

**BEYOND THE CANON**

**Saturday, April 18, 2026, 3:00 p.m.**

**Home of Elaine Funaro and Randall Love, Durham**

Elaine Funaro – harpsichord/ Gabriel Richard – violin  
Suzanne Roussso – viola/ Grace Anderson – cello  
Kelariz Keshavarz – flute/ Jeffrey Rossman – guitar

**Sonata in D Major**

Adagio  
Allegro

**Baldassare Galuppi**

(1706-1785)

**Quartet for Harpsichord and Strings**

Allegro non troppo  
Distant Lullaby  
Viola Hornpipe Rondo

**Mark Janello**

(b. 1961)

**Sonata for harpsichord and guitar**

II. Andantino  
I. Allegro moderato

**Manuel Ponce**

(1882-1948)

**Duo Sonata for violin and viola**

I. Allegro, piutossto moderato  
III. Allegro

***The Therapeutic Harpsichord***

from *Surviving 2020* in 48 Preludes and Fugues  
Aliénor winner 2008

**Janine Johnson**

Prelude 1: Tranquillo in C Major  
Prelude 3: Teneramente in F Major  
Prelude 7: Vivace in E-flat Major  
Prelude 15: Adagio in B Major  
Prelude 16: Allegro assai-Jubilation in E Major

**Tapestry Concerto for harpsichord, violin, cello and flute**     **Albert Glinsky**

(b. 1952)

I. Sun Lake

II. In Guinevere's Garden

III. Interlude

IV. Night Dancer



**ABOUT THE MUSIC**

**Quartet for String Trio and Harpsichord” by Mark Janello**

The challenge and opportunity for the composer in writing for early instruments is to create something that grows out of and responds to the world that the instruments and players inhabit, but lives in the present. You will hear plenty of Baroque gestures and harmony here, but the rhythm and how the harmonies are strung together are my own.

The harpsichord, in the baroque era, almost always had an accompanying and background role in ensemble music, but here I treat it as an equal to the string ensemble. In the first movement “Allegro” the harpsichord and the strings throw ideas back and forth at each other, taking turns with the main music of the piece, together creating a tutti. The middle part of this movement backs off, however, thinning out the texture momentarily to allow some little duets and trios to sound, but the tutti reasserts itself and leads us back to the beginning.

The second movement “Distant Lullaby” takes a few gentle chords and a Renaissance-style canon and has them recede into a fog, gradually getting less and less distinct and comprehensible until nothing is left.

The third movement is a Rondo — a tuneful melody is heard several times intact, with different music intervening between statements. The Hornpipe is a traditional sailor’s dance and I have tried to capture some of its jaunty activity here, giving the viola the spotlight. The intervening music uses lots of different combinations of instruments, sometimes alternating strings and harpsichord, sometimes solos with accompaniment, and sometimes full tuttis.

**Manuel M. Ponce’s Sonata for Guitar and Harpsichord**

Mexican composer Manuel María Ponce is widely regarded as an important figure in elevating the guitar to a serious concert instrument. A close collaborator of the

legendary guitarist Andrés Segovia, Ponce wrote numerous works that expanded the instrument's expressive and technical possibilities while helping to establish its modern repertoire.

The **Duo for Guitar and Harpsichord** written in 1926 is an unusual and fascinating work, pairing the warm, intimate voice of the guitar with the bright, articulate sound of the harpsichord. Works like this also coincided with a broader revival of the harpsichord in concert life, championed by performers such as Wanda Landowska.

This combination evokes the spirit of the Baroque era, even though the piece itself was composed in the 20th century.

Ponce wrote his **Sonata a Duo for Violin and Viola** in the late 1930s, during a prolific period of his career that followed his studies in Paris with Paul Dukas. The work is a significant contribution to the chamber repertoire for this combination reflecting a cosmopolitan style that blends European harmonic language with subtle Latin American sensitivities.

### **Tapestry Concerto for Harpsichord, Flute, Violin & Cello by Albert Glinsky**

Tapestry Concerto was commissioned by the Tafelmusik Quartet and premiered by the ensemble on February 20, 1985 at Carnegie Recital Hall, New York City. The composer subsequently recasts the instrumentation, substituting the oboe with a violin. The work is intended as a showcase for the harpsichord (thus the 'concerto' of the title), as well as a vehicle for each of the other instruments in an equal chamber music partnership. The

'Tapestry' of the title is meant to reflect the sonic embroidery woven by four distinctly separate instrumental timbres, as well as the visual imagery evoked in the work, especially the second movement ("In Guinevere's Garden"), a sort of medieval tapestry come to life.

The first movement, "Sun Lake," forms an overture-like introduction to the piece. Beyond the implicit image of a sparkling body of water, the title also suggests references to the Lady of the Lake from Arthurian legend.

The second movement, "In Guinevere's Garden," is a fantasy depiction of Queen Guinevere strolling in her garden in solitary reverie, assuming various poses and expressing a range of emotions. The garden gates open with the introductory chords in the harpsichord and pizzicato cello, and close again at the end of the movement with the same repeated chords.

The short third movement, "Interlude"—essentially a harpsichord cadenza—channels the sound and effect of a rock electric guitar/bass guitar duo, freely improvising.

The final movement, "Night Dancer," a whirlwind of sound, is meant to depict the image of a wildly ecstatic dancer outside in the dark. Two fast outer sections book-end a middle section with the instruments taking turns in solos and duets over an ostinato. Musically this section draws inspiration from 1960s and '70s bluesy rock flute solo.

## ABOUT THE ARTISTS

Harpichordist **ELAINE FUNARO** is “regarded as one of the leading performers of new music for harpsichord” (Classical Music: The Essential Listening Companion). She is a popular presence at contemporary and early music festivals around the world, and was the first, now past, president of the newly merged Historical Keyboard Society of North America, and is currently the Artistic Director of Aliénor, the American-based international competition for new harpsichord music.

Ms. Funaro began her harpsichord studies at the Conservatorio Cherubini (Florence) with Annamaria Pernaelli. Following her graduation from Oberlin and the New England Conservatory, her advanced studies took her to the Amsterdam’s Sweelinck Conservatory. Her teachers have included Ton Koopman, John Gibbons, Lisa Crawford and the late Gustav Leonhardt.

Ms. Funaro’s foundation in the classics fully supports her passion for contemporary compositions, expanding her repertoire to five centuries of harpsichord music. She has performed at the Boston Early Music Festival, Amherst Early Music, Berkeley Early Music Festival, Bloomington Early Music Festival and Oberlin Baroque Performance Institute. She has also introduced audiences on five continents to the new world of modern compositions, many of which have been Aliénor winners, having premiered works in London, Amsterdam, Rome, Sydney, Boston, Tallinn, Hong Kong and Tokyo. She is also the past president of the Historical Keyboard Society of North America.

In addition to her solo recitals at the Smithsonian Institution, the Library of Congress and in other notable venues, Elaine Funaro has been a frequent collaborator with symphonies and chamber ensembles. Her appearances often present modern compositions in the context of old and new musical traditions from around the world, yet her impassioned solo and chamber interpretations of traditional scores for her instrument remain a core element in an exceptionally active career.

Elaine Funaro performs on a custom-made contemporary harpsichord, the Kingston Opus #333, which is decorated throughout by original artwork from North Carolina artist Lisa Creed.

Cellist **GRACE LIN ANDERSON** is acclaimed for her "rapier definition and boundless energy" (*New York Concert Review*) and "dazzling technique and musical expressiveness" (*El Pueblo, Arequipa*). Appearing as soloist and chamber musician across the Americas and Europe, her credits include Carnegie Hall's Weill Recital Hall, Lincoln Center's Alice Tully Hall, Bargemusic, the Los Angeles County Museum of Art, the Scotia Festival of Music, and the Aspen Music Festival, where she performed as cellist in the Contemporary Music Ensemble, as well as music

festivals in France, Germany, and the Netherlands, and a BBC television broadcast of her Schubert Quintet performance at Trinity Church Wall Street.

Anderson's recent seasons move freely between the Baroque and the cutting edge. In 2024, she performed the Bach Solo Cello Suites in Germany at Köthen Castle in Anhalt Saxony and St. Thomas Church in Leipzig – where Bach lived and worked – on a tour sponsored by WDAV Public Radio. In 2025, she appeared as concerto soloist in Peru, performing Dvořák's Cello Concerto with the Orquesta Sinfónica de Arequipa and Tchaikovsky's Rococo Variations with the Orquesta de la Universidad Nacional San Agustín. In 2026, she gave the world premiere of Pauchi Sasaki's newest work at National Sawdust in Brooklyn, kicking off the Composers Now Festival organized by Tania León, appears this season as soloist in Eric Whitacre's *The Sacred Veil* at Wake Forest University and Piccolo Spoleto, and returns to Peru this summer for a concerto engagement and Bach recitals.

Anderson holds degrees from Harvard University and The Juilliard School.

Dr. **KELARIZ KESHAVARZ** is an Assistant Professor of Flute at the University of North Carolina - Chapel Hill, with a distinguished career marked by innovative interdisciplinary projects, a commitment to diversity, equity, and inclusion, and significant contributions to contemporary music. Her devotion to her craft is manifest in her various roles as a solo performer, curator, adjudicator, composer, and pedagogue, and she brings to each a passion for fostering understanding and appreciation of music's rich and diverse tapestry.

Kelariz's musical journey is characterized by her extensive exploration of and contribution to contemporary music. She is a pioneering force behind the "Iranian New Waves" project, a groundbreaking endeavor aimed at showcasing over fifty novel compositions for solo flute by prominent contemporary Iranian composers. This project serves as a musical anthology, embracing compositions that draw inspiration from the millennia-rich history of music-making in Persia, and the culturally-rich repertoire it has spawned.

"Iranian New Waves" is distinctive for the diversity it brings to the flute repertoire, featuring composers of Iranian descent from across the globe, each contributing their unique approaches and influences. The compositions reflect a spectrum of inspirations, from rustic shepherd music to the dynamic vibes of modern cities, from the profound words of Persian poets and philosophers to Western cultural imprints. Kelariz, along with co-curator Amin Sharifi, has meticulously brought these pieces to life, demonstrating her vast musical prowess across various flutes, including the piccolo, alto, and bass flute.

In her multifaceted career, Kelariz is also an active adjudicator, workshop coordinator, and has held significant roles in several music organizations, both

nationally and internationally, such as the Iran Flute Society, the Utah Flute Association, and the Tehran Flute Choir. She has been a consistent advocate for diversity, equity, and inclusion in music, dedicating her expertise to facilitate access to music education and performance, and to enrich the musical landscape with diverse voices and innovative projects. Her relentless pursuit of musical excellence and innovation is evident in her creative projects, workshops, albums, and her significant roles in music organizations, making her a revered figure in contemporary music. Kellariz Keshavarz is a Haynes flute artist and plays on a 14K Haynes custom flute.

**GABRIEL RICHARD** has been tenured first violin successively at the *Orchestre de la Garde Républicaine*, as violin solo at the Opéra de Lyon and at the Paris Orchestra as first violin, as well as the first violin of the Thymos String Quartet. He tours regularly in Japan, Korea, China, America, and Europe. With the Thymos Quartet, Richard has been invited to perform at the Paris International String Quartet Biennial four times and to tour Europe, the USA, Brazil, and Japan. He has recorded three CDs with the Thymos String Quartet, accompanied by the pianist and conductor Christoph Eschenbach. The Quartet's recording of Dvorak with the label AVIE was awarded the Editor's Choice by Gramophone in 2012. The Washington Post described the performance of the Thymos Quartet at the Kennedy Center as "detailed down to the last atom, and overflowing with human experience". The last recording in 2020 on Schubert with the Trout Quintet was awarded Critic's Choice of the review Gramophone and BBC Chamber Choice. Steve Reich declared Richard's interpretation of his own Violin Phase at the Cité de la Musique "probably the best performance of the piece I have ever heard."

**JEFFREY ROSSMAN**, guitar, grew up in Brooklyn, New York where he began guitar lessons at the age of eight. His studies included a variety of styles but eventually focused on the technique and repertoire of the classical guitar. He attended Florida State University where he continued his studies with the late, renowned pedagogue Bruce Holzman. After receiving a Master's Degree in Music Theory, he moved to Columbus where he was instructor of guitar at Ohio State University and Kenyon College. After a very long delay in achieving the goal of playing an orchestral instrument, in 1999 he began the wonderful journey of learning the cello. His initial studies with Jon Engberg, followed by those with Fred Raimi, prepared Jeffrey eventually to become a member of the cello section in several Triangle area orchestras.

**SUZANNE ROUSSO's** bio can be found in the Playbill on page 10

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**UPCOMING EVENTS**

**Sunday, April 26 @ 5:00 pm, Duke University Chapel FREE**

**PARTNER CONCERT:** Bach Cantata Series: Bach & Handel

**Saturday, May 9, 2:00 pm, Durham County Library FREE**

**FAMILY CONCERT:** The woman who fell from the Sky and other stories with the New River Ensemble

*Sponsored by Mark & Cindy Kuhn*

**Sunday, May 17, 4:00 pm, Baldwin Auditorium**

**PARTNER CONCERT:** Choral Society of Durham VERDI REQUIEM

**Friday, May 26, 7:30 pm, North Carolina Museum of Art, Raleigh**

**SERIES CONCERT:** Kurtág @ 100 *Sponsored by Anne Parks*