

Mallarmé

CHAMBER PLAYERS

Suzanne Rouso, Artistic Director

2020-2021

MUSIC IN SPACES. VIRTUALLY ODE TO JOY SERIES ~ EPISODE 3

Carla Copeland-Burns - flute

Michael Burns - bassoon

Jacqueline Nappi - piano

Saturday, September 26, 2020 @ 7:30 pm PREMIERE

Recorded at Baldwin Auditorium, Durham

Rick Nelson, Recording engineer

(Video On Demand through Oct 3 for single tickets purchasers)

Mallarmemusic.org



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PROGRAM

Friedrich Kuhlau (1786 - 1832)

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

- I. Allegro
- II. Adagio patetico
- III. Rondo

Ludwig van Beethoven (1770 - 1827)

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

- I. Allegro
- II. Adagio
- III. Tema Andante con Variazioni

Thank you!
Duke University Music and Rick Nelson
Florence Nash
St Paul's Lutheran Church, Durham



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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

Kuhlau: Grand Trio in G Major for Flute, Bassoon, and Piano, Op. 119 (1831)

Friedrich Kuhlau (1786-1832) has been called “the Beethoven of the Flute.” Surprisingly, he never played flute himself, but his many richly melodic compositions are a mainstay of the late Classic and early Romantic repertoire for that instrument. In his music generally, his great respect for Beethoven, the man and the music, is evident.

Kuhlau’s family fled Germany in 1810, upon the invasion of Napoleon’s army; they settled in Copenhagen and eventually Friedrich became a Danish citizen. In his travels pursuing a living as a concert pianist and composer, he met and befriended Beethoven in Vienna and was subsequently responsible for introducing a number of Beethoven’s works to Danish audiences. Kuhlau composed in many genres, including a good deal of opera, but it is especially his chamber music that reveals his close attention to Beethoven’s Middle Period style.

The Grand Trio in G Major, one of Kuhlau’s last works, was written originally for two flutes and piano; he later reworked one of the flute parts for bassoon or cello, giving the lower instrument a busier and more prominent part than was typical of trios from this period. Kuhlau’s publisher — probably as a marketing move — later put out a version changing the flute to violin, thus turning the work into the standard violin-cello-piano trio that was most popular in those days.

Along with its good Beethoven bones, this trio also benefits from Kuhlau’s opera-honed agility with melody, which we can hear in the *Allegro’s* sentimental main theme introduced by the piano, the Hungarian flavor of

the *Adagio patetico*, and the sunny concluding *Rondo*.

Beethoven: Trio in G Major for Flute, Bassoon, and Piano, WoO. 37 (1786)

This sprightly young trio was most likely written for the family of Count von Westerholt, an amateur bassoonist in Cologne whose son played flute and whose daughter was Beethoven's piano student at the time the piece was composed. Not surprising, then, that the three-movement work gives the piano the dominant, though not too demanding, role. On his autograph score Beethoven calls it a *Trio concertina a clavicembalo, flauto, fagotto, composto da Ludovici van Beethoven*. Note that Beethoven lists the keyboard first—though, interestingly, he specifies harpsichord. This is Early Beethoven, for sure; he was only 15 years old at its writing, and Mozart's influence on the emerging composer can be enjoyed throughout.

The three instruments introduce the 4/4 *Allegro*'s opening theme with an emphatic, unison arpeggio before parting to pursue their own roles, reuniting in various pairings. After a brief development section, there is an energetic recapitulation, setting up a marked contrast for the poignant *Adagio* in G minor which follows. In the four-square Theme and Variations closing the work, all seven variations are major except the fourth, which dips into G minor.

This trio only came to light posthumously; in fact, it's said that Beethoven actively suppressed its publication. One might conjecture that, constrained by his aim at specific performers on an unusual combination of instruments, Beethoven considered the work, while it has moments of delicious delicacy and detail, a less than satisfactory representation of his range and virtuosity.

ARTIST INFORMATION



Flutist Carla Copeland-Burns enjoys an active teaching and performing career based in North Carolina. Noted as a flexible and versatile player, Carla currently performs with the Greensboro, North Carolina, and Salisbury Symphonies as well as the North Carolina Opera, Carolina Ballet, Blue Mountain Ensemble, Flute4, Mallarmé Chamber Players, and with the performer-composer collective Blue Mountain/Forecast. Enthusiastic about new works, Carla has been a member of commissioning projects and premiere performances with all of her chamber ensembles

and as a soloist. She is equally comfortable performing as an orchestral player, chamber musician, soloist, and playing contemporary music in alternative settings.

Carla teaches at Duke University, Meredith College, and through her home studio. Previously she served for eight years as Instructor of flute at Radford University, and has also been a faculty member at the University of North Carolina at Greensboro, Mars Hill College, and the University of Cincinnati College-Conservatory of Music Preparatory Department. Guest artist-teacher appearances include schools such as the New Zealand School of Music, Auckland University, University of Southern Maryland, University of North Carolina School of the Arts, and Florida State University. She has been a featured performer at National Flute Association Conventions and at several International Double Reed Society Conferences in the US, Canada, and Australia. In summers she has been associated with the New England Music Camp, Eastern Music Festival, and the InterHarmony International Music Festival in Italy and Germany. She taught at the Clazz International Music Festival in Summer 2018 in Italy and looks forward to returning to Arcidosso soon! Carla's students have successfully auditioned into festivals, competitions, and music schools throughout the US and abroad with many currently working as music educators, music therapists, arts administrators, and performers.

Carla has recorded with ensembles on the Albany, Centaur, and Klavier labels and has been heard on several editions of NPR's Performance Today. Mentors include Charles DeLaney, Lois Schaefer, Carol Wincenc, and Nadine Asin and her degrees are from Florida State University, New England Conservatory, and the University of Cincinnati College-Conservatory of Music (CCM).

Dr. Copeland-Burns is a Yamaha Performing Artist



Michael Burns, bassoon, as an active performer, Michael Burns enjoys roles as a soloist, in chamber groups, and orchestrally with numerous recent performances at International Double Reed Society conventions, recitals and masterclasses throughout North America, Germany, Italy, China and the South Pacific. He performs as principal bassoon with the [Asheville Symphony](#) and the [North Carolina Opera](#) and as bassoonist in the EastWind Ensemble and [Blue Mountain Forecast](#).

He also performs regularly with regional groups such as the Greensboro, Charlotte, and North Carolina Symphonies and as a guest with the Ciompi Quartet and Mallarmé Chamber Players.

He has recorded for the Centaur, CAP, Telarc, EMI, Klavier, and Mark labels and his solo CD [*Primavera: Music for Bassoon and Piano by Bassoonists*](#), was released to critical acclaim on the Mark Masters label. A new CD *Glass Ghosts* is scheduled for release in 2020.

He performed extensively with the Cincinnati and New Zealand Symphony Orchestras, the Indianapolis Chamber Orchestra, and he held Principal positions with the Cincinnati Chamber Orchestra and the Midland/Odesa, Richmond, and Abilene Symphonies.

Burns' primary position is as Professor of bassoon at the [University of North Carolina at Greensboro](#). In summers, he has been associated with several Festivals including the [Clazz International Music Festival](#) in Tuscany, Italy, Eastern Music Festival, The [Summer Bassoon Extravaganza](#), Music for All/Bands of America Summer Symposium, the Affetti Festival, New England Music Camp and the [Bocal Majority and Operation O.B.O.E.](#)

Prior to accepting the position at UNCG, he also taught at the Cincinnati College-Conservatory, Indiana State University and Midland College



Jacqueline Nappi, piano resides in Raleigh, North Carolina. Jacqueline Nappi is a harpsichordist, pianist, organist, teacher, and avid improviser. She performs regularly with the North Carolina Symphony, the [North Carolina Historically Informed Performance \(HIP\) Music Festival](#), the [Mallarmé Chamber Players](#), the Duke University's Dance Program, and the University of North Carolina at Chapel Hill's Music Department. Past collaborations include Duke

Performances, the Duke Chapel Bach Cantata Series, the Boston Early Music Festival fringe concerts, and piano improvisation for yoga classes at [Global Breath Yoga Studio](#) in downtown Durham. Jacqueline holds a Master of Music degree from SUNY Stony Brook, and a Bachelor of Music degree from The Hartt School.

Jacqueline is the Minister of Music at St. Paul's Lutheran Church in Durham, Piano Faculty and Music Coordinator at Durham Academy, and she teaches harpsichord/organ continuo lessons at UNC-Chapel Hill. Jacqueline is also Dean of the Durham-Chapel Hill Chapter of the American Guild of Organists and a member of the Board of Directors for the Mallarmé Chamber Players.

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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

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Mallarmé Chamber Players – 120 Morris Street. Durham, NC 27701
Mallarmemusic.org office@mallarmemusic.org 919-560-2788 (message only)