

**Saturday, March 23, 2024, 4pm**  
**St. Matthew's Episcopal Church**  
**Hillsborough, NC**

## **SCHUBERTIAD 2**

### ***Music of Spring and Nature***

Andrea Edith Moore – soprano  
Keiko Sekino – piano  
Luke Ellard – clarinet, Suzanne Rouso – viola



#### **Frühlingslieder (Songs of Spring)**

- |   |                                   |
|---|-----------------------------------|
| “Abendempfindung” K. 523<br>(Evening thoughts)  | Wolfgang A. Mozart<br>(1756-1791) |
| “Frühlingsglaube” D. 686<br>(The belief in spring)  | Franz Schubert<br>(1797-1828)     |
| “Im Frühling” D. 882<br>(In Spring)   | Schubert                          |
| Trio in E-flat for viola, clarinet and piano, “Kegelstatt” K. 498<br>Andante<br>Menuetto – Trio<br>Allegro                        | Mozart                            |
| <b>Schubert and Mozart Ladies</b>   |                                   |
| “Als Luise die Briefe Ihres ungetreuen<br>Liebhabers verbrannte” K. 520<br>(When Luisa burned the letters of her faithless lover) | Mozart                            |
| “Lied der Mignon” D. 877  | Schubert                          |
| “Ellens Dritter Gesang” (Ave Maria) D. 839  | Schubert                          |
| “Gretchen am Spinnrade” D. 118<br>(Gretchen at the Spinning Wheel)  | Schubert                          |

“Suleika I” D. 720

Schubert

“Der Hirt auf der Felsen” D. 965  
(The Shepherd on the Rock)

Schubert



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## About the Artists



Dr. **Luke Ellard**, clarinet, strives for art that continually reaches out, valuing a relational spirit, informed engagement, and unapologetic authenticity.

For Luke, collaboration is what gives music life. As clarinetist, they have performed with members of Bang On a Can All Stars, Eighth Blackbird, International Contemporary Ensemble, Fifth House Ensemble, Arkansas Symphony, and Lone Star Wind Orchestra. Their current performance projects center around their self-produced solo cross-genre/electronic band LE and commissioning new exciting works for the clarinet.

Their collaborative spirit is reflected in their life as a composer as well, drawing inspiration from a personal and communicative place. Their music has been performed by groups such as New Trombone Collective (Blue Interjections, finalist in the 2013 Slide Factory International Composition Contest), the North Texas Wind Symphony (The Seer, concerto for Bassoon and Wind Ensemble), HOCKET (someone else’s days, #What2020SoundsLike), the University of Texas Symphony Band (Shifting Tides), Michigan State University Concert Band, Barkada Quartet (threads

of execution), the Mother Falcon String Quartet (all I'm feeling right now, winner of Golden Hornet Composer Lab's String Quartet Smackdown III), and in collaboration with cellist Nick Photinos (haven't yet, Bang on a Can Summer Festival).

Dr. Ellard joined the faculty at the University of North Carolina at Greensboro in the Fall of 2023 as Visiting Assistant Professor of Clarinet, having previously served on faculty at the University of Oklahoma and Midwestern State University while teaching privately and performing in the Dallas-Fort Worth area. Luke earned their Doctor of Musical Arts in Clarinet Performance with related studies in Contemporary Music and Music Entrepreneurship at the University of North Texas, studying under Kimberly Cole Luevano. Additionally, Luke has earned degrees from Indiana University Jacobs School of Music (James Campbell & Eric Hoeprich), the University of Texas at Austin (Yevgeniy Sharlat, Dan Welcher, & Donald Grantham), and Louisiana Tech University (Lawrence Gibbs, Joe L. Alexander).



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

Equally at home 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 Higdon’s *Cold Mountain*. An accomplished concert soloist, she has garnered particular acclaim for her interpretations of the Bach Cantatas and German Lieder, at venues including the Teatro Colon, Baltimore Lieder Weekend, Duke Chapel, and Richard Tucker Foundation.

Andrea’s commitment to voices from her native North Carolina has led her to commission, premiere, and perform composers including Kenneth

Frazelle, Daniel Thomas Davis, Sue Klausmeyer, Robert Ward, and numerous others. She produced, premiered, and developed *Family Secrets: Kith and Kin* with North Carolina Opera, and is especially proud to feature this new work as her debut recording.

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.

Andrea performs full time, teaches privately and, with her husband owns two restaurants: Alley Twenty Six in Durham and James Beard "American Classic" Crook's Corner Chapel Hill, NC.

**Suzanne Rousso's** bio can be found on page 2 of the Playbill.



**Keiko Sekino**, piano, enjoys an active career as a solo recitalist and chamber musician in the United States and abroad, having performed at such venues as Carnegie Weill Recital Hall, Steinway Hall, Bennett-Gordon Hall at Ravinia Park, and Palacio de Festivales de Cantabria in Santander, Spain. She has participated in festivals including Ravinia, Norfolk, and Yellow Barn in the United States and Kuhmo, Encuentro de Música y Academia de Santander, La Gesse, and Pontino in Europe.

In 2006, Keiko Sekino was one of four pianists invited to participate in the Carnegie Hall Professional Workshop with Thomas Quasthoff. As a duo with soprano Awet Andemicael, she worked with baritone Thomas Quasthoff and pianist Justus Zeyen on Lieder by Schubert, Wolf, and Strauss in public masterclasses and was presented in a recital at the Weill Recital Hall at Carnegie Hall.

An accomplished chamber musician, Ms. Sekino has shared the stage with violinists Ana Chumachenko and MinJung Kang, and members of the Boston Symphony Orchestra, North Carolina Symphony, Daedalus Quartet, and Enso Quartet. Her recording of Schumann's complete works for cello and piano with cellist Emanuel Gruber has been released from Delos label.

Keiko Sekino completed a Doctor of Musical Arts degree at the Peabody Conservatory of the Johns Hopkins University and holds additional degrees from Yale University in economics and music. Among her teachers are Peter Frankl and Robert McDonald. She has also worked closely with Elisso Virsaladze, Claude Frank, Boris Berman, and Margo Garrett. She serves as Associate Professor of Piano and Director of Applied Piano Studies at the East Carolina University School of Music.

## PROGRAM NOTES

### Seven Lieder

Franz Schubert

It is not too much of an exaggeration to say that Franz Schubert invented the German art song. Of course, he had help; poets of the Romantic era had discovered "*das Volk*" (common people), and the growing middle class soon adopted the *Lied* as a classier and more emotionally intense substitute for the folksong in home music making. Secular cantatas and opera-style concert arias used to be the food of choice in aristocratic circles, but that soon changed as well.

The Romantics also favored emotional extremes, drawing inspiration from everything from scary folktales to suicide over unrequited love. Musical narrative called for accompaniment to support the emotive content, and Schubert was a master at creating a kind of pianistic commentary on the text. Common to all of Schubert's works is a vacillation between forced jollity and bitter anguish, often noticeable in his switches between major and minor modes. These mood swings were apparent in many of his over 600 Lieder. Most of his Lieder open with an introductory ritornello that sets the mood of the poetry to come, whenever possible through tone painting.

**"Frühlingsglaube" (The Faith in Spring) D. 686**, was first composed in 1820 and underwent two versions, the last in 1822. Spring is not very cheerful in this song to a poem by Johann Ludwig Uhland (1787-1862). It is rather a wishful yearning for the pleasures of the season.

**"Im Frühling" (In Spring) D. 882**, composed in 1826, is the bittersweet memory of unrequited love of the poet, Ernst Schulze,

and his muse, Adelheid Tychsen, as they strolled around a lake in the mountains.

**“Lied der Mignon”, D. 877**, is one of numerous settings of texts from Goethe's *Wilhelm Meisters Lehrjahre*, the story of a journey of Wilhelm's self-discovery. Mignon is a 13-year-old character, rescued by the young merchant Wilhelm from a troupe of acrobats, who have kidnapped her from her native Italy and brought her to Germany. The child forms a close bond with Wilhelm, who finds her exotic nature and latent sexuality deeply intriguing. It is only later that we learn that Mignon will die of a broken heart, as she was born out of an incestuous relationship.

**“Ellen's Dritter Gesang” (Ave Maria) D. 839**. is one of seven *Lieder* inspired by Walter Scott's *The Lady of the Lake*. It is Ellen's appeal to the Virgin Mary for help as she is exiled to a hermit's cave.

**“Gretchen am Spinnrade” (Gretchen at the Spinning Wheel) D. 118**. For the Romantics, German poet and polymath Johann Wolfgang von Goethe (1749-1832) was close to God, and his verse-play *Faust*, his magnum opus. Actually, Dr. Johannes Faustus was an historical personage, described first in fifteenth-century German sources as an adventurer, scholar, necromancer, cohort with Satan and dabbler in black magic. He re-emerged a century later in Christopher Marlowe's play *Doctor Faustus* as having sold his soul to the devil in exchange for youth, love and knowledge – an Everyman gone wrong.

In *Gretchen am Spinnrade*, from Goethe's play, Faust's quarry, the innocent girl Gretchen, sits at her spinning wheel meditating with conflicting emotions about the now youthful Faust, his seductive promises and – the *coup de grace* – his kiss. Schubert composed the *Lied* in 1814. The accompaniment throughout imitates the whirring of the spinning wheel, pausing only as Gretchen remembers the kiss.

**“Suleika I” D. 720**. The poem has a somewhat mixed parentage. Around 1810 Goethe discovered Persian poetry, and some years later produced a cycle of poems transferring this genre into German in "The Book of Suleika". It was the early Romantics idea of East meets West. This poem, actually, was not by Goethe, but by one of

his innamorata, the actress and dance Marianne von Willemer (his Suleika).

"The east wind blows over me, cool and refreshing. As it plays caressingly with the branches, it brings to me the greetings of my beloved. Soon I will see him again. Only his presence can bring me life and happiness!"

**"Der Hirt auf der Felsen (The Shepherd on the Rock) D. 965.** During what he knew to be the last years of his life, Franz Schubert poured out a constant stream of masterpieces. It is no exaggeration to say that the works that flowed from his pen – his final string quartets the String Quintet, the last piano sonatas, and the great song cycle, *Winterreise* – all reflect intense emotional turmoil. Appreciated by the public at large only after his death, Schubert composed for himself and his circle of friends, receiving few commissions and public performances, and his creative spark ignited in a personal and intimate way. One of the inspirations for the prodigious production of his final year may have resulted from the enthusiastic reception in Berlin for one of the few public performances of his *Lieder*.

The singer at this performance was the Berlin Court opera singer, Pauline Anna Milder-Hauptmann, a long-time friend of the composer. Schubert, whose operatic attempts were all dismal failures, hoped to inspire Milder-Hauptmann to mount a production of his latest attempt at opera, *Der Graf von Gleichen* – to no avail. The singer, however, requested from Schubert a song with a wide emotional range to use on her next recital tour. He filled her request with *Der Hirt auf dem Felsen*, a multi-sectioned work that was part Lied, part cantata, part concerted aria. The addition of the clarinet also puts it into the realm of chamber music. It is believed that *Der Hirt auf dem Felsen* was Schubert's final completed work, its optimistic lyricism belying the doomed composer. He never got to hear the work, which Milder-Hauptmann premiered in 1830 in Riga and continued to perform to enthusiastic audiences.

The work is in three distinct sections; the text to the first and last are by Schubert's favorite poet, Wilhelm Müller of *Winterreise* fame,

while the middle section is by biographer, poet and diplomat Karl August Vernhagen von Ense (1785-1858).

The singer is a lovelorn shepherd, caroling his longing for his lost love from an alpine peak; in the first section, Schubert gives the clarinet a long introduction with occasional melancholy tinges before the voice enters. The shepherd listens to his echo (the clarinet) rebounding from the adjacent mountains. The music imitates traditional yodeling, and the pure quality of the clarinet offers the perfect echo and partner. Yodeling or not, the voice part is difficult to sing artfully, given its wide leaps in both directions. The middle section, now switching to the minor mode, is more somber as the shepherd sings of the hopelessness of his love. In the final section, however, he is pleasantly distracted from his own miseries to herald the arrival of spring. The clarinet and voice chase each other around in rapid runs and arpeggios, presenting a challenge to the performers.

## Two Lieder and a Trio

Wolfgang Amadeus Mozart

***“Abendempfindung” (Evening Thoughts) K. 523.*** Composed in 1787 at the same time as *Don Giovanni*, it is the setting of a poem of questionable parentage. The words – and Mozart's music – are a poet's melancholy thoughts about his failed romantic relationship, with only death left as an option.

***“Als Luise die Briefe Ihres ungetreuen Liebhabers verbrannte” (When Luisa burned the letters of her faithless lover) K. 520.*** Composed to a poem by Gabriele von Baumberg (1768-1839), a friend of Mozart, the song was included in a songbook of Mozart's friend Gottfried von Jacquin and published under Gottfried's name. It is the parody of a *scena* and the title says it all.

## **Trio for Clarinet Viola and Piano, K. 498 "Kegelstatt Trio"**

In the 18th century, the clarinet was a relative latecomer to Western music; while there is some evidence that both Antonio Vivaldi and George Frederick Handel employed the instrument occasionally, the clarinet did not come into regular use until the second half of the century and was in continual evolution. While today's young band



students learn on an instrument in B-flat, thereby making it the default instrument, there are probably more varieties of clarinets – in shape, size and key, than in any other family of instruments.

The Trio, composed in 1786, is an excellent example of the period's *Hausmusik*, music to be performed in the home, as a pleasant adjunct to a gathering of friends, usually after a good meal. The emphasis was on "pleasant", so the music was rarely overly dramatic and emotional, and was geared to performers' abilities. For this Trio, the performers at the premiere were three stars: Mozart, who played his favorite instrument the viola, Mozart's star pupil Franziska von Jacquin who played the piano, and the celebrated clarinet virtuoso Anton Stadler, for whom Mozart later composed his Clarinet Concerto and Clarinet Quintet. The premiere was in von Jacquin's house.

The subtitle *Kegelstatt Trio* (Skittle bowling alley Trio) was a result of mistaken attribution. It was 12 duos for two French horns, K. 487, that Mozart composed while playing skittles, not this trio.

What began as a purely musical association between Mozart and Stadler became a deep friendship, cemented by their involvement with Vienna's Freemasons. They shared one other trait: neither could hold on to money. Stadler used to borrow relentlessly – often from Mozart, of all people. Fortunately for us, the friendship withstood the strain.

Program notes by:

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Wolfgang Amade Mozart.

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## UPCOMING EVENTS

### **PARTNER PERFORMANCE: J.S. Bach, *St. John Passion***

**Sunday, April 7, 4:00 pm, Duke University Chapel, Durham**

Dr. Philip Cave – conductor/ Duke Chapel Evensong Singers  
Duke Chapel Schola Cantorum/ Mallarmé Music HIP

### **FAMILY CONCERT: Scintillating Saxes FREE**

**Saturday, April 20, 2024, 2:00 pm, Durham County Library, Main Branch, Durham**

Susan Fancher – saxophone/ Duke University Saxophone Quartet

### **PARTNER PERFORMANCE: W.A. Mozart, *Requiem***

**Saturday, April 27, 7:30 pm, Westwood Baptist Church, Cary**

Dr. Nathan Leaf – conductor/ Concert Singers of Cary/ Mallarmé Music

### **SERIES CONCERT: Schubertiad 3 AND 40<sup>th</sup> Anniversary Celebration!**

**Friday, May 24, 2024, 7:30 pm, Haw River Ballroom, Saxapahaw**

**Music of Schubert:** Trio in B-Flat Major, D. 898, Arpeggione Sonata, D. 821, Sonatina in G Minor, D. 408

Jennifer Curtis – violin/ Caroline Stinson – cello/ Ieva Jokubaviciute – piano

*All programs are subject to change*

**For more information go to our website**

**[www.mallarmemusic.org](http://www.mallarmemusic.org)**

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