



CURTIS PRESENTS

L'HISTOIRE DU SOLDAT
The Soldier's Tale



2022-23 SEASON **MADE WITH LOVE**

CURTIS INSTITUTE OF MUSIC

2022-23 SEASON

Made with Love

Curtis Presents:

L'Histoire du Soldat

Tuesday, March 21, 2023 at 8:00 p.m.

Philadelphia Film Center

PROGRAM

Well-Groomed

VIET CUONG ('19)

(b. 1990)

Tae McLoughlin, snare drum

Sonata for Clarinet and Bassoon

FRANCIS POULENC

Allegro. Très rythmé

(1899-1963)

Romance. Andante très doux

Final. Très animé – Andante

David Shifrin ('71), clarinet

Luis Márquez Teruel, bassoon

Duo Concertante for Violin and Double Bass

KRZYSZTOF PENDERECKI

(1933-2020)

Soovin Kim ('99), violin

William McGregor ('22), double bass

Darmok & Jalad (Philadelphia premiere)

NICK DIBERARDINO ('18)
(b. 1989)

David Shifrin ('71), clarinet
Luis Márquez Teruel, bassoon
James Vaughen, trumpet
Derek Gullett, trombone
Soovin Kim ('99), violin
William McGregor ('22), double bass
Tae McLoughlin, percussion
Micah Gleason, conductor

INTERMISSION

L'Histoire du Soldat (*The Soldier's Tale*)

IGOR STRAVINSKY
(1882-1971)

John de Lancie, narrator
David Shifrin ('71), clarinet
Luis Márquez Teruel, bassoon
James Vaughen, trumpet
Derek Gullett, trombone
Soovin Kim ('99), violin
William McGregor ('22), double bass
Tae McLoughlin, percussion
Micah Gleason, conductor

This performance is part of Curtis on Tour, the Nina von Matlzahn global touring initiative of the Curtis Institute of Music.

Darmok & Jalad was commissioned by the Curtis Institute of Music with the support of Allen R. and Judy Brick Freedman.

L'Histoire du Soldat is published by Chester Music, and used by arrangement with G. Schirmer.

Unauthorized use of cameras and recording devices is prohibited in the Philadelphia Film Center.

Please switch off cell phones and electronic devices.

PROGRAM NOTES

Well-Groomed for solo snare drum

VIET CUONG (b. 1990)

Called “irresistible” by the *San Francisco Chronicle* and “alluring” and “wildly inventive” by the *New York Times*, award-winning composer Viet Cuong (’19) was featured in the *Washington Post’s* “21 for ’21: Composers and performers who sound like tomorrow.” His music has been commissioned and performed on six continents, featured in such prestigious venues as Carnegie Hall, Lincoln Center, the Kennedy Center, the National Gallery of Art, and the Library of Congress. Currently, he serves as California Symphony’s 2020–23 Young American Composer-in-Residence and the Pacific Symphony’s Composer-in-Residence.

Composed for solo snare drum, hair comb, and plastic card, *Well-Groomed* redefines perceived boundaries of the snare drum, drawing unexpected, innovative timbres from the instrument. In an interview with *San Francisco Classical Voice*, Mr. Cuong said “As a kid, I always loved the sound of scraping my thumb against a comb

because it does a little nee-up glissando thing. It’s a quiet sound, but then I realized that if you put it on a table or a snare drum, it amplifies the sound, so I decided to write it for a snare drum but use a comb and a card instead of sticks.”¹

Commissioned for the 2019 Modern Snare Drum Competition, Mr. Cuong’s brief but exciting work is divided into two parts, notated in the score with the right hand holding the credit card and the left hand manipulating the comb. Building in intensity as the tempo shifts from a slow-burning, slithery groove to explosive bursts of energy, *Well-Groomed* mesmerizes with its tongue-in-cheek sound palette, finding quirky inspiration in everyday objects.

—Ryan Scott Lathan

¹O’Brien, Lily. “Composer Viet Cuong Finds Inspiration in Everyday Sounds.” *San Francisco Classical Voice*. May 9, 2022.

Sonata for Clarinet and Bassoon

FRANCIS POULENC (1899-1963)

Francis Jean Marcel Poulenc's vivacious Sonata for Clarinet and Bassoon debuted on January 4, 1923, to a packed house at the Théâtre des Champs-Élysées alongside works by fellow composer Erik Satie. Dedicated to his close friend Madame Audrey Parr, this sparkling three-movement, eight-minute work is noted for its jazzy, bitonal passages, motivic repetition, and vigorous, rhythmic counterpoint. The two-part wind writing bears a slight resemblance to the chamber works of Igor Stravinsky but with a whimsical, saucy, even flippant cabaret-esque aesthetic of Les Six, a collective of six French composers, including Poulenc, whose reactive music went against the grain of German Romanticism in the early 20th-century.

Within three short movements (fast-slow-fast), this early work shows the influence of Poulenc's compositional studies with the French teacher, composer, and musicologist Charles Koechlin. Cyclic thematic material is extracted from the short themes in the first movement, transformed and distorted in the languorous second movement, and spliced into fragments in the third movement, all hovering around a tonal center of D major. Poulenc said he has "always adored wind instruments, preferring them to strings,"¹ and his angular Sonata is a love letter to woodwinds—as challenging, witty, and irreverent today as it was a hundred years ago at its premiere in Paris.

—Ryan Scott Lathan

¹Francis Poulenc, *Entretiens avec Claude Rostand*, p. 118. Reprinted in Daniel 101.

Duo Concertante for Violin and Double Bass

KRZYSZTOF PENDERECKI (1933-2020)

Commissioned in 2010 by the Anne-Sophie Mutter Foundation for the encouragement of highly talented string players, Krzysztof Penderecki's *Duo Concertante* for Violin and Double Bass is a lively, rhapsodic composition, one that underscores the stark contrast between two seemingly disparate stringed instruments and creates a spirited dialogue over six electric minutes. Like Mahler in his Fourth Symphony, the double bass is notated in scordatura, tuned a whole tone higher than customary to counterbalance the extreme variance in ranges between the two instruments. But here, the sound is lighter, almost jovial, and infinitely less threatening.

Full of fluctuating tensions and resolutions that range from delicate recitatives to rapid-fire scherzando passages, the work allows each

instrument to step in and out of the spotlight, dodging each other's musical questions, staying utterly silent and politely listening, or energetically tossing ideas back and forth. Penderecki's central theme is a quasi-mechanized, five-note figure exchange, and the piece defies expectation at every angle, with playful triple-stop glissandi, hand and knee-banging knocks on the bass, and an unanticipatedly coy tease for the audience towards the end. The conversational fervor appears to dwindle, then suddenly, the intense chatter resurges, and the duet's skittish banter returns for an amusingly spiky conclusion.

—Ryan Scott Lathan

Darmok & Jalad

NICK DIBERARDINO (b. 1989)

Darmok & Jalad is an unabashedly nerdy piece of music. Fellow nerds may recognize that the title refers to an episode of *Star Trek: The Next Generation*. In that episode (one of my favorites), Patrick Stewart's Captain Picard encounters a spacefaring civilization called the Tamarians. We quickly learn that it isn't possible for humanity to communicate with these intelligent aliens—a strange and concerning fact, since the “universal translator” in the ship's computer magically solves this problem most of the time. The first words the *Enterprise*

crew hear from the Tamarians are: “Rai and Jiri at Lungha. Rai of Lowani. Lowani under two moons. Jiri of Umbaya. Umbaya of crossed roads. At Lungha. Lungha, her sky gray.” These phrases are as meaningless to the crew as they are to you and I, though I'll admit that I very much enjoyed the feeling of near-comprehensibility I experienced when first listening to this strange, partially translated speech.

After some spacefaring adventure, the problem with translating Tamarian becomes clear: the Tamarians speak

almost exclusively with proper nouns. Without knowing the stories that surround the names and places of the Tamarian language, it isn't possible to understand its meaning. For example, saying "Romeo and Juliet" might mean something like "star-crossed love" for you and I, but that's only true if we've both read Shakespeare. Ian Bogost writes a compelling article in *The Atlantic* in which he argues that to think like a Tamarian, "we would have to meditate on the logics in everything, to see the world as one built of weird, rusty machines whose gears squeal as they grind against one another."¹ In other words, the Tamarian way of thinking doesn't reference the characters in mythological narratives. Instead, it uses those referents to convey the actual process by which a story unfolds, the same way a line of computer code might stand in for a complete underlying procedural algorithm.

Darmok & Jalad is music that obsesses over some of the "weird, rusty machines" underlying the vocabulary of tonal composers. This piece atomizes and twists standard grammar from

Mozart and Beethoven, revealing once-familiar patterns as slightly strange, only partially translated bits of musical material. A delightful squealing of gears, even—music that is made of a mashing up of familiar moves. I hope the slinking, slithering result brings you some of the same suspenseful enjoyment the Tamarian language first brought me.

You might also like to know that "Darmok and Jalad" is a phrase from Tamarian. The full thought is "Darmok and Jalad at Tanagra," or "Darmok and Jalad on the ocean." These phrases convey something like "cooperation," or "new friendship." As Captain Picard translates it, "Darmok and Jalad" means "that a danger shared might sometimes bring two people together."²

—Nick DiBerardino ('18)

¹ Bogost, Ian. "Shaka, When the Walls Fell." *The Atlantic*. Atlantic Media Company, June 18, 2014.

² Menosky, Joe, and Phillip LaZebnik. "Darmok." Episode. *Star Trek: The Next Generation* 5, no. 2. Broadcast syndication, September 30, 1991.

L'Histoire du Soldat (The Soldier's Tale)

IGOR STRAVINSKY (1882-1971)

For over a century, Igor Stravinsky's *L'Histoire du Soldat (The Soldier's Tale)* has captured the imagination of audiences worldwide with its colorful, crowd-pleasing score and Faustian tale of trickery, desire, temptation, and dark magic. Inspired by Stravinsky's discovery of American jazz, the disillusionment caused by World War I, and a Russian folk tale, this masterful rhythmic piece marks the composer's final break with the Russian orchestra school in which he had been fostered. Weaving elements of jazz but also a waltz, ragtime, and tango into the score, he deliberately de-emphasized the literary origins of the folktale and any Russian musical influences that might evoke such a setting.

The first movement, "The Soldier's March," introduces a soldier named Joseph on military leave, heading home with his prized possession, a well-worn fiddle. In "Airs by a Stream," he stops to rest and play his instrument but is unexpectedly greeted by a genial older man (the devil in disguise). Listening to the soldier play, he asks if Joseph will barter with him to trade the fiddle for a mysterious book with powers to offer limitless wealth by revealing the future. In return, the devil (embodied by the percussion) has an innocuous request—teach him to play the violin (representing the soldier's soul) and provide him with three days of lessons.

As the Pastorale unfolds, the soldier parts with the devil and resumes his homebound journey with the mystical *Book of Wealth* in hand, only to realize that three years, not days, have passed

by—his fiancé is married to another man and has two children. His friends also believe he is a ghost. Horrified, he ultimately takes the help of the devil (disguised as a cattle merchant with a strange ability to unlock the Book's secrets) and becomes inordinately rich and equally miserable. He comes across the devil again as a clothing merchant and is sold back his violin, only to discover that he can no longer play it.

A trumpet "The Royal March" as Joseph sees an old war comrade who shares the news of a deathly ill princess. He learns that the king has offered her hand in marriage to any man who can heal her. The soldier travels to the castle and encounters the devil as a violin virtuoso. He realizes that he can only be free from this diabolical curse and win the princess's hand if he swears to leave all earthy possessions behind and lose a game of cards to the devil.

With his powers and musical prowess restored, the soldier begins to play for the princess ("The Little Concert"), now miraculously healed and dancing about in unbridled bliss ("Tango-Valse-Ragtime"). Vying for control of the situation, the devil fails to elude the violin's irresistible song and begins violently dancing himself ("The Devil's Dance"). As he surrenders, he warns the soldier that he will come to collect his soul if he ever leaves the castle's premises. "The Great Chorale" frames this demonic dance with music that suggests the Lutheran chorales of northern Germany.

Many years later, the princess persuades her husband to secretly

return to his village and bring his mother back to the castle. As he approaches the border of the town, the devil, dressed in crimson red, awaits with the soldier's violin in his hand to take him down to hell ("Triumphant March of the Devil"). One by one, instruments are stripped away in the score as fiendish glee gives way to an

unsettling stillness, leaving the skeletal percussion to bring the work to a nightmarish close. One of the great musical masterpieces of the twentieth century, *L'Histoire du Soldat* reminds audiences around the world that, in the end, none of us can truly have it all.

—Ryan Scott Lathan

ABOUT THE ARTISTS

MICAH GLEASON, from Chapel Hill, N.C., entered the Curtis Institute of Music in 2022 and is the Rita E. Hauser Conducting Fellow. She studies with Curtis mentor conductor Yannick Nézet-Séguin, music director of The Philadelphia Orchestra and the Metropolitan Opera.

Ms. Gleason has been recognized for her diverse talents as a conductor, vocal soloist, and chamber musician. She holds a Bachelor of Music degree in vocal performance from the Chicago College of Performing Arts and Master of Music degrees in conducting and vocal arts from the Bard College Conservatory of Music.

As a conductor, she has led notable ensembles such as The Orchestra Now and Eastern Festival Orchestra. She recently served as the music director for the world premiere opera *The Final Veil* at The Cell Theater in New York City.

She is a co-founder of Loam, an artistic partnership presenting semi-immersive musical works. Current projects include co-conceiving, producing, and performing as a featured singer in *The Fragile Femme*, collaborating with director George Miller and choreographer Matilda Sakamoto.

Ms. Gleason was a 2021 conducting fellow at Eastern Music Festival, received the 2021

Emerging Conductor Award from The Gena Branscombe Project, and was named a National Finalist for The American Prize in Conducting.

DEREK GULLETT, trombone, from Uniontown, Ohio, entered the Curtis Institute of Music in 2019, studies with Nitzan Haroz and Matthew Vaughn, and is the Edwin B. Garrigues Fellow.

Mr. Gullett has performed with The Philadelphia Orchestra and other area orchestras. In 2022, he was appointed substitute trombonist with the New World Symphony, joined the National Repertory Orchestra, and served as principal trombone of the Breckenridge International Festival of the Arts Chamber Orchestra. Last summer, he made his Bravo! Vail Music Festival debut on a program presented by the New York Philharmonic.

Mr. Gullett has toured with numerous ensembles, performing in venues such as Verizon Hall, Severance Hall, Stift St. Florian, Musikverein Wien, and Carnegie Hall. He has also collaborated with world-renowned conductors including Vinay Parameswaran, Franz Welser-Möst, Teddy Abrams, Michael Tilson-Thomas, Osmo Vänskä, Peter Oundjian, Michael Stern, Andrew Grams, and Yannick Nezet-Séguin.

SOOVIN KIM ('99), violin, enjoys a broad musical career regularly performing Bach sonatas and Paganini caprices for solo violin, sonatas for violin and piano ranging from Beethoven to Ives, Mozart and Haydn concertos and symphonies as a conductor, and new world-premiere works almost every season. When he was 20 years old, Mr. Kim received first prize at the Paganini International Violin Competition. He immersed himself in the string quartet literature for 20 years as the first violinist of the Johannes Quartet.

Mr. Kim is the founder and artistic director of the Lake Champlain Chamber Music Festival (LCCMF) in Burlington, Vermont. In addition to explorative programming and extensive work with living composers, LCCMF created the ONE Strings program in which all third through fifth grade students of the Integrated Arts Academy in Burlington study violin. The University of Vermont recognized Mr. Kim's work by bestowing an honorary doctorate upon him in 2015. In 2020, he and his wife, pianist Gloria Chien, became artistic directors of Chamber Music Northwest in Portland, Oregon.

JOHN DE LANCIE, narrator, has had an eclectic career as an actor, director, producer, writer, educator, and comedian. In addition to the iconic role of Q on the *Star Trek* series *The Next Generation*, *Voyager*, *Deep Space 9*, and *Picard*, he has appeared in numerous television shows including *Breaking Bad*, *CSI*, *The West Wing*, *Sports Night*, and *Judging Amy*.

His film credits include *The Hand that Rocks the Cradle*, *Taking Care of Business*, *Fearless*, *Multiplicity*, *Woman on Top*, *Good Advice*, *Pathology*, and *The Last Session*. He has performed in many stage productions, and has been a member of the American Shakespeare Center, the Seattle Repertory Theatre, and the Old Globe.

The son of renowned Philadelphia Orchestra oboist John de Lancie, Mr. de Lancie grew up in a musical household.

Over his career, Mr. de Lancie has performed as narrator with a number of major orchestras, including the New York Philharmonic, the Cleveland Orchestra, the Los Angeles Philharmonic, the Philadelphia Orchestra, and the Montreal Symphony Orchestra. His repertoire includes *Peer Gynt*, *A Midsummer Night's Dream*, *Young Person's Guide to the Orchestra*, *Peter and the Wolf*, and many others.

LUIS MÁRQUEZ TERUEL, bassoon, from Maracaibo, Venezuela, entered the Curtis Institute of Music in 2019, studies with Daniel Matsukawa, and is the William Curtis Bok Bassoon Fellow.

Mr. Márquez Teruel began his musical studies at age nine, and one year later performed with Sir Simon Rattle and the National Children's Symphony Orchestra of Venezuela on an Austrian tour. He also performed with Venezuela's Simón Bolívar Symphony Orchestra on their 2016 European tour.

As a soloist, Mr. Márquez Teruel was a concerto competition winner at both the Interlochen Arts Academy and the Interlochen Arts Camp. He has been featured on NPR's *From the Top* at Carnegie Hall, receiving the show's Jack Kent Cooke Young Artist Award. He has also appeared as soloist with numerous Venezuelan orchestras.

WILLIAM MCGREGOR ('22), double bass, from Ann Arbor, Mich., first entered the Curtis Institute of Music in 2018 and received a Bachelor of Music in 2022. He is now pursuing a Master of Music, studying double bass with Harold Hall Robinson and Edgar Meyer, and is the Shaun F. O'Malley Fellow.

Mr. McGregor has won several competitions, including the 2017 Stulberg International String Competition, the 2012 and 2016 Juilliard Pre-College Open Competitions, the 2013 Salome Chamber Orchestra Young Artist Competition, and the 2012 Ensemble 212 Young Artist

Competition. He has performed as a soloist at Lincoln Center, Merkin Hall, the Kennedy Center, and Carnegie Hall. In 2018–19, he appears with the Baltimore Chamber Symphony and the Grand Rapids Symphony.

TAE MCGLOUGHLIN, percussion, from South Orange, N.J., entered the Curtis Institute of Music in 2021 and studies timpani and percussion with Don Liuzzi, Eric Millstein, and Ji Su Jung. He is the Carol Coe Conway Memorial Fellow.

Mr. McLoughlin was a finalist at the Great Plains International Marimba Competition in 2017 and was awarded the Sabian/Robert Zildjian Memorial Percussion Scholarship for all four years of his undergraduate study. He has attended Eastern Music Festival.

Prior to entering Curtis, Mr. McLoughlin earned a Bachelor of Music degree from the Manhattan School of Music.

DAVID SHIFRIN (?71), clarinet, winner of both the Avery Fisher Career Grant and the Avery Fisher Prize, is in constant demand as an orchestral soloist, recitalist and chamber music collaborator.

Mr. Shifrin has appeared as soloist with the Philadelphia and Minnesota orchestras and the Dallas, Seattle, Houston, Milwaukee, Detroit, Fort Worth, Hawaii, and Phoenix symphonies, among many others in the United States; as well as with orchestras in Italy, Switzerland, Germany, Japan, Korea, China and Taiwan. He has also received critical acclaim as a recitalist, appearing at such venues as Alice Tully Hall, Carnegie Hall's Zankel Hall, and the 92nd Street Y in New York City; and the Library of Congress in Washington, D.C.

An accomplished chamber musician, he has collaborated with the Guarneri, Tokyo, Emerson, Orion, Dover and Miró String Quartets; as well as Wynton Marsalis, André Watts, Emanuel Ax, and André

Previn. An artist member of the Chamber Music Society of Lincoln Center since 1989, Mr. Shifrin served as its artistic director from 1992 to 2004. He also served as artistic director of Chamber Music Northwest from 1981 through 2020, and is currently artistic director of the Phoenix Chamber Music Festival.

Mr. Shifrin performs on a Backun "Lumière" cocobolo wood clarinet made by Morrie Backun and Légère premium synthetic reeds. He is represented by CM Artists New York.

JAMES VAUGHEN, trumpet, from Champaign, Ill., entered the Curtis Institute of Music in 2018, studies with David Bilger, and is the Stanley and Bertha Rogasner Fellow.

Mr. Vaughen has been a soloist with the East Central Illinois Youth Orchestra, the Chicago Youth Symphony Orchestra, and the University of Illinois Sinfonia da Camera. He was chosen to attend the Pacific Music Festival in Japan, performing in Tokyo, Hiroshima, and throughout Sapporo. Mr. Vaughen has placed first in numerous competitions, most notably taking first in all three divisions of the 2021 International Trumpet Guild Ryan Anthony Memorial Competition and winning the 2020 Roger Voisin Memorial Trumpet Competition.

Mr. Vaughen placed third in the 2021 Ellsworth-Smith International Trumpet Competition, was a 2021 Tanglewood Music Center fellow, spent four months on tour with Canadian Brass, and just arrived back from a principal trumpet trial period with the London Symphony.

Prior to Curtis, he spent a year working as an AmeriCorps Intern for Spring Initiative, a nonprofit transformative after-school program in the Mississippi Delta.

ABOUT CURTIS

The Curtis Institute of Music educates and trains exceptionally gifted young musicians to engage a local and global community through the highest level of artistry. For nearly a century Curtis has provided each member of its small student body with an unparalleled education alongside musical peers, distinguished by a “learn by doing” philosophy and personalized attention from a faculty that includes a high proportion of actively performing musicians. With admissions based solely on artistic promise, no student is turned away due to financial need. Curtis invests in each admitted student, ensuring no tuition is charged for their studies and they enter the profession free from educational debt. In a typical year, Curtis students hone their craft through more than 200 orchestra, opera, and solo and chamber music offerings in Philadelphia and around the world.

CURTIS ON TOUR

Curtis on Tour is the Nina von Maltzahn global touring initiative of the Curtis Institute of Music. Grounded in the school’s “learn by doing” philosophy, tours feature extraordinary emerging artists alongside celebrated alumni and faculty. In addition to performances, musicians offer master classes, educational programs, and community engagement activities while on tour. Curtis on Tour also manages solo engagements for Curtis artists with professional orchestras and presenters. Since the program was established in 2008, Curtis on Tour ensembles have performed more than 375 concerts in over 100 cities in Europe, Asia, and the Americas.

CURTIS PRESENTS

Past and future meet through Curtis Presents, which features a diverse collection of artists—alumni, faculty, students, and contemporary creators—whose musical foundations are rooted in the Curtis community. This series of intimate and innovative recitals offers a unique experience with exceptional artistry and one-of-a-kind programs.

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