

# Mallarmé

## CHAMBER PLAYERS

*Suzanne Rouso, Artistic Director*

**2020-2021**

### **MUSIC IN SPACES. VIRTUALLY ODE TO JOY SERIES ~ EPISODE 2**

**Jacqueline Saed Wolborsky - violin  
Danielle DeSwert Hahn - piano**

**Saturday, September 12, 2020 @ 7:30 pm PREMIERE**  
**Recorded at Ruggero Piano, Raleigh**  
**Nathaniel Yaffe, Recording engineer**

*(Video On Demand through Sept 19)*

[Mallarmemusic.org](http://Mallarmemusic.org)



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## PROGRAM

**Rondo for violin and piano, WoO. 41**

**Ludwig van Beethoven**  
(1770-1827)

**Bagatelles for piano, Op. 126**

- I. *Andante con moto*
- II. *Allegro*
- III. *Andante*
- IV. *Presto*
- V. *Quasi allegretto*
- VI. *Presto*

**Sonata in G Major for violin and piano, Op. 96**

- I. *Allegro moderato*
  - II. *Adagio espressivo*
  - III. *Scherzo – Trio*
  - IV. *Poco allegretto*
- 

**Thank you!**

**Ruggero Piano, Raleigh**  
**St Paul's Lutheran Church, Durham**  
**Nathaniel Yaffe**



**North  
Carolina  
Arts  
Council**  
*Fifty years  
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 Danielle DeSwert Hahn

In this year of celebrating Beethoven's 250<sup>th</sup> birthday, the year that live music in front of a live audience has all but stopped throughout the world, there could not be a more symbolic composer to honor with the evolution of music into virtual spaces. The original innovator – the person who created an entire industry – would certainly have been ahead of the game when it came to imaginative ways to bring music to people during a pandemic. His best-known works shaped the way music is performed and studied. It was to regularly perform his symphonies in concert halls that the professional orchestra was developed; the same goes for the modern piano – his demands for a more responsive and sonorous instrument caused piano builders to adapt their craft and their product to suit him. Whatever one's proclivities in classical music, we all know the most familiar themes: the "Ode to Joy," from the 9<sup>th</sup> Symphony; the opening four notes of the 5<sup>th</sup> Symphony; the ubiquitous "Für Elise." Tonight, we showcase the private side of the great composer, with a few gems you might not hear that often. Without Beethoven "classical" music, as we know it, would not exist. Naturally, everything Beethoven was writing was new music, during his era. It was not until after his death that his work began to be classified into three periods – early, middle, and late. Early, being called "classical" (à la Mozart and the Viennese style of writing), and as his harmonies and style transformed over his short but prolific career, he ushered in the romantic period. The very early *Rondo* that opens tonight's program was likely composed in 1793-1794, while Beethoven was first in Vienna. Written for a patron who was also an amateur pianist, this short, charming, and joyful work is representative of Beethoven's earliest compositions, and reflective of his greatest influences, including Haydn, with whom the young Beethoven had just begun to study in 1792. It wasn't published until 1808. In stark contrast to the light and breezy *Rondo*, Beethoven's *Bagatelles*, op. 126 pack a lot of emotional and tonal density into six short pieces. Far more than the silly trifles their title suggests, these works come from the same

explosive and experimental period as the ninth symphony and his last three piano sonatas. Published in 1824, and intended to be performed as a complete work, these *Bagatelles* were the final work for solo piano Beethoven composed. Every aspect of expression is used throughout this opus – soft, loud, fast, slow, bombastic, and intimate. Beethoven told his publisher that these were “probably the best pieces of this kind I have written.”

Beethoven’s tenth and final sonata for piano and violin was composed in 1812, putting it at the very end of his “middle” period, and just before a long period of silence. Premiered at the end of 1812, a full ten years after the ninth (“Kreutzer”) sonata for piano and violin, the two works could not be more different. The grand tempestuousness of the “Kreutzer” has melted away, and opus 96, gentle and serene, bears witness to a quiet resignation, but also to a few good-natured frolics. Again, the wide range of Beethoven’s emotional devices are employed, with the hymn-like beauty of the second movement, the playful scherzo, and the pastoral final movement, which is epic in its exploration of color, harmony, and tempo.

## ARTIST INFORMATION



**Jacqueline Saed Wolborsky** is Principal Second Violin of the North Carolina Symphony and a Lecturer of Violin at the University of North Carolina at Chapel Hill. She was previously a member of the Charleston Symphony and an Adjunct Professor of Violin at the College of Charleston. She has been a featured soloist with the North Carolina Symphony, Brussels Chamber Orchestra, and South Carolina Philharmonic, and was honored with the Russell Award at the Coleman

International Chamber Music Competition.

Wolborsky has performed at the National Gallery in Washington, D.C., as a co-founder of LACE (Living Arts Collective Ensemble) and with fellow NCS musicians in a trio setting. She has performed for Nobel Peace Prize winner Elie Weisel in Chicago and, in 2001, for the Vice President of the United States in Washington, D.C. She has spent past summers at the Verbier Festival in Switzerland, at the Eastern Music Festival in Greensboro, with the Chautauqua Symphony in New York, at the Norfolk Chamber Music Festival in Connecticut, at Ravinia’s Steans Music Institute in Chicago, at Keshet Eilon in Israel, and at the Weathersfield Festival in Vermont. She has worked with members of the Tokyo, Cleveland, and Vermeer Quartets; and with Yuri

Bashmet, Joseph Silverstein, and Claude Frank, among others. She has toured with Joshua Bell, James Levine, and Mstislav Rostropovich.

Wolborsky received her bachelor's degree from the Oberlin Conservatory, as a student of Roland and Almita Vamos, and her master's degree from the Cleveland Institute of Music, where she studied with Donald Weilerstein and received her Suzuki teacher training.



**Danielle DeSwert Hahn**, piano, is a seasoned performer and arts professional. Ms. Hahn is currently the head of music programs at the National Gallery of Art in Washington, DC, where she curates a weekly concert series. Formerly principal pianist of the Baltimore Opera Company and the Washington Concert Opera, she has also worked on the music staffs at the Ash Lawn Highland Opera Festival, New York Opera Society, and the Chautauqua, Indianapolis, Kentucky, North Carolina, Portland, Sarasota, and Washington National Opera Companies.

Ms. Hahn's latest project, the Living Art Collective Ensemble (LACE), is a fluid group of musicians committed to bridging the gap between the visual and performing arts and bringing issues of cultural relevance to light within the context of engaging performances. Recently, Ms. Hahn completed the Association of Performing Arts Professionals Leadership Fellows Program.

## **2020-21 MUSIC IN SPACES. VIRTUALLY - ODE TO JOY SERIES**

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

**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

**Jacqueline Nappi - piano**

**Carla Copeland Burns – flute/Michael Burns – bassoon**

Check out Music Among Friends, Chapter 1  
Interview with violinist Nicholas DiEugenio and the music of J.S. Bach  
<https://youtu.be/a7eo0OhL4xM>

**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](mailto: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](http://mallarmemusic.org)

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<https://www.youtube.com/channel/UCC4WMIImVMa4hCQ8O6pzBs8g>

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