



September 2, 2021 @ 8:00 pm Carolina Theatre, Durham

Bluegrass Blend

Featuring Hank, Pattie and the Current

Hank Smith – banjo; Pattie Hopkins Kinlaw – fiddle

Billie Feather – guitar; Steve Martinez – bass

Mallarmé Chamber Players

Jacqueline Saed Wolborsky & Jeanine Wynton – violin

Suzanne Rouso – viola; Bonnie Thron - cello

“Amazing Grace” arr. Jennifer Higdon

Prelude in C Minor Hank Smith, arr. J. Keeton

“Bill Cheatham” Trad.

“Ain’t Gonna Be Treated This Way” P. Kinlaw, H. Smith

“Earl in Vienna” H. Smith, arr. by P. Kinlaw & H. Smith

“How To Love” H. Smith & P. Kinlaw

Prelude in E Major Hank Smith, arr. by J. Keeton

“At The Purchaser’s Option” Rhiannon Giddens, arr. J. Garchik

Prelude in A-flat Major Hank Smith, arr. by J. Keeton

“Better Way” P. Kinlaw

“Down the Hall” B. Feather

“What Are You Waiting For?” P. Kinlaw

“County Line” B. Parker

“Sweeter Than Wine” Postscript Ken Benshoof

“Fishers Hornpipe” arr. Mark O’Connor

“Grady’s Song” P. Kinlaw

“Hold Your Head Up High” P. Kinlaw & H. Smith,

“Pipop” P. Kinlaw, arr. J. Keeton

“Ring Road” H. Smith, arr. A. Hill



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A SPECIAL THANKS TO THE CAROLINA THEATRE FOR THEIR SUPPORT OF THIS CONCERT!

PROGRAM NOTES

"**Amazing Grace**" is a Christian hymn first published in 1779, with words written in 1772 by the English poet and Anglican clergyman John Newton (1725–1807). It is an immensely popular hymn, particularly in the United States. In 1835, American composer William Walker set it to the tune known as "New Britain" which is the version most frequently sung today. Composer [Jennifer Higdon](#) (b. 1962) wrote this arrangement, a beautiful theme and variations beginning with a subdued cello solo, then moving through several tempos and keys, finally coming to peaceful rest in the coda. Originally composed as part of the larger vocal choir work *Southern Grace*, the string quartet version was arranged for the Ying Quartet in 1998.

Singer-songwriter [Rhiannon Giddens](#) (b. 1977) is the co-founder of the GRAMMY Award–winning string band *Carolina Chocolate Drops*, in which she also plays banjo and fiddle. She is a North Carolina native and attended Oberlin Conservatory in opera performance. Her elegant bearing, prodigious voice, and fierce spirit is abundantly evident on Giddens' critically acclaimed solo debut, the Grammy-nominated album, *Tomorrow Is My Turn*, which masterfully blends American musical genres like gospel, jazz, blues, and country, showcasing her extraordinary emotional range and dazzling vocal prowess.

Rhiannon Giddens' *At the Purchaser's Option with variations* is an instrumental variation of a song from her album *Freedom Highway* (Nonesuch, 2017), arranged by Jacob Garchik. Ms. Giddens wrote the song after finding in a book an advertisement from 1830, selling a young woman whose 9-month-old baby was also for sale, but "at the purchaser's option." This piece comes from that advertisement, and from thinking about what that woman's life might have been like.

*I have a babe but shall I keep him
'Twill come the day when I'll be
weepin'
But how can I love him any less
This little babe upon my breast*

*You can take my body
You can take my bones
You can take my blood
But not my soul*

*I've got a body dark and strong
I was young but not for long
You took me to bed a little girl
Left me in a woman's world*

*Day by day I work the line
Every minute overtime
Fingers nimble, fingers quick
My fingers bleed to make you rich*

Composer-pianist [Ken Benshoof](#) was born in 1933 on a Nebraska farm. Primarily a composer of chamber pieces, Benshoof has received commissions from a wide variety of sources, most notably the Kronos Quartet for whom he has produced eight works. He also served as resident composer at San Diego's Old Globe Theater over several seasons and at the Seattle Repertory Theater for a number of years. Recently retired from a teaching career at the University of Washington, Benshoof resides in Seattle with his wife Theresa, who is a cellist with the Seattle Symphony.

About "**Sweeter Than Wine**" Postlude from the composer: In the spring of 2015, "David Harrington suggested I take another look at 'Kisses Sweeter than Wine.' . . . I had put a refrain of that tune in the *Traveling Music* quartet in 1973, a work composed for Kronos. Before that, I had made arrangements and references to it in several other works. (This was a natural outgrowth of an extensive interest in folk music and some aspects of popular American music, a fling with a five-string banjo, and a love of Dorian mode)."

The Postscript's "...view is delicate, with tenderness. It is a gentle walk, nostalgic in its various moods, comfortable in its own quietness, warm in its strengths."

"**Fisher's Hornpipe**" is one of the most popular, widespread and frequently published fiddle tunes in the world. There are various speculations on who the 'Fisher' might have been. Some believe it was originally a classical composition by German composer Johann Christian Fischer (1733-1800), a friend of Mozart's and composer of the once-popular "Fischer's Minuet." Others identify the composer as one James A. Fisha -- a dancer, musical director and ballet master at Covent Garden during the 1770's.

Regardless of the origins, the tune has become a standard of bluegrass and old-timey music. **Mark O'Connor's** (b. 1961) arrangement takes the tune through different key centers and gives the middle and lower voices a chance to shine.

Music by Hank, Pattie and the Current will be introduced from the stage.

ARTIST INFORMATION

Hank, Pattie and the Current - Bluegrass ambassadors Hank Smith and Pattie Hopkins Kinlaw join forces once again with their original and energetic new soul

grass band, Hank and Pattie. Hank and Pattie take bluegrass and infuse it with their own flair, drawing from a melting pot of styles including classical and Motown, which adds up to an authentic and unique reflection of American music. While some of the music sounds old school and some sounds fresh and new, their overall musicianship, vocal harmonies, impassioned delivery, and innovative arrangements captivate all generations of music lovers. Hank and Pattie are backed by an all-star band comprised of Carolina musicians **Stevie Martinez** on Bass and vocals and **Billie Feather** on guitar.

Billie Marie Feather is a singer/songwriter/guitarist/banjoist/double bassist who originally hails from Johnstown, PA. Raised in the beautiful Pennsylvania mountains and surrounded by a family of avid music lovers, Billie's love of performing music in all forms was fostered. Billie's family relocated during her elementary school years to North Carolina, where she found herself surrounded by the rich musical landscape that flourishes in the Tarheel State. For her senior year in high school, Billie was accepted into the prestigious music conservatory at The University of North Carolina School of the Arts in Classical Guitar Performance and remained there for her college studies.

After graduating in 2006, Billie expanded her musical studies by learning the double bass, electric bass, banjo, and mandolin. Billie performs primarily as the lead guitarist with Hank, Pattie and The Current (a string band combining classical, soul, and bluegrass influences), an electric bassist with Charles Latham and The Borrowed Band (a honky-tonk folk fusion group), a guitarist with Keenan McKenzie and the Riffers (a 1940's inspired jazz swing band), and a double-bassist in The Holland Brothers (a Piedmont Blues trio).

Pattie Hopkins Kinlaw began playing the violin at age four and received her Bachelor's degree in Violin Performance and Suzuki Pedagogue Certification from East Carolina University. Currently she holds two private studios in North Carolina and is frequently invited to teach workshops throughout the United States for both Classical, Improvisational and Bluegrass instruction. Pattie performs regularly in the Eastern United States and is currently a member of multiple ensembles including The Long Bay Symphony in Myrtle Beach, South Carolina and Hank, Pattie & The Current an Americana Bluegrass Band based out of Raleigh, NC.

Steven Martinez is employed with Coastal Carolina University as music faculty instructing Electric Bass and Double Bass. In April 2016 Steven was honorably discharge from the US Army where he served in the ARMY Bands as a Bass performer for four years at Fort Bragg, NC. Through this experience Steven has performed from Washington, DC, to West Palm Beach, FL, and abroad. Steven is also an active patron in the music community of Conway and Myrtle Beach, SC, performing with the Long Bay Symphony Orchestra, various music ensembles of jazz, folk and rock and private music instruction.

Suzanne Rousso, viola, 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. Early in her career, Suzanne was principal violist of the Greensboro Symphony and performed regularly with the North Carolina Symphony.

Ms. Rousso 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. While in Maine she performed as a member of the Vermont Symphony, PortOpera, Opera Boston and the Portland Chamber Orchestra.

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 and baroque violist. She attended the Amherst Early Music Festival in July 2012, as well as Oberlin's Baroque Performance Institute, Tafelmusic's Baroque Winter Institute and is a member of the North Carolina Baroque Orchestra. She is the founder and administrator for the NC HIP (historically informed performance) Music Festival that is held biennially in the Triangle.

Growing up in rural Florence, SC--where summer heat indices top 120 degrees--a teenaged **Hank Smith** could only find respite by locking himself up in his room and playing banjo for hours and hours. Here he readily consumed and thrived on a diet of banjo music from a variety of sources. Making its home in a nearby state park, the Southeastern Bluegrass Association would meet the first Saturday of every month for a jam and concert. Hank attended these local meetings and by hiding in the back of jam groups, watching fingers, and listening for changes, he figured out how to operate the instrument that was to be his lifeblood.

After a year and a half, Hank went to college at Winthrop University in Rock Hill, SC where, finding no one with whom to play bluegrass, he instead discovered a diverse community of musicians with a far-reaching body of influence and absorbed all manner of rock, jazz, reggae, folk, blues, classical and anything in between. In that time, he earned a BA and eventually an MA in Middle Eastern History. Upon earning his MA, he went on tour full-time with Raleigh, NC jamgrass juggernaut, Barefoot Manner. Hank toured the country extensively with Barefoot Manner until the band left the road in 2009, and he has since played in a variety of projects such as The Hotwires, The Kickin Grass Band, and No Strings Attached. Hank continues to train an army of banjo students and will soon unleash them upon the world...when no one expects it.

Bonnie Thron joined the North Carolina Symphony as principal cellist in 2000. She is an active chamber musician and recitalist and locally has been a guest artist with the Mallarmé Chamber Players and the Ciompi Quartet, as well as occasionally joining the Jacobowitz-Larkin Duo to form a clarinet trio called Three For All. In the Washington, D.C. area, she has recently been a guest with the American Chamber Players and performs regularly on the Washington Musica Viva series. In the summers, she plays in the Sebago Long Lake Music Festival in Maine.

Thron received both a bachelor's and a master's degree from The Juilliard School. Her teachers include Lynn Harrell, Norman Fischer and Elsa Hilger. Thron also received a bachelor's degree from Johns Hopkins School of Nursing and worked as a nurse for several years as a nurse at Johns Hopkins Hospital and as a case manager in home care nursing, during which time she was also a cello teacher at the Baltimore School for the Arts.

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 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.

Violinist **Jeanine Wynton** has performed as a soloist, chamber, and orchestral musician in major concert halls across Europe, Russia, the United States, South America, New Zealand, and Israel. Originally from Los Angeles, she began studying the violin at age two and a half with the late Suzuki pedagogue Idell Low.

Since then, Wynton has been honored to win prizes in numerous competitions including the Pasadena Showcase House Instrumental Competition, MTNA (Music Teachers National Association) performance competition for the state of Indiana, Fort Wayne Philharmonic Young Artists Competition, and Artists International in New York City. She has been a featured soloist with several orchestras including the Richmond Symphony, the Binghamton Philharmonic, the Fort Wayne Philharmonic, and the Yale Philharmonia. Wynton is a graduate of Yale University where she studied with Erick Friedman, Syoko Aki, and members of the Toyko String Quartet.

About Mallarmé

The Mallarmé Chamber Players, founded in 1984, is 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.

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Friday, November 19, 7:30 pm

A Musical Affair with author Carrie J. Knowles, Jacquelyn Bartlett – harp,
Suzanne Rousso - viola & Debra Pivetta - flute

Friday, February 25, 7:30 pm Bach and Forward with baroque cellist
Stephanie Vial & dancers Paige Whitley-Bauguess & Steven Rodriguez Velez

Sunday, April 10, time TBA Invisible Ritual with
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For more information go to our website mallarmemusic.org

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