

Schubertiad No. 1
Sunday, November 12, 2023 at 3:00 p.m.
NorthStar Church of the Arts, Durham

Jacqueline Saed Wolborsky – violin
Suzanne Rousso – viola/ Nathan Leyland – cello
Leonid Finkelshteyn – bass
Mimi Solomon – piano/ Andrea Edith Moore - soprano

Franz Schubert (1797 – 1828)

Fantasy in C Major for violin and piano, D. 934

Intermission

Die Forelle, D. 550

Quintet in A Major for piano and strings, D. 667

Allegro vivace

Andante

Scherzo: Presto

Andantino – Allegretto

Allegro giusto



**North
Carolina
Arts
Council**
*Fifty years
of leadership*

Die Forelle

*In einem Bächlein helle, da schoß
in froher Eil*

*Die launische Forelle vorüber wie
ein Pfeil*

*Ich stand an dem Gestade und
sah in süßer Ruh*

*Des muntern Fischleins Bade im
klaren Bächlein zu*

In a limpid brook
the capricious trout
in joyous haste
darted by like an arrow.
I stood on the bank
in blissful peace, watching
the lively fish swim
in the clear brook

*Ein Fischer mit der Rute, wohl an
dem Ufer stand*

*Und sah's mit kaltem Blute, wie
sich das Fischlein wand*

*Solang dem Wasser helle, so
dacht ich, nicht gebricht*

*So fängt er die Forelle mit seiner
Angel nicht*

An angler with his rod
stood on the bank
cold-bloodedly watching
the fish's contortions.
As long as the water
is clear, I thought,
he won't catch the trout
with his rod

*Doch endlich ward dem Diebe die
Zeit zu lang*

*Er macht das Bächlein tückisch
trübe und eh ich es gedacht*

*So zuckte seine Rute, das
Fischlein aus Fischlein zappelt
dran*

*Und ich mit regem Blute, sah die
Betrogene an.*

But at length the thief
grew impatient. Cunningly
he made the brook cloudy,
and in an instant
his rod quivered,
and the fish struggled on it.
And I, my blood boiling,
looked on at the cheated creature
English translation © Richard Wigmore

Program notes

Franz Schubert composed his **Fantasy in C major for violin and piano, Op. posth. 159, D. 934**, in December 1827. It was the last of his compositions for violin and piano and was premiered in January 1828 by the violinist Josef Slavik and the pianist Carl Maria von Bocklet at the Landhaussaal in Vienna. The difficult work was "calculated to display Slavík's virtuoso technique" and is demanding for both instruments. According to pianist Nikolai Lugansky, the Fantasy "is the most difficult music ever written for the piano" and "more difficult than all of Rachmaninov's [piano] concertos put together." (Wikipedia)

***Die Forelle* and Piano Quintet in A major, D.667 'Trout'**

The exuberant 'Trout' quintet of 1819 is the work of a master. Together with the "Quartettsatz" written in 1820 it sets the scene for the great chamber works of the composer's later years: in 1824 the Octet, the A minor "Rosamunde" quartet and the D minor 'Death and the Maiden'; in 1826 the G major quartet; in 1827 his two piano trios; and in his last year, 1828, the incomparable C major two-cello quintet.

The 22-year-old Schubert's cellist friend Sylvester Paumgartner commissioned the "Trout" quintet while Schubert was visiting his hometown of Steyr in Upper Austria. Paumgartner asked Schubert to include material from his 1817 song 'Die Forelle.' As their mutual friend Albert Stadler, later wrote: '[it was] the request of my friend Sylvester Paumgartner, who was quite taken with the delicate little song. The Quintet, according to his wish, was to adopt the structure and instrumentation of Hummel's Quintet, originally Septet, which was then still new.' Paumgartner had invited friends to play this Hummel quintet, an arrangement, probably by Hummel himself, of the Op. 74 Septet of 1816. The *Allegro vivace* opening flourish of the Trout quintet (illustrated) has a clear resemblance to the triplet arpeggio at the start of the Hummel quintet's *Allegro* second movement (illustrated). These arpeggios are major motifs of both works.



The rather curious instrumentation of the Trout quintet – adding a double-bass to the conventional piano quartet's violin, viola and cello - had been used by Hummel back in 1802 for an original piano quintet as well as for the later septet arrangement that brought together Paumgartner's friends and spawned the Trout. The addition of the double-bass raises all sorts of possibilities for Schubert, particularly in the well-known fourth movement with its variations on the 'Die Forelle' theme. It allows him, for example, to liberate the piano from providing the deep bass, and (in the third variation) send it off on brilliant high octave passage work while the cello and bass, also in octaves, growl the theme. They stay together for the fourth variation doing unexpectedly nimble fortissimo triplets, even finishing with that A-major triplet arpeggio

that the piano flourished right at the work's opening. Happily, a related arpeggio that starts the piano accompaniment to 'Die Forelle' (illustrated right), leaps into action in the final variation.



The success of a movement consisting of variations on one of his songs may have encouraged Schubert to repeat the recipe 5 years later in the "Death and the Maiden" string quartet. (Chris Darwin)

Artists

Double bassist **Leonid Finkelshteyn** enjoys an active career as a performer and teacher. Currently principal bassist of the North Carolina Symphony, which he joined in 1996, and the Eastern Music Festival Orchestra in North Carolina, since 1999, Finkelshteyn also serves on the faculty of the University of North Carolina at Chapel Hill, North Carolina State University and the Eastern Music Festival in addition to maintaining a large private studio.

As a soloist, he has made numerous concerto appearances with the North Carolina Symphony, Young Artists Orchestra at the Eastern Music Festival, ECU Symphony Orchestra, Punta Gorda Symphony in Florida and the Peninsula Music Festival Orchestra in Wisconsin, including works by Bottesini, Bruch, Koussevitsky and Tulin.

Finkelshteyn has also performed the North American premiere of Gareth Glyn's Microncerto and the world premiere of J. Mark Scarse's Antaeus, a Concerto for double bass and orchestra, which the North Carolina Symphony commissioned for Finkelshteyn. In 2018, Finkelshteyn performed a premiere of the Double Bass Concerto by Terry Mizenko, which was written and dedicated specifically for him.

He has also performed with the Lyric Opera of Chicago, the Milwaukee Symphony Orchestra, the Baltimore Symphony Orchestra, and The Cleveland Orchestra, and has appeared with the All-Star Orchestra, under the direction of Gerard Schwarz, as part of an award-winning series of programs for PBS.

A native of Leningrad in the former Soviet Union, he joined the Symphony Orchestra of The Leningrad Philharmonic at only 19 years of age, while still a student at the Leningrad Conservatory, from which he earned a master's

degree, graduating with honors. His primary teachers were Peter Weinblatt and Sergei Akopov. Eventually, he became Principal Double Bassist of the Symphony Orchestra and was a prize winner of the Soviet Union Bass Competition before emigrating to the U.S. in 1990.

Cellist **Nathan Leyland** was 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 Mallarme Chamber Players. Along with these positions, Leyland is an avid chamber musician and recitalist, having performed in venues across the U.S.

Soprano **Andrea Edith Moore** brings to her performances an “opalescence that is particularly served by her impressive phrasing and inherent musicality” (*operagasm.com*). Andrea has enjoyed a wide range of collaborations with artists and ensembles including Vladimir Ashkenazy, Gerhardt Zimmermann, David Zinman, Eighth Blackbird, Bill T. Jones/Arnie Zane Dance company, the Hamburger Kammeroper, My Brightest Diamond and the Red Clay Ramblers.

Equally comfortable in the music of our time and of the distant past, she has starred in roles ranging from The Governess in Britten's *Turn of the Screw*, Micaëla in *Carmen*, Countess Almaviva in *Le Nozze di Figaro*, and Sara in Jennifer Higdon's *Cold Mountain*. An accomplished concert soloist, she has garnered acclaim for her interpretations of solo cantatas, lieder and chanson, orchestral, choral and opera concerts at venues ranging from

Teatro Colon, NC Symphony, Duke Chapel, the NC HIP Music Festival, the Munich Residenz to the Richard Tucker Foundation.

Andrea's commitment to voices from her home state of North Carolina has led her to commission, premiere, and perform composers including Kenneth Frazelle, Daniel Thomas Davis, Allen Anderson, Robert Ward, and numerous others. She produced, premiered, and developed *Family Secrets: Kith and Kin* and is especially proud to feature this new work as her debut recording released on Albany Records in 2020. The album was a 2022 GRAMMY nominee under producer Elaine Martone's "Classical Producer of the Year" nod. Her second album *My Soul is All but Out of Me* featuring four living American composers, is awaiting release later this year.

Andrea is a prizewinner in the Metropolitan Opera National Council Auditions, was a fellow with four-time GRAMMY winning ensemble Eighth Blackbird at the Blackbird Creative Lab and has twice received the Yale School of Music Alumni Award. She holds degrees from Yale University, Peabody Conservatory of Music at The Johns Hopkins University and UNC School of the Arts. She served on the voice faculty of UNC Chapel Hill for seven years and currently lives, sings and teaches full-time in Durham. She currently serves on the board of Mallarmé Music. With her husband Shannon Healy she owns the acclaimed craft cocktail bar Alley Twenty Six which was recently nominated for the 2022 James Beard Foundation Awards *Outstanding Bar Program*.

Suzanne Rousso's biography can be found on page 2 of the playbill.

American pianist **Mimi Solomon** enjoys a multi-faceted career as a chamber musician, soloist, and teacher. She has performed throughout the United States, China, Japan and Europe, has appeared as soloist with orchestras including Shanghai Symphony, Philharmonia Virtuosi, and Yale Symphony Orchestra, and has been featured on numerous radio and television broadcasts including the McGraw-Hill Young Artist's Showcase, France 3, France Inter and National Public Radio.

An avid chamber musician, Solomon regularly appears at music festivals on both sides of the Atlantic such as Santander, IMS Prussia Cove, Lockenhaus, Rencontres de Bel-Air, Ravinia, Taos, Norfolk, Yellow Barn, Charlottesville, La Loingtaine, and Aspen. Mimi spends part of every year coaching and performing chamber music at Kinhaven Festival in Vermont, and has taught

at Cornell University, East Carolina University, University of North Carolina at Chapel Hill, Ithaca College and is a co-director of MYCO.

Solomon returned to the US after nearly a decade in Paris, during which in addition to being active as a chamber musician and soloist, she perfected her French and gained an assiduous understanding of where to find the best French delicacies. She graduated *cum laude* in East Asian Studies from Yale and went on to receive a Master of Music from Juilliard. Her main teachers were Peter Frankl and Robert McDonald, and she has also played regularly for Ferenc Rados and studied the fortepiano with Patrick Cohen. Her studies were generously supported by a Beebe Grant and two Woolley Scholarships from the Fondation des États-Unis. She currently lives in Chapel Hill with her husband, violinist Nicholas DiEugenio.

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 Wiesel 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. Along with her love of

playing the violin, she is a residential real estate broker in the Triangle region.

MANY THANKS TO MALLARMÉ'S SUPPORTERS

7/1/2023 -11/2/2023

BENEFACTOR

Anonymous

North Carolina Arts Council

SEASON CO-PRODUCER

Durham Arts Council

FAMILY CONCERT SPONSOR

Mark and Cindy Kuhn

CONCERT CO-SPONSOR

Anne Parks

Anna Ludwig Wilson

PATRONS

Thomas Kenan, III

Laurie McNeil & Patrick Wallace

Florence Nash

Kathy and Lex Silbiger

ADOPT-A-MUSICIAN

Joseph Kahn

Mike & Sarah Woodard

DONORS

Anne Berkley

Barbara Braatz

Tom and Denise Butts

Nancy Clapp-Channing & Steven

Channing

Ruth & Sidney Cox

Joseph Dirr

Michael Fisher

Barbara Freedman

Katie & Ed Gerhardt

Anne & Nathan Leyland

Sam Marion

Alexander Matthers

Bo Newsome

Angle Peterchev & Kate Layman

Suzanne Rousso

Robert Upchurch

Pablo Vega