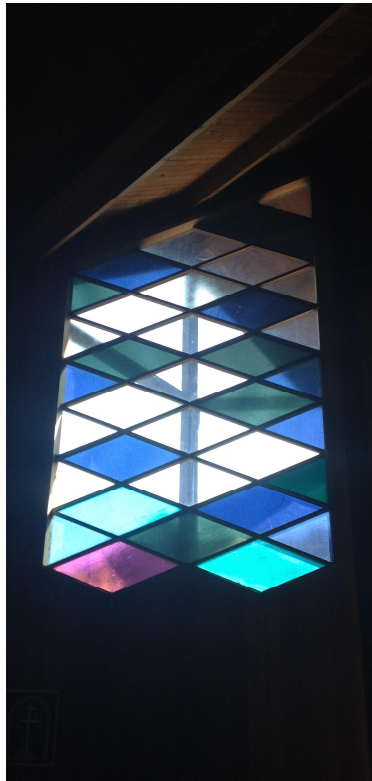


# Chamber Music Concert

Sunday, October 26, 2014, 3:00 p.m.



Good Shepherd Episcopal Church  
1300 Fifth Avenue, Belmont, CA 94019  
[www.goodshepherdbelmont.org](http://www.goodshepherdbelmont.org) • (650) 593-4844

---

**Sonata for Flute and Piano (1936)**

Paul Hindemith (1895-1963)

*Heiter bewegt*

*Sehr langsam*

*Sehr lebhaft ----*

*Marsch*

Larry Duckles, flute, Marlene Rogers, piano

**Sonata for Cello and Piano (1934)**

Dmitri Shostakovich (1906-1975)

*Allegro non troppo*

*Allegro*

*Largo*

*Allegro*

Liz Varnhagen, cello, Maria Reeves, piano

**Two Pieces for Flute, Cello and Piano**

Amy Cheney Beach (1867-1944)

*Pastorale: Lento con grazia*

*Caprice: Presto Leggiero*

Larry Duckles, flute, Arlene Lee, cello  
Marlene Rogers, piano

**Shepherd on the Rock (1828)**

Franz Schubert (1797-1828)

Miriam Blatt, soprano, Chelsea Chambers, clarinet,  
Marlene Rogers, piano

## *Music Notes*

The **Hindemith Flute Sonata** is one of twenty-six Hindemith composed between 1935 and 1955, and they cover all the instruments of the orchestra. The only instruments he did not compose a sonata for were piccolo, bass clarinet and contrabassoon. Hindemith completed the Flute Sonata on December 16, 1936 and intended the premiere to be performed by a colleague, Gustav Schek. However, the Nazi government banned the performance (Hindemith's music was considered "decadent") so the premiere did not take place until April 10, 1937, at the Library of Congress in Washington, D.C. The soloist for the performance was the French flutist, Georges Barrère. Hindemith's interest in tonality is clearly evident in this sonata. Although there is no key signature, the outer movements are centered around B-flat major. The only exception is the slow movement, which is in B major.

The **Shostakovich Sonata for Cello and Piano in D minor**, Op. 40, was one of his early works, composed in 1934 just prior to the censure by Soviet authorities of his music, notably the opera *Lady Macbeth of Mtensk*, which was deemed too bourgeois and decadent for the Soviet people. It was also a period of emotional turmoil in his life, as he had fallen in love with a young student at a Leningrad festival featuring his *Lady Macbeth*. Their affair resulted in a brief divorce from his wife Nina, and it was in August, during their period of separation, that he wrote the cello sonata, completing it within a few weeks and giving its premiere in Moscow on 25 December with his close friend, the cellist Viktor Kubatsky, who was also the piece's dedicatee. By the next autumn Shostakovich and Nina had remarried, she being pregnant with their daughter, who was born in 1936.

### **I - Allegro non troppo**

The first movement contrasts a broad first theme in cello, accompanied by flowing piano arpeggios, developed by the piano towards an intense climax. As tension abates, a ray of light appears with the tender second theme, with unusual tonal shifts, announced by the piano and imitated by the cello. In the development a spiky rhythmic motif penetrates through the flowing textures of the first theme, but soon the gentler second theme reappears. All seems in order, until however, convention is cast aside as Shostakovich introduces an unusual pianissimo "recapitulation" section where all moves in slow motion, with staccato chords in the piano and sustained notes in the cello.

### **II – Allegro**

The second movement has a perpetual motion energy, its thrusting repeated ostinato pattern relentlessly shared while a delicate first theme – almost incongruous – is presented by piano in widely spaced octaves, a sonority often used by Shostakovich. The cello's more light-hearted theme is later imitated, Pierrot-like up in the piano's brittle high register. Piquant wit abounds in familiar classical gestures set askew, sudden lurches into unrelated keys, until the initial driving ostinato resumes, leading to a sudden conclusion.

### **III – Largo**

The bleak expanses of Russia are evoked in the soulful slow movement, piano providing a dark backdrop for the cello's rhapsodic, vocal theme. It is one of the earliest examples of a mood that was to feature in many of Shostakovich's most powerful works, reflective introspection through icy dissonances that touch yet do not settle on warmer consonances, until the music eventually fades into impressionistic twilight.

#### **IV - Allegro**

Caustic with colours the brief yet ebullient finale, a type of rondo in which the main playful theme appears three times, imitated by both instruments, interspersed by episodes full of sparking scales. In the second of these, the piano is let loose in a cadenza of helter-skelter zest, ebulliently veering into unexpected tonal highways. The theme returns to round the movement off in abrupt yet decisive brilliance.

#### **Amy Beach, 1867-1944**

Amy Mercy Cheney was born Henniker, New Hampshire. Her extraordinary musical gifts were revealed early: “within a year of her birth, she could sing forty tunes ... and, a year later, harmonize to anything her mother sang. At age four, she dreamed up her first pieces and then sat down and played them on the piano. She began serious piano lessons with her mother at age six. Moving to Boston in 1875, she became a student of two German-born pianists and composers, Ernst Perabo and Carl Baermann. At 14, Beach studied harmony and counterpoint at Wellesley College, the only formal composition training she ever had.”

Beach began appearing in recitals in 1883, and made her concert debut at 16, playing the G minor Piano Concerto of Ignaz Moschele. In 1885, she made her debut with the Boston Symphony playing Chopin’s Piano Concerto. Always a formidable pianist, her focus turned to composition after her marriage to Dr. Henry H. A. Beach in 1885. She was 18, he was 43, and there are various explanations of the change in her focus from pianist to composer and the adoption of Mrs. H. H. A. Beach as her professional name. Suffice to say that her husband was an amateur musician and encouraged her to develop her gifts as a composer, and she took full advantage of the opportunity. Over the next twenty-five years, she composed dozens of art songs, piano, chamber and choral, and several major compositions for orchestra. Her first commissions followed the successful 1892 premier of the Mass in E flat major, op. 5, by the Handel & Haydn Society. The Symphony in E minor “Gaelic”, op. 32, 1896, and Piano Concerto, op. 45, were both premiered by the Boston Symphony. The pianist for the concerto was the composer herself.

After being widowed in her early 40’s, and the death of her mother a year later, Beach decamped to Europe, changed her professional name to Amy Beach, and resumed a full and active life as a professional musician. The outbreak of WWI forced her return to the states and life as composer, pianist and musical activist Mrs. H.H. A. Beach. From 1921-1941 she made annual summer visits to the MacDowell Colony in New Hampshire. The Pastorale, the first of Two Pieces for flute, cello, piano, op. 90, was composed during her first year at MacDowell. The Caprice is a reworking of an earlier piano piece, op. 40, subtitled Water Sprites. Over a long and productive compositional life, Amy Beach fully participated in the growth of music in America. She was acknowledged in her lifetime as a significant composer in the central European tradition and a vital voice in the creation and support of popular and serious music that is uniquely American.

*Sources include the websites of Women Composers, UNH Library, Women Composers, New England Historical Society, Public Broadcasting System, and American Composers. In addition, Adrienne Fried Block’s text, Amy Beach, Passionate Victorian: The Life and Work of an American Composer (OUP, 1998).*

The **Shepherd on the Rock** (German: Der Hirt auf dem Felsen) was composed in 1828 in the final months of Schubert's life. It was written for an opera singer who asked for a piece in which she could express a wide range of feelings. It was first performed after Schubert died in 1830. In the first section, a shepherd high in the mountains vocalizes and listens to the echoes returning from below. The second section is a dark reflection on grief and loneliness. The final section is a lively tribute to spring and the rebirth of hope.

**Wilhelm Müller – "Der Berghirt" [1]**

Wen auf dem höchsten Fels ich steh',  
In's tiefe Tal hernieder seh',  
Und singe.

Fern aus dem tiefen dunkeln Tal  
Schwingt sich emporder Widerhall  
Der Klüfte.

Der Klüfte. Je weiter meine Stimme dringt,  
Je heller sie mir wieder klingt  
Von unten.

Mein Liebchen wohnt so weit von mir,  
Drum sehn' ich mich so heiß nach ihr  
Hinüber.n

When, from the highest rock up here,  
I look deep down into the valley,  
And sing,

Far from the valley dark and deep  
Echoes rush through, upward and back to me,  
The chasm.

The farther that my voice resounds,  
So much the brighter it echos  
From under.

My sweetheart dwells so far from me,  
I hotly long to be with her  
Over there.

**Varnhagen – "Nächtlicher Schall" [2]**

In tiefem Gram verzehr ich mich,  
Mir ist die Freude hin,  
Auf Erden mir die Hoffnung wich,  
Ich hier so einsam bin.

So sehnend klang im Wald das Lied,  
So sehnend klang es durch die Nacht,  
Die Herzen es zum Himmel zieht  
Mit wunderbarer Macht.

**Wilhelm Müller – "Liebesgedanken" [3]**

Der Frühling will kommen,  
Der Frühling, meine Freud',  
Nun mach' ich mich fertig  
Zum Wandern bereit

I am consumed in misery,  
Happiness is far from me,  
Hope has on earth eluded me,  
I am so lonesome here.

So longingly did sound the song,  
So longingly through wood and night,  
Towards heaven it draws all hearts  
With amazing strength.

The Springtime will come,  
The Springtime, my friend,  
Now must I make ready  
To wander forth.

## *About the Musicians*



**Miriam Blatt** studies voice with Wendy Hillhouse at Stanford, and viola with Randy Fisher. She also plays violin and piano, and is a board member of Chamber Musicians of Northern California. Miriam has performed at the Amphion Club, Contra Costa Performing Arts Society, Chamber Music at St. Andrews, Soiree Musicale, and the Fortnightly Music Club. In non-music time, Miriam works on Software Performance Analysis at Oracle.

**Chelsea Chambers**, clarinetist, is a freelance musician who is a member of the Livermore Valley Opera Orchestra, Golden Gate Park Band, Contra Costa Chamber Orchestra, Lake Tahoe Music Festival Orchestra, and various chamber music ensembles throughout the San Francisco Bay Area. Chelsea holds a Master of Music Degree from the Royal College of Music, London and a B.A. in Music from UCLA. Previous teachers include Gary Gray, Timothy Lines, Janet Hilton, and others. She is a member of the Local 6 and is an Endorsed Backun Artist.



**Larry Duckles**, flute, began his professional career at eighteen when he joined the Oakland Symphony Orchestra. Twelve years later he moved to Los Angeles, where he freelanced for a year and then joined the San Francisco Ballet Orchestra, performing in all three flute positions and serving as Music Librarian. He was associated with the Cabrillo Festival of Contemporary Music for thirty years. He also served as flutist and Production Manager of the Pacific Symphony Orchestra, as well as Production Manager of the Philharmonic Society of Orange County, a music presenting organization. Currently retired, he continues to perform for several music associations.



**Arlene Lee** played cello with the St. Paul Chamber Orchestra while majoring in music at a small Midwestern liberal arts college. After a year of graduate study in cello performance, she moved to San Francisco and sold her cello to pay for law school at USF. She was a long-time member of the Miraloma Piano Trio, Jasper String Quartet, and Monterey Symphony. She is now retired from the practice of law and enjoys playing chamber music at the Berkeley Piano Club and with many different groups. She is a board member of Soiree Musicale, Senza Ritmo, and Contra Costa Performing Arts Society.



**Maria Reeves** began piano at age seven in Seattle, where the climate provided ample opportunities to stay indoors and practice. Her teacher, Mollie Adams, emphasized ensemble playing and music theory as well as the solo piano literature. Over the years she has performed with many Bay Area chamber ensembles. She is co-director of the Golden Gate Chamber Players Workshop in Carmel Valley. A graduate of Stanford University, she has been self-employed as a forensic illustrator for most of her adult life.

**Marlene Rogers** studied piano with Robert Turner (Los Angeles) and Aube Tzerko (UCLA). Accompanying choirs led to singing, accompanying singers and instrumentalists led to teaching, conducting and chamber music. While a student in the Library School at USC, she was staff accompanist for Mitchell Lurie. After several years of librarian by day/ musician by night, she moved north for graduate work in musicology at UC Berkeley. Making music eventually won out over musicology. Marlene is an active pianist/accompanist and singer, and leads TOSCA, the Oakland Symphony Chorus A la carte.



**Liz Varnhagen**, cello. Through her professional career performing environmental impact assessment with several Federal Government agencies, Liz has remained active as a community musician. She plays in the cello section of the Redwood Symphony, and has participated in several community orchestras in the East Bay. Liz also enjoys chamber music and is particularly grateful to have this opportunity to learn and play some of the wonderful pieces composed for cello and piano.

*A heartfelt thank you to each of the musicians  
for sharing their music, their passion,  
and their notes on these composers and their work.*

*Please join us for a light reception after the concert to meet the musicians.*

## *Good Shepherd Episcopal Church Concert Series*

Welcome to Good Shepherd Episcopal Church, and the second of three fall concerts we are providing as a pilot series as a shared ministry with our sibling congregation, Holy Family Episcopal Church, Half Moon Bay. We are discerning whether or not to invest efforts in an ongoing music series for Belmont. Please take a moment to complete and return the enclosed survey, which will help us determine the future direction of this concert series. Also, a free will donation may be made near the exits to help fund today's and future concerts.

Good Shepherd is the oldest church in Belmont, founded in 1876. Our original church building, now serving as our a chapel, was moved to the present site from Old County Road in the early 1900s and is designated by the State of California as a *point of historical interest*. The chapel will be open following the concert for meditation and prayer, and we welcome you to take a peek while you are here.

The concert today is held in Good Shepherd's current principle sanctuary, designed by noted Bay Area architect, Hervey P. Clark. Ground (1899-1982) was broken in 1962, and the church was consecrated in 1963, and has served as our primary house of worship ever since. We offer this space as a place of prayer for all people. Regardless of who you are and where you are on your spiritual journey, you are welcome here. For more information about upcoming concerts and other events, or to learn more about Good Shepherd Episcopal Church, visit our website at [www.goodshepherdbelmont.org](http://www.goodshepherdbelmont.org), or sign our guest book.

*Thank you for joining us—please enjoy today's concert!*

Holy Family Episcopal Church  
1590 Cabrillo Highway South  
Half Moon Bay, CA 94019  
(650) 726-0506  
[www.holyfamilyhmb.org](http://www.holyfamilyhmb.org)



Good Shepherd Episcopal Church  
1300 Fifth Avenue  
Belmont, CA 94002  
(650) 593-4844  
[www.goodshepherdbelmont.org](http://www.goodshepherdbelmont.org)

The Rt. Rev. Marc H. Andrus  
Bishop, Diocese of California  
The Rev. Michael Arase-Barham  
Vicar, Holy Family & Good Shepherd Episcopal Churches

*Inclusive communities sharing the love of God in Christ*