

# Mallarmé

CHAMBER PLAYERS  
Suzanne Rousso, Artistic Director

## MUSIC OF HOPE FOR UKRAINE

Saturday, August 27, 2022 | 3:00pm  
*NorthStar Church of the Arts, Durham, NC*

*Presented in partnership with the Church World Service Durham,  
resettling Ukrainian refugees in the Triangle*



**Jennifer Curtis, Jacqueline Saed Wolborsky** – violin  
**Samuel Gold, Suzanne Rousso** – viola  
**Caroline Stinson, Nathan Leyland** – cello  
**Katya Kramer-Lapin** – piano

**Sonata for Solo Cello, Op. 134**

Sergey Prokofiev  
(1891-1953)

**String Quartet No. 4, Op. 43**

Borys Lyatoshynsky  
(1895-1968)

*Lento*

*Allegretto semplice*

*Allegro ben ritmico*

*Andante sostenuto*

*Allegretto scherzando*

----INTERMISSION----

**Music in the Old Style: Morning Music**

Valentyn Silvestrov  
(b.1937)

*Allegro*

*Andantino Rubato*

*Vivace Rubato*

**3 Bagatelles, Op. 1**

Valentyn Silvestrov

*Allegretto*

*Moderato*

*Moderato*

**Melody in A Minor from *The High Pass***

Myroslav Skoryk  
(1938-2020)

**String Sextet No. 3, Op. 11**

II. *Larghetto*

I. *Allegro*

Reinhold Glière  
(1875-1956)



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Arts  
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*Fifty years  
of leadership*



**Please consider supporting our partner in today's concert  
Church World Service (CWS) Durham**

Church World Service was born in the wake of the devastation of World War II. In 1946, seventeen Christian denominations came together “to do in partnership what none of us could hope to do as well alone.” At CWS, the principles of welcome, collaboration and dignity have spanned the decades and wrapped around the globe.

In its early days, the CWS family mobilized more than 11 million pounds of food, clothing and medical supplies for war-torn Europe and Asia. In the United States, they began to welcome refugees who were looking to start new lives in safety, resettling more than 100,000 refugees in the organization’s first 10 years.

Over the decades, the specifics of their programs have shifted. And the CWS family, leadership, and faith-based identity has also grown and evolved as they remain committed to their founding principle of bringing all voices to the table to build a world where there is enough for all.

The CWS Durham office opened in 2009 as a local refugee resettlement office and resource provider for refugees and immigrants in the Triangle. Its local partners, staff, and clients who hail from rich and diverse faith, ethnic, racial, and linguistic backgrounds work every day to turn the organization’s vision into reality.

To donate to help in welcoming Ukrainian refugees, as well as refugees from around the world, to our community, use this QR code:



## Artists



The New York Times described violinist **Jennifer Curtis's** second solo concert in Carnegie Hall as “one of the gutsiest and most individual recital programs.” She was celebrated as “an artist of keen intelligence and taste, well worth watching out for.”

Curtis navigates with personality and truth in every piece she performs. 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 shaman of the Andes, improvised for live radio from the interior of the Amazon jungle, and taught and collaborated with Kurdish refugees in Turkey.

Jennifer joins the Haw River Ballroom's Culture Mill in Saxapahaw, North Carolina as artist in residence and teaches a course on the art of interpretation at Duke University. She plays on a 1777 Vincenzo Panormo violin.

**Katya Kramer-Lapin**, charismatic pianist and recording artist

Katya Kramer-Lapin debuted with her solo album “Luminescence” at Oclassica digital label in the Spring of 2022, representing various piano works of the romantic era, piano transcriptions, and music by living composers. Katya's solo concert appearances include UNESCO Headquarters, patroned by John Paul II in Paris, France; World Bank and International Monetary Fund, Washington, DC, as well as solo and chamber performances in major halls in Taiwan, Europe and Russia. One of Katya's passions is the genre of piano-transcriptions. As an educator and interpreter, Katya's solo recent engagements represent various important works of this genre. In addition to solo career, Katya enjoys being a co-founder of “Duo Amabile”, a violin-piano duet with her husband, violinist Matvey Lapin. The duo performs extensively live and livestream throughout the United States.



Katya hails from Moscow City Russia, where she entered Gnessin School of Music at the age of 5, the professional institution for young, gifted children. During her studies there, Katya appeared at the Moscow State Conservatory Hall stage at the age of 13.

Immediately after her graduation, Katya was granted the scholarship to study in Cologne, Germany at the Hochschule fuer Musik. During her concert tour to the US in 1997, Katya was invited to attend Oberlin College Conservatory, provided a full scholarship. Upon her graduation at Oberlin in 2003 Katya was invited to do her graduate work (Masters, Artist Diploma, the terminate degree in music/piano) at Indiana University, Jacobs School of Music. During her years in Bloomington, IN, Katya held the position of an Adjunct Professor of Music and Collaborative Pianist at DePauw University School of Music. Her chamber collaborations included concert appearances with the soloists of New York Philharmonic Orchestra, as well as world-renowned recitalists, chamber musicians. Katya's recordings were often broadcasted on the National Public Radio. For two summers Katya served as faculty/guest artist at the International Summer Festival "Ameropa" in Prague, Czech Republic. Katya now resides in Cary NC, where she and her husband raise their four children.



**Samuel Gold**, viola, began studying the viola at the age of four with Sherida Josephson of the Des Moines Symphony. He is a graduate of the New England Conservatory, where he studied primarily with Martha Strongin Katz and Roger Tapping, and the University of Iowa, where he studied with Christine Rutledge and Elizabeth Oakes.

Gold has performed at the Aspen Music Festival and School, the Taos School of Music, and the Montreal International String Quartet Academy. In May of 2008 he performed as soloist with the University of Iowa Chamber Orchestra after winning the school's concerto/aria competition.

Mr. Gold is currently the principal viola of the North Carolina Symphony.

**Nathan Leyland**, cello, born in Butler, Pennsylvania, later moved to Lynchburg, Virginia and began his cello studies in their 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.

**Suzanne Rousso**, viola – bio on Page 10 of Playbill



**Caroline Stinson**, cello, is a native of Canada and has made her career across North America and Europe as a soloist, recitalist and chamber musician in traditional, 20th century and contemporary repertoire. Cellist of the internationally acclaimed Ciompi String Quartet and Associate Professor at Duke University in North Carolina, Ms. Stinson’s concert invitations include Carnegie’s Weill and

Zankel Halls, Lincoln Center’s Alice Tully Hall, the Museum of Modern Art’s Summergarden Series, Bargemusic and Le Poisson Rouge in New York, Boston’s Gardner Museum, Washington D.C.’s Smithsonian; the Koelner Philharmonie, Lucerne Festival and Cité de la Musique in Europe, and the Centennial and Winspear Centres in Canada.

An active recitalist and chamber musician, Caroline is invited regularly as guest and has appeared at the Rencontres d’été Strasbourg, France, Rudersdal Sommerkonserter, Denmark, Manchester Music, Newburyport and Caramoor Music Festivals in the USA. Since joining the Ciompi Quartet in 2018, she has performed with the group across the US, in Taiwan and Italy and has given solo recitals in New York City presented by the League of Composers and in Denmark. In 2022 she will tour Lithuania with pianist Gabrielius Alekna performing Dialogues with Beethoven including a premiere by Žibuoklė Martinaityte.

**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.

## **PROGRAM NOTES**

**Sonata for Solo Cello, Op. 134** By the late 1940s, Sergey Prokofiev was in poor health. In addition to circulatory problems and some minor strokes, he suffered a concussion from a fall off a podium that left him with chronic headaches and dizziness. The brutal dicta of the cultural commissar Andrey Zhdanov, stipulating that only cheerful, uplifting and folksy art were to be allowed, condemned Prokofiev and others for "Formalism." The accusation prevented performances and publication of much of their music, as well as instilling justifiable anxiety, even paranoia. He was in financial straits and continued to compose frantically, especially on his Symphony No. 7, which he hoped would garner him the Stalin Prize with its big financial payoff. In 1952 he was working on seven different compositions at the same time, including the Sonata for solo cello.

He planned a four-movement work, but he was running out of time. With the help of his friend, the cellist Mstislav Rostropovich, he wrote down parts of the first movement, *Andante*, but then stopped to work on other projects, especially the Symphony. He never returned to the Sonata, dying in March 1953.

The fragment was left unfinished and unpublished until 1972, when composer and musicologist Vladimir Block finished the movement in a performable form.

**String Quartet No. 4, Op. 43** The son of a mixed Ukrainian-Polish family, Borys Lyatoshynsky was mostly home-taught. His musical talent was evident early, his first composition surviving, a Mazurka from 1910. At the behest of his father, he entered the Kyiv University to study law, but became at the same time a composition student of Reinhold Glière and decided to become a composer. In 1922 he started teaching composition at the Kyiv Conservatory.

Lyatoshynsky's music was a mixture of mid-century modernism with Ukrainian folk music. It got him into frequent trouble with the Soviet cultural commissars, refusing to adhere to the policy of cultural realism. But he spent the grim war years as an evacuee in Saratov, on the Volga, teaching at a branch of the Moscow Conservatory. He spent the time arranging Ukrainian folk songs which were widely broadcast, all in the name of patriotism. The 5-movement String Quartet No. 4 dating from 1943, is

virtually a suite of folk melodies. The grim mood of the times is reflected in the *lento* first movement, as well as the *andante* fourth.

But with the end of the war, promoting Ukrainian folk culture became a taboo. In 1948 Lyatoshynsky got into trouble with his Symphony No. 2, the commissars stating that "The anti-national formalist trend in Ukrainian musical art was manifested primarily in the works of composer B. Lyatoshynsky. This is a disharmonious work, cluttered with unjustified thunderous sounds of the orchestra, which depress the listener, and in terms of melody – the symphony is poor and colorless." Ironically, he was in good company, with Shostakovich, Prokofiev, Myaskovsky, Kabalevsky and many lesser names.

**Three Bagatelles, Op. 1 and Excerpts from *Music in the Old Style*** Valentin Silvestrov belongs to a generation of composers that straddles the cultural gap between the aesthetic strictures of the former Soviet Union and the cultural individualism and eclecticism that has reigned since its collapse and the resurgence of national identities. Ironically, his works regularly appear on the list of Grammy nominees.

Born in Kyiv, Silvestrov studied at the Kyiv Conservatory, where his music was regarded as avant-garde, bringing him into conflict with the Soviet authorities, who in 1974 expelled him from the USSR Composer's Union. In response he dropped out of public eye rather than renounce his modernist style.

Silvestrov is a prolific composer in all genres except opera, including nine symphonies. His music is difficult to classify. While his early Soviet era compositions were criticized for being too modern, atonal and serialist, he has subsequently espoused a kind of neo-romanticism – although often with sarcastic overtones, as in his *Kitsch Music for Piano* (1977). He has, in a sense, adopted the ancient concept of the inspired artist, who serves only as the medium for expressing the voice of the muse. "I do not write new music. My music is a response to and an echo of what already exists," Silvestrov has said. His *A Metaphor for Schubert and Chopin* sounds as if it must have been written by a nineteenth-century composer, for whose voice Silvestrov only serves as a conduit. The very notion that the music appears to have been written by someone else was the composer's desired effect. The result is a kind of eclectic but emotionally accessible musical communication that is both new and retrospective.

For several years he has concentrated primarily on short piano pieces, entering what he calls his "Bagatelle decade." The three Bagatelles Op. 1 date from 2004. They are dreamy and ephemeral. So is the *Music in the Old Style*, dating from 1973.

Silvestrov fled Ukraine in February 2022 and currently lives in Berlin.

**Melody in A Minor** Ukrainian composer and teacher Myroslav Skoryk was born in Lviv (Then part of Poland), and in 1945 entered the Lviv Music School. But in 1947 his whole family was deported to Siberia, and they did not return to Lviv until 1955.

After graduating from the Lviv Conservatory, Skoryk studied composition for four years at the Moscow Conservatory with Dmitry Kabalevsky, during that time composing extensively in most musical forms. He became a teacher first at the Lviv and then at the Kyiv conservatories. In 1996 he emigrated to Australia, but eventually returned to Ukraine and became artistic director of the Kyiv Opera.

Skoryk composed the deeply touching *Melody* in 1982, originally for piano, but it has been arranged for many instruments and instrument combinations, including symphony orchestra. The work has become so popular in Ukraine that most people think it is native folk music rather than a modern composition. It is often referred to as Ukraine's spiritual anthem. The theme comes from music for the war-time drama *High Pass* that Skoryk composed in 1978.

**Movements 1 & 2 from String Sextet No. 3, Op. 11** The son of a German father and Polish mother, Reinhold Glière was born in Kyiv. He taught for some years at the Kyiv Conservatory, before moving to the Moscow Conservatory, where he taught intermittently for over 20 years.

If sheer survival is the criterion for success, Glière's career is a success story without parallel. Whatever history's final judgment on the merits of his art, he earned a place in music's Hall of Fame for one unique achievement: He managed to please Tsar and Commissar equally and without interruption for more than half a century. The only other composer who comes to mind is Haydn, who went from being the most important composer of the Austro-Hungarian aristocracy to being the darling of London's merchants without offending either.

Glière's music represents a classic example of cultural persistence. His late-Romantic style, with elements of Borodin, Tchaikovsky and Rachmaninov, exemplifies the establishment before 1917, so hated by the Bolsheviks. But the Ten Days that Shook the World did not shake his musical style at all. Somehow, nobody, not even Stalin, ever took offense with him or his music. His Soviet cultural awards were a legion.

Most of Glière's music is painted with a broad, bold brush. Even his chamber music aims for the big sound, and the Sextet No. 3, composed in 1905, is melodious and energetic. It shows the influence of the folk music Glière collected in the Russian domains of Asia.

Program notes by: Joseph & Elizabeth Kahn

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PLEASE join us on **Sunday, September 18 at 5:00 pm @ Duke Chapel** for the first of the 2022-23 Duke Chapel Bach Cantata Series concerts, conducted by Dr. Philip Cave.

The program includes Cantata BWV 10, *Meine Seel erhebt den Herren*, Overture to Orchestral Suite No. 3 in D Major, BWV 1068 and the Magnificat in D Major performed on period instruments with Mallarmé musicians.

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