

Mallarmé

CHAMBER PLAYERS

Suzanne Rousso, Artistic Director

2020-2021

MUSIC IN SPACES. VIRTUALLY ODE TO JOY SERIES ~ EPISODE 1

Thursday, August 27, 2020 @ 7:30 pm
Live streamed from Cat's Cradle, Carrboro, NC

(Video On Demand August 29 - September 5)

Mallarmemusic.org



Jennifer Curtis and Matvey Lapin, violin
Simon Ertz and Suzanne Rousso, viola
Nate Leyland, cello

Welcome Mallarmé Friends Members!

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PROGRAM

Trio in C Minor for Strings, Op. 9, No. 3

Ludwig van Beethoven
(1770-1827)

- I. Allegro con spirito
- II. Adagio con espressione
- III. Scherzo – Allegro molto e vivace
- IV. Finale – Presto

Quintet in C Major for Strings, Op. 29

Ludwig van Beethoven
(1770-1827)

- I. Allegro moderato
- II. Adagio molto espressivo
- III. Scherzo – Allegro
- IV. Presto

Thank you!
Cat's Cradle and Frank Heath
St Paul's Lutheran Church
Florence Nash



**North
Carolina
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of leadership*

Mission Statement

The mission of Mallarmé Chamber Players is to perform *music among friends* that serves to honor the artists and the art of chamber music, to expand cultural awareness, and to build bridges in the community through education and performance.

About Mallarmé

The Mallarmé Chamber Players, founded in 1984, are a flexible ensemble of professional musicians based in Durham, North Carolina, whose mission is to enrich the lives of the community through outstanding chamber music performance. The ensemble distinguishes itself in the community by its innovative educational programs, its commitment to creative collaboration with other organizations, its creation of significant new work and its dedication to serve a diverse population.

PROGRAM NOTES by Florence Nash

In tracing Beethoven's musical development, people commonly cite his first six quartets, Opus 18, as the reference point for his "Early Period." By the time Beethoven started writing those quartets in 1798, though, he had already produced all five of his trios for violin, viola, and cello, not to mention his first symphony. The first two string trios were fairly light divertimenti, but the following three, Opus 9, were more substantial works in four movements and show him well on the path toward his quartets.

The String Trio Op. 9 No. 3 in C Minor stands out, partly because Beethoven favored C minor for a number of his most emotionally intense works. And also because this one in particular shows his early dexterity in creating a quartet-like texture. Although he was celebrated as a pianist, there's no trace of that bias here. The first movement breaks into small motifs that move rapidly back and forth between C minor and C major, with the three instruments often opposing each other and moving in opposite directions. The play of contrasts animates the trio throughout: major to minor, dark to light. The second movement Adagio, in C major, is the emotional heart of the work, serene and lyrical. When Beethoven sent Op. 9 to the nobleman to whom it is dedicated, he called it "the best of my works." A modern critic noted, "Within this very early work one finds . . . a hint of what would follow: [Beethoven's] uncanny ability to transform simplicity into nobility, the common into the universal."

The String Quintet in C Major Op. 29 is Beethoven's only composition for this combination of string quartet with a second viola. The form was popular in the Baroque but was falling out of fashion by the 19th century. It's a pity, because the addition of that middle voice gives a wonderful mellow sonority to the ensemble, as it also makes possible a broader harmonic conversation among the instruments. Composed in 1801, this quintet marks a swing from Beethoven's early idiom into his Middle Period. While the sonata-form Adagio in particular does carry a distinct flavor of Mozart (whose six viola

quintets Beethoven would have known well), the Allegro first movement points toward the Razumovsky Quartet Op. 59, No. 1 as well as the “Archduke” Piano Trio. Notwithstanding that this work is known as a viola quintet, the first violin gets most of the spotlight in announcing the themes, with the brief exception of the Trio section of the Scherzo. Especially in the last movement, the first violin soars over the other voices “like a bird against gale force winds” in the tempestuous Presto finale that has given the work its nickname, “the Storm.” Despite its nickname — and even though Beethoven wrote it during a devastating year of rapidly increasing deafness — the work overall is remarkably free of darkness. In fact, it has been called “one of Beethoven’s most radiant scores.” No doubt it would be better known had it not come at the time his newly-emerged Opus 18 quartets were basking in acclaim.

ARTIST INFORMATION



Violinist **Jennifer Curtis**, a Chapel Hill, NC native, navigates with personality and truth in every piece she performs. Her second solo concert in Carnegie Hall was described by the New York Times as “one of the gutsiest and most individual recital programs,” and she was celebrated as “an artist of keen intelligence and taste, well worth watching out for.” An improviser, composer, and multi-instrumentalist, Jennifer is a member of the International

Contemporary Ensemble (ICE) and founder of the group Tres Americas Ensemble. She has appeared as a soloist with the Simon Bolivar Orchestra in Venezuela and the Knights Chamber Orchestra; performed in Romania in honor of George Enescu; given world premieres at the Mostly Mozart Festival in New York; collaborated with composer John Adams at the Library of Congress; and appeared at El Festival de las Artes Esénias in Peru and festivals worldwide. An educator with a focus on music as humanitarian aid, Jennifer has also collaborated with musical shamen of the Andes, improvised for live radio from the interior of the Amazon jungle, and taught and collaborated with Kurdish refugees in Turkey.



Matvey Lapin, Baroque violin, enjoys multifaceted career as a recitalist, chamber music performer, orchestra leader and teacher. His professional engagements brought him around the world, including most of Europe, Japan and Korea. Russian native, he accomplished his conservatory training in St. Petersburg, and currently is completing his DM in violin performance at IU Jacobs School of Music, minoring in historical violins and music history. A former

member of Grammy-nominated St. Petersburg String Quartet, Matvey collaborated with such musicians as Alex Kerr and Barthold Kuijken, among others. Duo Amabile, a chamber music duet formed with his wife, pianist Katya Kramer-Lapin, performs intensively across US and in Europe. As a historically informed performer, Matvey performed with Indianapolis Baroque Orchestra, Ensemble ad Libitum. Demanded teacher, Matvey currently teaches violin and viola for Virginia Tech Outreach Program and Renaissance Music Academy of Virginia. He is a faculty member of the Ameropa International Chamber Music Festival and Courses in Prague, Czech Republic.



Simon Ertz is principal viola of the Winston Salem Symphony and also a member of the Greensboro Symphony. He plays as a regular substitute in both the Charlotte and North Carolina Symphonies. Simon also regularly performs as principal viola with both the Chamber Orchestra of the Triangle and North Carolina Opera. He has appeared as soloist with the Winston Salem Symphony and regularly performs on the

Greensboro Symphony Chamber Music Series. After graduating from the Royal Northern College of Music Simon worked with orchestras across the UK including the BBC Philharmonic, BBC Scottish Symphony, the Royal Liverpool Philharmonic and the Northern Chamber Orchestra. As a member of the Degas Quartet from 2002 until 2010, Simon has performed in venues across the country including appearing as guest artists at the Aspen Music Festival, the Chicago Chamber Music Society and at the Library of Congress where he performed on the Tuscan Medici Stradivarius. Since moving to North Carolina, Simon completed a Doctoral of Musical Arts at the University of North Carolina in Greensboro and now teaches at North Carolina State University. He plays a viola made by his brother, Neil Ertz.



Suzanne Rouso, viola, Mallarmé Artistic Director was trained at the Curtis Institute of Music, The Eastman School and the New England Conservatory, earning Bachelor and Master of Music degrees in viola performance. In her early career she held orchestral positions around the country, including with the Chattanooga Symphony and Opera, The Amarillo (TX) Symphony, The New Mexico Symphony, the Spoleto Festival and the Santa Fe Opera. From 1989-2001

Suzanne was principal violist of the Greensboro Symphony and performed regularly with the North Carolina Symphony. Additionally, from 1999-2006 she was a faculty member and performer at the Eastern Music Festival, where she also served as personnel manager.

Ms. Rouso was appointed Director of Education for the North Carolina Symphony in May 1999 where she oversaw all aspects of the Symphony's education program and in late 2006, she was appointed Director of Operations and Education of the Portland (Maine) Symphony. Suzanne returned from Maine to North Carolina in the summer of 2008 to become the Artistic Director of the Mallarmé Chamber Players, where she also performs as a violist.

In 2009, she received a Regional Artist grant from The United Arts Council of Raleigh and Wake County that assisted her in purchasing a baroque viola and an Emerging Artist Grant from The Durham Arts Council in 2013 for additional Baroque technique studies. She attended the Amherst Early Music Festival in July 2012, where she appeared as a guest artist with the Amherst faculty, as well as Oberlin's Baroque Performance Institute, Tafelmusik's Baroque Winter Institute and is a member of the North Carolina Baroque Orchestra. She is the founder of the NC HIP Music Festival that takes place biennially in the Triangle, bring early music artists to the area for concerts on period instruments.



Nathan Leyland, born in Butler, Pennsylvania, later moved to Lynchburg, Virginia and began his cello studies in the public school system at the age of nine. Nathan attended the Manhattan School of Music where he studied with Tchaikovsky Competition gold medalist Nathaniel Rosen, a former student and teaching assistant to the late Gregor Piatigorsky. Mr. Leyland has

performed as soloist with the Hartford Symphony Orchestra, Manchester Symphony Orchestra, The Southeastern Ohio Symphony Orchestra, Des Moines Symphony Orchestra, and the Welsh Hills Chamber Orchestra, to name a few. Nathan began his professional career at the age of 20, becoming the cellist of the Pioneer String Quartet. In addition to that appointment, he was Principal Cellist of The Des Moines Symphony Orchestra. Mr. Leyland moved to North Carolina in 2001 and began performing regularly with some of the area's professional ensembles such as the North Carolina Symphony, Carolina Ballet, North Carolina Opera, North Carolina Master Chorale, and the Choral Society of Durham. Currently, he is the principal cellist of the North Carolina Opera, Fayetteville Symphony Orchestra, Tar River Symphony Orchestra, and a member of The Mallarmé Chamber Players. Along with these positions, Leyland is an avid chamber musician and recitalist, having performed in venues across the US.

2020-21

MUSIC IN SPACES. VIRTUALLY ODE TO JOY SERIES

Lesser-known (but awesome) chamber music of Beethoven and his contemporaries



EPISODE 2 [TICKETS](#) (pay what you wish)

Saturday, Sept 12 - 19, Video on Demand

recorded at Ruggero Piano

Ludwig Van Beethoven:

Rondo for Violin and Piano, WoO. 41/ Bagatelles, Op. 126

Sonata No. 10 in G Major for Violin & Piano, Op. 96

Jacqueline Wolborsky – violin/Danielle DeSwert Hahn – piano

EPISODE 3 TICKETS (pay what you wish)

Saturday, Sept 26 - Oct 3, Video on Demand

recorded at Baldwin Auditorium

Ludwig Van Beethoven:

Trio in G Major for Flute, Bassoon and Piano, WoO. 37

Friedrich Kuhlau:

Grand Trio in G Major for Flute, Bassoon and Piano, Op. 119

Carla Copeland Burns – flute/Michael Burns - bassoon

Jacqueline Nappi - piano

PLEASE CONSIDER SUPPORTING US!

Mallarmé is a 501(c)3 non-profit and relies on your support to keep us in business. **To make concerts profitable we would need to charge \$150 ticket**, which, of course, is not feasible. If you want to see intimate and unique chamber music continue, especially in this time of COVID-19, would you consider making a charitable donation to Mallarmé? For more information, email us at office@mallarmemusic.org or call

Suzanne Rousso at 919.413.3120

Thank you!

Mallarmé plans to continue giving concerts for the 2020-21 season, recorded live and presented virtually until it is safe to go back to live, in-person performances.

For more information go to our website mallarmemusic.org

And check us out on social media #mallarmemusic

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