, and Swiss composer Arthur Honegger) in the same artistic circle as Jean Cocteau and Satie, formed in reaction to the romanticism of post-Wagnerian composers, including Ravel and Debussy. His style remained surprisingly consistent throughout his career, and while he was seen as a conservative holdover by many critics and avant-garde colleagues by the mid-twentieth century, his music remained popular among musicians owing to his his terrific melodic gifts and sense for rhythmic variety and structural daring. Poulenc himself was an accomplished pianist, and his chamber music with piano presents formidable challenges for even the most skilled players.

Composed in Cannes between December 1956 and March 1957, the **Sonata for flute and piano** is dedicated to the memory of Eliz-

abeth Sprague Coolidge, a prominent patron and champion of contemporary music, and was first performed by Jean-Pierre Rampal on 18 June 1957. The opening *Allegro malinconico* contrasts plaintive melody with an assertive rhythmic motif, and is characteristic of Poulenc's output during the 1950s, as well as his penchant to shift, often seamlessly and sometimes to emphatic effect, from major to minor mode and back. The introductory bars of the second movement sound almost as if they could have been written by Bartók – but in fact introduce the richly melodic *Cantilena* in B-flat minor. The *Presto giocoso* finale, technically challenging for both players, is brimming with playful wit.

The **Sonata for oboe and piano**, dating from 1962, is dedicated to the memory of Sergei Prokofiev. The opening *Élégie* is marked "Paisiblement" (peacefully), and further tempo instructions indicate a generally steady tempo as three successive thematic sections are introduced, with the reintroduction of the first acting not as a recapitulation but a coda. The *Scherzo* second movement follows the traditional a-b-a structure, with the outer sections cast in a swift, rhythmically taut 6/8 tempo and a lyrical middle section that gives the pianist much of the musical lead; the reprise ends with a puckishly terse musical gesture. The third movement *Déploration* (Lamentation) is remarkable in Poulenc's later out-

put, its funereal and even anguished phrases being uncharacteristically extrovert while remaining unmistakably in Poulenc's compositional style.

The **Sonata for clarinet and piano** is among Poulenc's last works, dedicated to the memory of Honegger and completed in 1962. (Consider that the sonata was written in the same year that Pierre Boulez – a composer who shared very little in common with Poulenc outside of their mutual admiration for conductor Hans Rosbaud – completed the first version of *Pli selon pli*, often cited as the touchstone of the post-serial "spectralist" movement.) The dissonant flourishes with which Poulenc opens the first movement are reminiscent of Stravinsky, giving way to themes that range from full-throated arching melodies for both instruments to virtuoso passages, beginning in C Major but settling at the end in b minor. The second movement *Romanze*, in g minor, contains one of Poulenc's most passionate and nostalgic late-period melodies, and the finale, which balances a rapid-fire progression of raucous and playful music including a motif from the first movement, ends energetically in C Major.

Poulenc had met twelve-tone composer Arnold Schoenberg in the 1920s and, while Poulenc did not compose works in the "serial" style of the second Viennese School and their postwar successors,

he remained interested in the composer's works as both of their careers progressed. Composed in 1957 in memory of horn virtuoso Dennis Brain, the **Élégie for horn and piano** contains Poulenc's only "twelve-tone" music, opening with an unusual prelude: a horn theme that uses all twelve notes of the chromatic scale, followed by a march-like *Agitato molto* introduction in C; the piano then plays its own 12-note row followed by a second eight-bar *Tempo agitato* interjection. The *Élégie* proper begins at this point, and Poulenc delivers a moving cantabile work in some of the most chromatically sophisticated music of his entire output, at one point using the *Agitato* motif to potent dramatic and structural effect.

There is little music in Poulenc's canon that could contrast more strongly with the mature *Élégie* than one of his earliest works, the **Sonata for piano four-hands**, originally written in 1918 and heard here in the revised edition of 1939. This brief three-movement work shows the influence of early Stravinsky (a passage in the opening movement is reminiscent of *Petrushka*) with a touch of the "music hall" sound that appealed so strongly to the composer.

The dark, dramatic character that pervades large sections of the **Sonata for violin and piano** (1942-3, rev. 1949) is a reflection of the times – not only the Second World War that had engulfed

most of Europe, but the Spanish Civil War, whose victims included Federico García Lorca, to whose memory Poulenc dedicated the sonata. The work was premiered in Paris on July 21, 1943 by violinist Ginette Neveu, whose tragically brief career was just gaining traction, and the composer at the piano. The first movement is overflowing with emotional contrast – hard-driven rhythmic passages standing in strong contrast to soaring melodies in the violin and piano, particularly in the lengthy second movement recapitulation. The central *Intermezzo's* sonorities evoke not only the sound of the guitar but the music of Falla and Turina. The vehement, manic energy of the third movement's first half is also a classic example of Poulenc's talent for shaking up traditional structure – he presents three themes divided by the same "bridge material" that suddenly give way to ominous gestures individually for the piano and violin, followed by a solemn, funereal march and concluding with fleeting, emphatic punctuation.

The first half-minute of Poulenc's **Bagatelle for violin and piano**, written in 1932, could easily be mistaken for Bartók, then Stravinsky, but once this roller-coaster of a virtuoso ride gets under way, it is unmistakably Poulenc distilled down to its most jagged, concise, and witty essence.

— Charles Martin

Pascal Rogé exemplifies the finest in French pianism. As the last student to be mentored by the great Nadia Boulanger, his playing of Poulenc, Satie, Fauré, Saint-Saëns, and especially Ravel is characterized by elegance, beauty and stylistically perfect phrasing. A native of Paris, Mr. Rogé has performed in almost every major concert hall in the world and with every major orchestra across the globe. He has collaborated with the most distinguished conductors in modern history, including Lorin Maazel, Michael Tilson Thomas, Mariss Jansons, Charles Dutoit, Kurt Masur, Edo de Waart, Alan Gilbert, Emmanuel Krivine, David Zinman, Marek Janowski, Yan Pascal Tortelier, Sir Andrew Davis, Raymond Leppard and others.

Pascal Rogé is one of the world's most distinguished recording artists, and his recordings of French repertoire in particular have met with enormous critical acclaim. He became an exclusive Decca recording artist at the age of seventeen. Since then, he has won many prestigious awards, including two Gramophone



Awards, a Grand Prix du Disque and an Edison Award for his interpretations of the Ravel and Saint-Saëns concertos. Other recordings include the complete piano works of Poulenc and Ravel, four albums of Satie, two of Debussy, one of Faure, and a Bartók cycle with the London Symphony Orchestra. For the Poulenc Edition in 1999, Mr. Rogé recorded both piano concertos, *Aubade* and the *Concerto Champêtre*, all under Charles Dutoit, as well as the complete solo works and chamber music by Poulenc.

Several years ago, Mr. Rogé began a new and ambitious recording project for Onyx called the Rogé Edition. This includes five CDs of his first complete Debussy piano music cycle. With the ORF Vienna Radio Symphony Orchestra under Bertrand de Billy, he has recorded two SACDs of the Ravel Piano Concertos and Gershwin's *Concerto in F* and *Rhapsody in Blue* for the audiophile Oehms label.

In great demand as a recitalist, Pascal Rogé appears regularly in the United States, Europe, Latin America, Australia, New Zealand, and especially Japan. Recent British engagements include Wigmore Hall, Symphony Hall Birmingham, The Sage Gateshead and the Queen Elizabeth Hall, where he is a frequent guest of the International Piano Series. His numerous festival appearances in-

clude Aldeburgh, Chautauqua, City of London, Grand Teton, Newbury Spring, Saratoga, and the Sintra Festival in Portugal.

Elmira Darvarova, former Concertmaster of the Metropolitan Opera Orchestra (and the first woman concertmaster in the MET's history), is a prizewinner of several international competitions, including the Tchaikovsky Competition in Moscow. She studied with Yfrah Neaman, Henryk Szeryng and Josef Gingold. Performing with legendary cellist János Starker in Eastern Europe was a pivotal moment in her career, as Starker facilitated her escape from her then communist country and relocation to the United States where she has resided since 1986. She caused a sensation as the first ever woman concertmaster in the history of the Metropolitan Opera, toured Europe, Japan and the United States with the MET Orchestra, and was heard on the MET's live weekly international radio broadcasts, television broadcasts, CDs, video releases, and audio downloads on Sony, Deutsche Grammophon, and EMI. As concertmaster of the Metropolitan Opera Orchestra, she



has performed with many of the most prominent conductors of all time, including the legendary Carlos Kleiber.

Appearing in concert halls and at festivals on four continents, she has been concerto soloist with the Moscow State Symphony Orchestra and numerous other orchestras. She has also appeared with the MET Chamber Ensemble at Carnegie Hall under James Levine. She gives master classes worldwide and has performed and recorded chamber music with such eminent musicians as James Levine, János Starker, and Gary Karr. A documentary film about her life and career has been broadcast on European TV. She has recorded for Naxos, Melodiya, Azur, Delphinium, and Urlicht AudioVisual, including a 2013 release of the Brahms *Horn Trio* with New York Philharmonic principal horn Philip Myers, as well as a CD with music by Piazzolla with the distinguished tango pianist Octavio Brunetti, and the world premiere recording of the Vernon Duke violin concerto (written in 1943 for Jascha Heifetz) which she recently recorded with the ORF Vienna Radio Symphony Orchestra.

Elmira Darvarova is the founder and leader of the New York Piano Quartet, performs with the Delphinium Trio, and is Artistic Director of the New York Chamber Music Festival. *The Strad* has praised her “silky-smooth, voluptuous sound” and wrote of her

“intoxicating tonal beauty and beguilingly sensuous phrasing”, while *Gramophone* hailed her “ultra-impassioned, vividly detailed performances”.

Flutist **Michel Moraguès** enjoys a varied career as a soloist, chamber musician, orchestral player and educator. He is second solo flutist with the Orchestre National de France since 1989, a Professor of Chamber Music at the Conservatoire National Supérieur de Musique in Paris, and a Professor of Flute at the Conservatoire Regional de Paris. Mr. Moraguès began his teaching career at age 17 as a flute professor, and is highly sought-after as a master clinician around the world.



Having studied with Jean-Pierre Rampal and Alain Marion at the Conservatoire National Supérieur de Musique in Paris, Michel Moraguès graduated with first prize for flute and first prize for chamber music in the class of Christian Lardé. In 1978 he won the International Competition of the Guild of Artists Soloists of Paris, and in 1981, the International Competition in Budapest.

A founding member of the Quintette Moraguès, which he formed in 1980 with his two brothers Pierre and Pascal, Michel Moraguès has also collaborated in chamber music with partners such as Barbara Hendricks, Shlomo Mintz, Gérard Poulet, Bruno Pasquier, Alexandre Tharaud, Pascal Rogé, the Ysaÿe Quartet, and Trio Wanderer. As an orchestral musician, Mr. Moraguès has performed under the baton of conductors such as Leonard Bernstein, Pierre Boulez, Sir Colin Davis, Charles Dutoit, Daniele Gatti, John Eliot Gardiner, Neeme, Christian, and Paavo Järvi, Eugen Jochum, Lorin Maazel, Seiji Ozawa, Bernard Haitink, Riccardo Muti, Georges Prêtre, Kurt Masur, and David Zinman.

His discography includes a Mozart disc with Quintette Moraguès which won the Grand Prix of the Charles Cros Academy, and a recording of Albert Roussel settings of poems by Ronsard with Sandrine Piau, which was hailed in the press as "the most beautiful version to date."

Michel Moraguès was the founder and director of the "Music in Grésivaudan" Festival from 1993-2003, and currently directs the summer festival of chamber music in Gourdon (Lot) together with other members of the Moraguès Quintet.

Clarinetist **Pascal Moraguès** has been first principal clarinet in the Orchestre de Paris since 1981, Professor at the Conservatoire National Supérieur de Musique de Paris since 1995 and Guest Professor at the College Superior of Music in Osaka and at the Royal College of Music in London. He is leading a busy career both as a soloist and a sought-after chamber musician, having performed with Sviatoslav Richter, Daniel Barenboim, Christoph Eschenbach, Pascal Rogé, Shlomo Mintz, Joshua Bell, Yuri Bashmet, Gary Hoffman, the Guarneri Trio, Trio Wanderer, and the Borodin, Leipzig, Jerusalem, and Fine Arts String Quartets. Conductors he has performed with as a soloist include Daniel Barenboim, Pierre Boulez, Semyon Bychkov, Paavo Järvi, Carlo-Maria Giulini, Zubin Mehta, Wolfgang Sawallisch, Christoph Eschenbach, and Frans Brüggen.

He is a member of the Quintette Moraguès, the Viktoria Mullova Ensemble, the Ensemble "Katia and Marielle Labèque", and he is regularly invited as a member of the Chamber Orchestra of Europe.



Pascal Moraguès frequently performs as a soloist in prestigious international venues such as Wigmore Hall, the Musikverein (Vienna), the Berlin Konzerthaus, Carnegie Hall, Suntory Hall, Théâtre des Champs Elysées, and Théâtre du Châtelet, and world-renowned festivals, such as Salzburg, Lucerne, Montreux, and Jerusalem. He is invited regularly to present master classes and perform in Asia, the United States, Australia, the Middle East, and all over Europe. He has made many recordings, including collaborations with Sviatoslav Richter, Viktoria Mullova, and the Prazak Quartet, most of which have won international prizes.

With her husband Pascal, **Ami Rogé** has appeared at prestigious festivals and concert halls including Carnegie Hall, London's Kings Place, The Sage Gateshead, Sydney Opera House, the Hong Kong Joy of Music Festival, the Singapore International Piano Festival, the Australian Festival of Chamber Music, the Beijing International Piano Festival, the Canberra International Music Festival, the Incontri in Terra di Siena in Tuscany, the Lofoten International Chamber Music Festival, on tour in New Zea-



land, and various British festivals in Petworth, Salisbury, Thaxted, Buxton, Leeds, and Bradfield. Her performances have been broadcast live on Radio France and BBC Radio 3.

Pascal and Ami Rogé have made a growing number of orchestral appearances together playing Poulenc's Concerto for Two Pianos, Mendelssohn's Concerto for Two Pianos in E Major, Mozart's Concerto for Two Pianos K.365, and Saint-Saëns' *Carnival of the Animals*. They have also premiered a newly-commissioned Concerto for Two Pianos by Matthew Hindson with the Sydney Symphony Orchestra conducted by Vladimir Ashkenazy.

Pascal and Ami Rogé recorded *Wedding Cake*, a CD of French repertoire for four-hands and two pianos, as well as *Ami Suite*, a new work written especially for them by the Japanese-American composer Paul Chihara and released on Onyx Rogé Edition. Their second disc for Onyx, *Pascal & Ami Rogé play Debussy & Ravel*, was released in June 2013 and described by Téléràma as "Beautiful, seductive, consummate playing."

Howard Wall, a native of Pittsburgh, joined the horn section of the New York Philharmonic in 1994 after having been a member of The Philadelphia Orchestra for almost 20 years. He is also a former member of both the Phoenix Symphony and the Denver Symphony Orchestra, and performs and records with the All-Star Orchestra.



Mr. Wall made his Carnegie Hall debut at the age of 18 with Schumann's *Konzertstück* for Four Horns, and most recently performed as soloist in the same work, again at Carnegie Hall in 2012. He has appeared as soloist with the New York Philharmonic in Schumann's *Konzertstück* for Four Horns in New York (1995, 2001, 2007), as well as on New York Philharmonic tours in Europe and South America. He can be heard on the CD *Take 9*, featuring the New York Philharmonic horn section and the American Horn Quartet, and on the CD "The Chamber Music of David Amram - Live at the New York Chamber Music Festival".

Playing the horn since age 10, he earned his bachelor's degree at Carnegie Mellon University in Pittsburgh, where he studied with Forrest Standley. Having performed under the baton of many of

the most distinguished conductors of all time (including Eugene Ormandy, Riccardo Muti, Wolfgang Sawallisch, Leonard Bernstein, Klaus Tennstedt, Bernard Haitink, and Lorin Maazel), he is also an avid chamber musician with regular appearances at prestigious Lincoln Center venues in New York. He participates every year at the New York Chamber Music Festival, and performs with the Philharmonic Brass Trio and with the Delphinium Trio.

Liang Wang is Principal Oboe of the New York Philharmonic, a position he has held since 2006. He was previously principal oboe of the Cincinnati Symphony Orchestra (2005–06) and Santa Fe Opera (2004–05).



Born in Qing Dao, China, in 1980, Mr. Wang comes from a musical family and started oboe studies with his uncle at the age of seven. In 1993 he enrolled at the Beijing Central Conservatory, and two years later attended Idyllwild Arts Academy in California. During his time there he was the Jack Smith Award Winner at the Pasadena Instrumental Competition, a two-time winner of the Los Angeles Philharmonic Fellowship, and a winner at the Spotlight Competition of the Los Angeles Philharmonic. Mr. Wang

completed his bachelor's degree in 2003 at The Curtis Institute of Music in Philadelphia, where he studied with Philadelphia Orchestra principal oboist Richard Woodhams. While at Curtis, he was a fellowship recipient at both the Aspen Music Festival and School, where he studied with former Philadelphia Orchestra Principal Oboist John de Lancie. Mr. Wang was a prize winner at the 2003 Fernand Gillet International Oboe Competition.

He made his Carnegie Hall debut in April 2011, performing Chen Qigang's *Extase*, and he was invited by the Presidents of China and France to perform the work with the Orchestre Colonne de France at Versailles's Royal Opera House in March 2014 to celebrate the 50th anniversary of France-China diplomacy. Other recent appearances include Mozart's Oboe Concerto with Les Violons du Roy in Quebec City, Mozart and Richard Strauss's Oboe Concertos on tour with all of China's major symphony orchestras, and J.S. Bach's Brandenburg Concertos Nos. 1 and 2 with the Chamber Music Society of Lincoln Center.

Mr. Wang has served as principal oboe with the San Francisco Ballet Orchestra, and associate principal oboe of the San Francisco Symphony; he was also a guest principal oboist with the Chicago and San Francisco symphony orchestras. An active chamber musician, he has appeared with the Santa Fe Chamber Music Festival

and the Angel Fire Music Festival, and he has appeared as soloist with the San Francisco Ballet Orchestra in Richard Strauss's Oboe Concerto. He has given master classes at the Cincinnati Conservatory, The Juilliard School, Mannes, and The Curtis Institute of Music; was on the oboe faculty of the University of California at Berkeley, is currently on the faculties of the Manhattan School of Music and New York University, and is an honorary professor at Beijing's Central Conservatory of Music and the Shanghai Conservatory.

Clarinet, Piano Four Hands, and Violin Sonatas, Élégie, and Bagatelle recorded 6 and 7 March 2013 at **Eglise Luthérienne de Saint Pierre à Paris La Villette, Paris, France**

Recording engineer and editor: **George Vassilev**

Flute and Oboe Sonatas recorded 16 June 2103 at **Edith Chapel. Lawrenceville School, Lawrenceville, New Jersey**

Recording engineer: **John C. Baker**

Edited by **Gene Gaudette**

Special thanks to **Sam Ward**

Produced by **Gene Gaudette**

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Pascal Rogé and an international roster of colleagues drawn from the great orchestras of New York and Paris play chamber music of **Francis Poulenc** — music that is at turns elegant, witty, and dramatic, yet always engaging and listenable.

FRANCIS POULENC

Sonata for flute and piano (1957)

■ 1. Allegro malinconico [4:41] • ■ 2. Cantilena. Assez lent [4:21] • ■ 3. Presto giocoso [3:28]

Michel MORAGUÈS, *flute*

Sonata for oboe and piano (1962)

■ 1. Elegie. Paisiblement [5:25] • ■ 2. Scherzo. Très animé [4:09] • ■ 3. Déploration. Très calme [4:58]

Liang WANG, *oboe*

Sonata for clarinet and piano (1962)

■ 1. Allegro tristamente-Très calme-Tempo allegretto [5:27] • ■ 2. Romanza. Très calme [4:53] •

■ 3. Allegro con fuoco-Très animé [3:14]

Pascal MORAGUÈS, *clarinet*

■ Élégie for horn and piano (1957) [10:50]

Howard WALL, *horn*

Sonata for piano four-hands (1918 rev. 1939)

■ 1. Prélude. Modéré [2:15] • ■ 2. Rustique. Naïf et Lent [1:34] • ■ 3. Final. Très vite [1:51]

Ami ROGÉ, *piano*

Sonata for violin and piano (1942-3 rev. 1949)

■ 1. Allegro con fuoco [6:51] • ■ 2. Intermezzo [6:47] • ■ 3. Presto tragico [5:37]

■ Bagatelle for violin and piano (1932) [2:27]

Elmira DARVAROVA, *violin*

PASCAL ROGÉ, PIANO

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