

SCHUBERTIADE III

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

Franz Schubert (1797 – 1828)

Violin Sonata No. 3 in G Minor, D. 408

Allegro giusto
Andante
Menuetto — Trio
Allegro moderato

Arpeggione Sonata in A Minor, D. 821

Allegro moderato
Adagio
Allegretto

-- Intermission --

Piano Trio No. 1 in B-flat Major, D. 898

Allegro moderato
Andante un poco mosso
Scherzo. Allegro — Trio
Rondo. Allegro vivace

Please join us after the concert for a reception
celebrating our 40th year!

Thank you

Heather LeGarde and the Haw River Ballroom
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About the 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 long-time 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 currently teaches part-time violin at Duke University. She plays on a 1777 Vincenzo Panormo.

Lithuanian pianist **Ieva Jokubaviciute**'s powerfully and intricately crafted performances have led critics to describe her as possessing "razor-sharp intelligence and wit" (the *Washington Post*) and as "an artist of commanding technique, refined temperament and persuasive insight" (the *New York Times*). In 2006, she was honored as a recipient of a Borletti-Buitoni Trust Fellowship.



In 2021, Sono Luminus released Ms. Jokubaviciute's latest recording *Northscapes*, which features works by twenty-first century composers from the Nordic and Baltic countries of Europe. *Gramophone* magazine described it as "a fascinating, well-balanced programme, played with engrossingly undemonstrative virtuosity... Jokubaviciute navigates the contrasting demands of each work with hugely impressive skill."

Jokubaviciute's recital programs and recording projects bring her to stages in major cities in the US and in Europe. She made her orchestral debut with the Chicago Symphony Orchestra at the Ravinia Festival and has since performed concerti with orchestras in Rio de Janeiro, Brazil; Montevideo, Uruguay; Washington, DC; and Fargo, ND.

A much sought-after chamber musician and collaborator, notably with violinist Midori, Ms. Jokubaviciute's chamber music endeavors have brought her to major stages throughout North America and extensive touring in Europe, Japan, India, and South America. She also regularly appears at international music festivals and has established herself as a mentoring artist at the Marlboro Music Festival in Vermont and Kneisel Hall in Maine. She was a founding member of the Naumburg International Chamber Music Competition Winner Trio Cavatina.

A graduate of the Curtis Institute of Music and the Mannes College of Music, Ms. Jokubaviciute is currently Associate Professor of Piano at Duke University in Durham, North Carolina.

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 Ciampi 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 Ciampi 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.

PROGRAM NOTES provided by **Florence Nash** Tonight's concert is a salute to the famous Vienna *Schubertiades* — house concerts, we'd call them now —

convivial gatherings in someone's living room for the intelligentsia to hear the latest effortlessly melodic outpourings from their friend Franz Schubert. There was usually a mix of chamber music, piano solos, maybe a little dancing, and, of course, some of his more than 600 *lieder*, the form history most firmly attaches to him. But in his much too brief life (1797-1828), Schubert also wrote — along with a couple of largely forgotten operas and Masses — notable symphonies, piano pieces, and about 35 chamber works, in nearly all of which the fresh lyric voice of Romanticism is emerging from a firm Classic foundation.

Schubert's life was not only too short but often somewhat precarious as well, as he scuffled for enough money to support his composing. He was born into a musical family in Vienna, taught violin by his father, and educated first as a choirboy in the Habsburg's Court Chapel, then through studies with various musical mentors (including, for counterpoint, Antonio Salieri). As his passion for composing grew, along with his taste for the social pleasures of Vienna's cafes and *biertagens*, he cobbled together an assortment of apprenticeships, private teaching jobs, accompanist gigs (he was an excellent pianist) — whatever was available to sustain him and, of course, give him time to write. This he did tirelessly and, it seems, mainly for the enjoyment of his wide circle of friends gathered at the *Schubertiades*, which became not only the primary performing venue for his music but also a popular forum for discussion and debate in the artistic community of early 19th-century Vienna. In his last decade or so, sales of Schubert's music finally became robust enough to give him a measure of financial stability until his death at 31.

He began working on his ***Piano Trio No. 1 in B-flat Major*** in 1827, when he was already suffering from the illness and melancholy preceding his death. You'd never know it from this lively, lyrical, infectious piece, now one of his most beloved chamber music works. It's a showcase not just for the melodic inventiveness that pervades all his work but for the agility of his modulations, the almost constant shifting of keys and tone color (no doubt honed by the text-painting required in his *lieder*). This is all amply demonstrated in the opening *Allegro moderato*. Next, in the *Andante un poco mosso*, a gentle lullaby-like theme on the cello moves from instrument to instrument, increasing in tempo, until it returns and ends at its soft beginning. The third movement, *Scherzo Allegro*, recalls the *Ländler*, an energetic 3/4-time folk dance which some deem a precursor to the waltz. (Schubert probably envisioned this accompanying some Schubertiade dancing.) The *vivace* Rondo finale is also dance-like and, again, features profuse and ever-changing keys and colors. Alas, Schubert never heard this music publicly performed. After his death, his brother found the score in a pile of other manuscripts, and it was (thank goodness) finally published in 1836.

In 1824, shortly before composing the Great C-Major Symphony and C-Major Quintet, Schubert composed his **Arpeggione Sonata in A minor, D. 821**, probably on commission from his friend Vincenz Schuster, a virtuoso *arpeggioniste*. This guitar-like instrument — large, six-stringed, fretted, but held between the legs and bowed like a cello — had just been invented the year before. Its popularity was relatively brief, though, and it has gone extinct. This is the last known composition of substance for the instrument, and it's usually performed by piano and viola or (as today) cello, though transcriptions exist for everything from alto saxophone to clarinet quintet. The *Allegro moderato* first movement, like Schubert's life, blends joy and melancholy. Its rather wistful opening theme leads into what some enthusiast described as "what a Happy Face emoticon would sound like if it could sing!" The *Adagio* second movement opens into E Major but maintains a steady, almost hymn-like pace with strong whiffs of Beethoven, slowing gradually to a stop before the A Major *Allegretto* finale takes over. This begins as a sunny rondo (very Brahms-like to some) studded with contrasting, virtuosic episodes from both instruments, and ending with the last run of the sonata's many (well, of course!) arpeggios.

Schubert was still in his teens, or scarcely out, when he composed his first three violin sonatas, but not until well after his death were they published (1836), as *Sonatinas Op. post. 137*. These "little sonatas" are eloquent evidence of Mozart's huge influence on the young composer. The **Violin Sonata No. 3 in G minor, D. 408**, which like its two partners is a relatively light work, evokes the opening of Mozart's violin and piano sonata in the same key, and we are aware throughout how similar he and Schubert were in their deft harmonic shuffling of tone and mood. It boggles the mind to imagine what music might be in the world now, had these two composers been given more decades to explore and flourish.



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UPCOMING MALLARMÉ EVENTS

DYNAMIC DUOS in DURHAM Mini fest

3 Tuesdays in June

Onyx Club Boys - Jazz Duo

June 11th 7 pm at Missy Lane's

Gabriel Pelli - violin and guitar & Ben Lassiter - guitar

Folk Fusion with the Brown Mountain Lightening Bugs

June 18th 7 pm at Huron Stage

Kendra Harding - guitar & Zack Harding - mandolin

Raga Bihag - Alap, Jod and Jhalla

June 25th 7 pm at NorthStar Church of the Arts

Viswas Chitnis - sitar & John Stephens - sarod

\$10 suggested donation at the door

SPECIAL EVENT

**Concert performance of the opera *The Heart is a Lonely Hunter*
Saturday, Aug 3, 2024, 3:00 pm, PSI Theatre - Durham Arts Council**

Music by Robert Chumbley and libretto by Carey Wilkerson

Co-presented by Mallarmé and Paradox Opera

\$10 suggestion donation at the door

SAVE THE DATES Mallarmé's Series Concerts FOR 2024-25

Friday, September 8, 7:30 / Monday, October 28, 7:00

Sunday, January 18, 3:00 / Friday, February 21, 7:30

March or April TBD / Friday, May 23, 7:30

2025 NC HIP Music Festival: Feb 21, 2025 - March 9, 2025

***Program information and subscriptions will be available
on or about July 1, 2024***

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