

A MUSICAL AFFAIR

A NOVEL

CARRIE JANE KNOWLES

Maillarmé

CHAMBER PLAYERS
Suzanne Rouso, Artistic Director



Durham Literacy Center

“A Musical Affair”

Saturday, February 13, 2022 @ 3:00 pm

Motorco Music Hall, Durham

Presented in memory of Dr. Barbara Newborg

Carrie J. Knowles, author; **Jacquelyn Bartlett**, harp
Suzanne Rouso, viola; **Carla Copeland-Burns**, flute

Romance, Op. 37 for flute and harp

Camille Saint-Saëns
(1835-1921)

Reading from “A Musical Affair”

Entr’acte for flute and harp

Jacques Ibert
(1890-1962)

“Après un Rêve” Op. 7, No. 1

Sicilienne Op. 78

Gabriel Fauré
(1845-1924)

Reading from “A Musical Affair”

Sonata for flute, viola and harp

Pastorale: Lento, dolce rubato

Interlude: Tempo di minuetto

Finale: Allegro moderato ma risoluto

Claude Debussy
(1862 –1918)

Closing words

Mallarmé is proud to partner with The Durham Literacy Center (DLC) that empowers Durham County residents who want to improve their lives and the lives of their families by improving their literacy skills. Established in 1985 by a small group of volunteers to address the overwhelming literacy needs of adults in Durham, the DLC has evolved from a small organization to a pivotal provider of educational services for those most in need: adults and out-of-school youth who need literacy, English language, digital literacy, job-readiness, and health and financial literacy skills. Since its founding, the DLC has trained over 2,500 volunteers to teach more than 18,000 individuals who are working to reach their educational and career goals. Learn more about the DLC and how you can get involved at www.durhamliteracy.org.



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SPECIAL THANKS:

Amy Campbell and Lizzie Ellis-Furlong from The Durham Literacy Center
The Regulator Bookshop
Motorco Music Hall

ARTIST INFORMATION

Carrie Knowles bought a small office building at the southernmost edge of Historic Oakwood in Downtown Raleigh. She named the building the Free Range Studio and inscribed this on the wall: Creativity should have no boundaries and dreams no fences. “That’s how I see the world,” Knowles says, “and the way I hope to live my life as a creative person.”



Carrie has published dozens of short stories, hundreds of newspaper and magazine articles, and four novels: *Lillian’s Garden* (Roundfire Books, 2013), *Ashoan’s Rug* (Roundfire Books, 2013), *A Garden Wall in Provence* (Owl Canyon Press, 2017), *The Inevitable Past* (Owl Canyon Press, 2020), a

collection of short fiction, *Black Tie Optional: 17 Stories* (Owl Canyon Press, 2019) and a writing workbook, *A Self-Guided Workbook and Gentle Tour on Learning How to Write Stories from Start-to-Finish* (Owl Canyon Press, 2020). Her non-fiction memoir about her family's struggles with their mother's Alzheimer's, *The Last Childhood: A Family Story of Alzheimer's*, initially published by Three Rivers Press, was recently revised, updated and reissued through Amazon.

Carrie writes a regular column for Psychology Today: "Shifting Forward: A Wanderer's Musings".

Carrie was named the Piedmont Laureate for Short Fiction in 2014. Her short stories have won more than 25 awards, including the Village Advocate Fiction Contest, the Blumenthal Writers & Readers Series, the North Carolina Writer's Network Fiction Syndication and Glimmer Train's Very Short Fiction Competition. She has been named a finalist in Glimmer Train competitions six times and was also a finalist in the Doris Betts Fiction Contest and received an honorable mention in the National Literary Awards.

In 1994, she was awarded a North Carolina Arts Council Creative Nonfiction Grant to complete the work on her memoir, *The Last Childhood: A Family Story of Alzheimer's*. When first published, this book secured acclaim as one of the top 100 books written about Alzheimer's.

As an arts advocate, she has been a board member for the Symphony Orchestra Development Association, Carolina Wren Press, Raleigh Chamber Music Guild, Burning Coal Theatre and the American Forum. She served as a judge for the Raleigh Fine Arts Society's Annual Fiction Contest for eight years and was the co-coordinator of the Reader's Series at the Hardback Café in Chapel Hill with Paul Jones and Georgann Eubanks.

Carrie was also the founder and coordinator of the Boylan Heights ArtWalk from 1992-2007 and the founder and director of the Cary Cross Currents Festival from 2008-2012.

Carrie and her husband, Jeff Leiter, have called Raleigh home since 1978. They have three children.

A champion of chamber music, **Jacquelyn Bartlett** was born in Detroit, Michigan, where she was surrounded with music. Her mother, Mary Bartlett, is a noted harpist, arranger, composer and teacher and Bartlett began her musical studies with her at an early age. A dedicated and passionate educator, she is much sought after as a teacher, chamber music coach and presenter for master classes and seminars.



Ms. Bartlett formerly served on the faculties of Duke University and UNC - Chapel Hill and she currently teaches at Appalachian State University, UNC Greensboro and UNCSA. She has worked with some of this generation's most well-known composers such as Aaron Copeland, George Crumb, Alberto Ginastera, Dan Locklair, George Rochberg and John Rutter and with conductors such as Eugene Ormandy, Sixten Ehrling, Sergiu Commissiona, Aaron Copeland, James Paul, Izler Solomon and Pierre Boulez

Jacqui is the founder and Artistic Director of SummerMusic in Blowing Rock, N.C. and Music at St John's in Valle Crucis, N.C. and is a Founding member of Fire Pink Trio and long-time member of Mallarmé Chamber Players

She performed in the world premiere recording of Dan Locklair's Concerto for Harp and Orchestra with the Slovak Radio Symphony Orchestra, released by Naxos and has received high, critical praise. She is a proud member of both the American Harp Society and the Harp World Congress.



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 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!

Her 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



Violist and Mallarmé artistic director **Suzanne Rousso** 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 in the great state of North Carolina, Suzanne was principal violist of the Greensboro Symphony and performed with the North Carolina Symphony.

Ms. Rousso was appointed Director of Education for the North Carolina Symphony where she oversaw all aspects of the Symphony's education program. She was a member of Eastern Music Festival's faculty and served as personnel manager. Later 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 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, Tafelmusik'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.

Ms. Rousso has served on the boards of Arts NC, an arts advocacy organization and the Musicians Association - Local 500 of the American Federation of Musicians.

PROGRAM NOTES

Camille Saint-Saëns (1835-1921) Romance, Op. 37 for Flute and Harp

It is said that at his first public concert in May 1846 the ten-year-old Camille Saint-Saëns, after playing Mozart and Beethoven piano concertos as well as some solo works by Bach and Handel, offered to play any one of Beethoven's 32 piano sonatas as an encore – from memory. A child prodigy who grew to become a phenomenal polymath, Saint-Saëns wrote articles and books on many scientific topics including astronomy, biology and archaeology in addition to his composing and musicological studies.

In his youth Saint-Saëns was considered an innovator, but by the time he reached maturity he became a conservative pillar of the establishment, trying to maintain the classical musical tradition in France. As an accomplished organist and pianist – he premiered his five piano concertos – he sported an elegant, effortless technique. But seldom were his compositions or his pianism pinnacles of passion or emotion. Berlioz noted that Saint-Saëns "...knows everything but lacks inexperience."

The Romance, Op. 37, is a good example how Saint-Saëns was able to separate his music from his circumstances. In the disastrous aftermath of the

Franco-Prussian war of 1870, The Paris Commune took over power in March 1871, initiating a civil war; fearing for his life, Saint-Saëns fled to London, where he composed this mellow lyrical work for flute and piano, later arranging a version for flute and orchestra.

Jacques Ibert (1890-1962) *Entr'acte* for Flute and Harp

Jacques Ibert was one of the most prolific and eclectic French composers of the last century, leaving behind works in nearly every musical form. He considered music “The expression of an interior adventure.” His approach to composition could best be summed up in his own words: “All systems are valid, provided that one derives music from them.” He adopted a particular style only when it suited his purpose for the composition at hand. Consequently, he never joined any of the movements so popular in France in the 1920s and ‘30s.

During World War I when Ibert served in the French navy, a Mediterranean cruise inspired his most popular work, *Escales* (Ports of Call). From 1937 to 1960 he served as director of the French Academy in Rome.

Ibert composed *Entr'acte* in 1935 as part of the incidental music for *El Medico de su Honra* (The Physician of his Honor), a play by the Spanish seventeenth-century playwright Pedro Calderón de la Barca. Originally for flute or violin and harp or guitar, it has been performed by many other duo combinations. Like so much French music of the last century, the work suggests Spanish Flamenco harmonies, but the flute and the absence of strumming in the guitar gives it a more ethereal quality than the music of dark Spanish bars and cafés.

Gabriel Fauré (1845-1924)

“Après un rêve” Op. 7, No. 1 and Sicilienne, Op. 78

The bulk of Gabriel Fauré’s music conveys the impression of a personal and private statement, an intimate conversation between the composer and his muse. All his life Fauré’s ideal was, as he put it, to create *Musique de Chambre*; the larger forms – opera, symphonies or concertos—were not for him. His music is admirably suited for performance in private homes or small halls. The elegance and “ease” of much of his music belies the painstaking effort that went into the composition: Fauré was not one to wear his heart on his sleeve.

In this country Fauré is best known for his Requiem and his chamber music. But in France, his over 100 art songs are standard concert fare.

Fauré composed *Après un rêve*, his most popular song, in 1877 to a poem by French poet Romain Bussine. It is based on an anonymous Italian text in which a lover dreams of his beloved and, upon waking, wishes he could return to the falsehood of the dream brought to him by the night. It has been transcribed for many instruments and instrument combinations.

Fauré originally composed the *Sicilienne* in 1893 for Molière's comedy *Le bourgeois gentilhomme*, transcribing it in 1898 for cello and piano. The same year he also incorporated it into the incidental music for Belgian Symbolist poet and playwright Maurice Maeterlinck's (1862-1949) play *Pelléas et Mélisande*.

The term *sicilienne* or *siciliana* was popular in Baroque operas, referring to a lilting rhythm evoking a pastoral mood.

Claude Debussy 1862-1918 Sonata for Flute, Viola & Harp

The outbreak of World War I in August 1914 was seen in France as an opportunity to avenge the humiliation of the French defeat in the Franco-Prussian War of 1870-71. It was not long, however, before the reality of the carnage and destruction brought on a general disillusionment. Debussy, although a strong patriot (he prided himself by signing his works *musicien français*), became very apprehensive and depressed, and for a while was unable to work.

By the spring of 1915, however, Debussy was back at work, planning a set of six sonatas for various instrument combinations. However, he was already suffering from the cancer that would eventually kill him and managed to complete only three by the time of his death in March 1918. In a letter to a friend he commented that the sonatas would “appease my publisher who has been at my heels, and will be interesting only as a purely documentary example of what a sick man could have written during this tragic war.”

The sonata for the novel combination of flute, viola and harp was the second in the series, completed in the fall of 1915 and premiered at a private concert in December 1916. Originally, Debussy planned to score it for flute, oboe and harp, but soon realized that the two wind instruments were too similar in sound. Substituting the viola gave him the individuality of sound quality for all three instruments which he was looking for.

The mood of the work is dominated by the opening *Pastorale*, which is gentle, melancholy and pensive. In a letter to his long-time friend Robert Godet, Debussy wrote that “it is frightfully mournful and I don't know whether one should laugh or cry – perhaps both?”

The second movement, Interlude, recalls an elegant minuet from the French Baroque. The exuberant Finale includes some of the Oriental sounds and rhythms, so popular with French composers at the turn of the century.

It is interesting that at about the same time Debussy wrote this sonata, British composer Arnold Bax came up with the same unusual instrument combination in his “Elegiac Trio” to express a similar mood.

Program notes by:

Joseph & Elizabeth Kahn Wordpros@mindspring.com

The Regulator will be selling “A Musical Affair” at the back table after the performance if you’d like to pick up a copy: \$19.95 plus tax!

UPCOMING MALLARMÉ EVENTS

******Friday Feb 25, 7:30pm******

Bach and Forward

PSI Theatre, Durham Arts Council, Durham

With modern choreographer Michelle Pearson, baroque dancer and choreographer Paige Whitley-Bauguess, modern dancer Steven James Rodriguez Velez, and cellist Stephanie Vial. The collaboration is a new modern-baroque choreography set to movements from J.S. Bach’s iconic Cello Suites performed on baroque cello.

******Saturday, March 12, 1:30 pm and 3:15 pm******

Family Concert: Luna’s Magic Flute

The Fruit, 305 S Dillard St. Durham, 27701

With Paperhand Puppets, Alma Coefman – flute, Kristin Transgrud – piano and the Flute Cocktail ensemble
FREE and open to the public.

*The Family Concert Series is sponsored by Mark and Cindy Kuhn
This performance is supported by the Orange County Arts Commission*

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We are seeking a sponsor of our Virtual Concerts – we are committed to making our concerts accessible online, as this pandemic is making live attendance at events difficult for some. We are now video recording our performances with high-quality audio and HD video so that we may offer a high-quality online option. This does not come without cost (@ \$1000 per concert). Can you help us with this?

Please see Suzanne Rousso today or call her at 919-413-3120.

Thank you!