

**PIANIST BARBARA SPEER** made her debut with the Hartt Music School College Orchestra in Hartford at age 15 as winner of the Young Artist Award in her native state of CT. In her long and active career, she has performed as soloist with orchestras in the U.S. and Europe, and has appeared extensively as recitalist and chamber musician at major colleges and universities. In NYC, she has performed at Lincoln Center, Alice Tully Hall, Town Hall, Carnegie Recital Hall, and Merkin Concert Hall.

A graduate of the Oberlin Conservatory and The Juilliard School, Ms. Speer has collaborated with many of the musical world's most distinguished artists, including the Emerson and Orion Quartets, Jaime Laredo, Yefim Bronfman, and jazz legend Gerry Mulligan. Ms. Speer co-founded The Sea Cliff Chamber Players with her late husband, clarinetist and composer Herbert Sucoff—a chamber ensemble and conductorless chamber orchestra that was hailed as a “national treasure” by *Newsday* and which was the recipient of numerous national and state awards over its 28-year history.

In 1996, Ms. Speer was the recipient of the Eleanor Roosevelt “Woman in the Arts Award” She has been a member of the music faculties of Adelphi University and SUNY/ Empire State College at Old Westbury, NY. A Providence resident, Ms. Speer appears in R.I. as soloist and chamber musician, accompanies, and has a class of private piano students.



***The Chopin Club honors the following  
Past Presidents for their years of service:***

1980-82: Mrs. David S. Wadsworth	1996-98: Mrs. Donald Rankin
1982-84: Mrs. Margaret D. Gidley	1998-99: Ms. Elizabeth A. Monacelli
1984-86; 1991-92: Miss Rosalind Y. Chua	2003-2004: Karen L. Dingley
1986-88: Mrs. John J. Beliveau, Jr.	2004-2006: Mr. Donald Rankin
1988-1989: Mrs. Stephen G. Waters	2006-2008: Mr. Ronald Rathier
1992-96: Ms. Annamaria Saritelli-DiPanni	2008-10: Mrs. Augustus L. Hemenway
2010-2011: Mr. Haig Yaghoobian	

***Chopin Club Officers***

President: Barbara Speer	Recording Secretary: Joan Lusk
First Vice-President: Deborah Concannon	Second Vice-President: Elizabeth Berberian
Treasurer: Robert C. Salmani	

***Chopin Club Scholarship***

Scholarship Chair: Susan Kelley	Scholarship Treasurer: Elizabeth Reardon
---------------------------------	--

***Chopin Student Clubs***

<u>Chopin Student Musicians</u>	<u>Chopin Young Musicians</u>
Counselor: Karen L. Dingley	Counselor: Joy Weng; Kathryn Flanders
Advisor: Manabu Takasawa	Advisor: Deborah Concannon



Providence, Rhode Island

*Musicales*

*134<sup>th</sup> Anniversary Season*

Sunday, May 19, 2013 at 2:00 p.m.

Mary K. Hail Music Mansion

Greetings: Barbara Speer, President

Providence, Rhode Island

*Presidents Day Program*

*50th Anniversary Concert \* Rylands/Speer Duo*

Ann Rylands, *violin*

Barbara Speer, *piano*

**Sonata in G Major, Op. 30, No. 3.....Ludwig van Beethoven (1770-1827)**  
for violin and piano

Allegro assai  
Tempo di Minuetto, ma molto moderato e grazioso  
Allegro vivace

**Sonata in A Major, Op. 13 for Violin and Piano.....Gabriel Fauré (1845-1924)**

Allegro molto  
Andante  
Allegro vivo  
Allegro quasi presto

**Le Grand Tango (1982).....Astor Piazzolla (1921-1992)**

*Arrangement for violin and piano by Sofia Gubaidulina*



*Presidents Day Co-Chairs: Betty Jane Berberian and Deborah Concannon*

*Hospitality Committee: James and Marian DeCesaris*

*Stage Manager: Randy Alsabe*

*The Chopin Club has been recognized by the Internal Revenue Service  
as a 501(c)(3) non-profit organization.*

~ www.chopinclub.org ~

## ~ Program Notes ~



### **Sonata in G Major, Op. 31, No. 3.....Ludwig van Beethoven (1770-1827)** for violin and piano

The three sonatas for violin and piano that make up Beethoven's opus 30 were composed during 1801-02. The *Allegro assai* opens with a characteristic motivic theme: a scale figure followed by an arpeggio. Its mood is light-hearted and spirited throughout, despite its short forays into minor keys. The development is remarkably short for Beethoven, with an exploration of the trill figure which closed the exposition. This happy movement belies Beethoven's increasing anxiety about becoming deaf.

The second movement, in E-flat, is marked as a *Minuet* in  $\frac{3}{4}$ , but it is hardly dance-like. A lovely lyrical theme is first introduced by the piano, then taken up by the violin. The duo quality of trading lines back and forth is quite pronounced throughout. The violin travels to E-flat minor for yet another lovely theme. The main theme returns rondo-like after each episode, in a slightly altered guise.

The *Allegro vivace Finale* returns to the light mood of the first movement, although more rustic in character. The piano opens with a jaunty tune in 16<sup>th</sup> notes, repeated by the violin. The entire movement is constructed from these themes, in true Beethovenian fashion. A charming false return in E-flat occurs near the end after a fermata, but quickly resolves to G Major, bringing the movement to a rousing close.

### **Sonata in A Major, Op. 13, for Violin and Piano.....Gabriel Fauré (1845-1924)**

Fauré's music has been described as linking the end of Romanticism with the modernism of the first quarter of the 20th century. When he was born, Chopin was still composing, and by the time of Fauré's death, jazz, Stravinsky and the atonal music of Schoenberg and the Second Viennese School had been heard for over a decade. Still, Fauré is considered the most advanced composer of his generation in France. His harmonic and melodic innovations influenced the teaching of harmony of later generations.

An early work composed in 1876, Fauré's first Violin Sonata is a qualified staple in the repertoire of late Romantic sonatas for violin and piano. Every movement is extremely powerful in its own way. It is a masterpiece of lyrical melodies and rich harmonies, utilizing the violin for its most expressive and dramatic qualities, as well as revealing its unique technical possibilities. The piano is typical of late French Romanticism, with its unceasing role as an equal partner in its lush melodies and harmonies, all of which are typical of the composer's music. Passionate writing is almost non-stop in the long first movement, with its soaring melodic lines, broken chords and octaves.

In D minor, the second movement is beloved for its almost heartbreaking tenderness, with its interweaving of both instruments into a touching statement of extraordinary poignancy, even melancholy. Throughout, the movement sounds as though it is being composed on the spot, almost as a reverie. The *Scherzo* is rather unique as well, very fast, with a staccato lightness, interrupted by a contrasting, expressive *Trio* in F# minor. The *Finale* returns to the tonic key, A Major, and recapitulates the impassioned boldness of the first movement.

### **Le Grand Tango.....Astor Piazzolla (1921-1992)**

Astor Piazzolla was an Argentine tango composer and bandoneón (a kind of concertina) virtuoso, who regularly performed his own compositions with a variety of ensembles. His compositions and musical skills revolutionized the traditional tango into a new style termed *nuevo tango*, incorporating elements from jazz and classical music.

"Le Grand Tango" was composed in 1982 and dedicated it to the celebrated Russian cellist, Mstislav Rostropovich. When Rostropovich received his copy, he had never heard of Piazzolla and didn't look seriously at the music for several years. When he finally sat down with the score, he was reportedly "astounded by the great talent of Astor." The work has been performed on a variety of instruments, Today's version, for violin & piano, was transcribed by the Russian composer Sofia Gubaidulina in a version made popular by the eminent violinist Gidon Kremer, who championed Piazzolla's music.



## ~ The Rylands/Speer Duo ~

The two concert artists met as students at the Oberlin Conservatory. Both traveled to Salzburg, Austria as part of the school's Junior Year abroad program. As seniors, each woman won the Oberlin Concerto Competition to perform with the Oberlin Orchestra.

Graduates of The Juilliard School, both women were among the first students in the Chamber Music class of Felix Galimir, who went on to become a beloved mentor to most graduating string students at Juilliard. Mr. Galimir encouraged Ann and Barbara to form a violin and piano duo. Both women championed new music and premiered many works on the WNYC American Music Festival, including the first performance of Leos Janáček's *Violin and Piano Sonata*.

They made their formal debut in Carnegie Recital Hall and went on to perform regularly at Yale University on the Morse College Chamber Music Series, Lincoln Center, Mühlenburg College, Oberlin College, Connecticut College, and numerous other Eastern venues. After founding and directing the Craftsbury Chamber Players in Northern Vermont, Ann invited Barbara and her husband Herbert Sucoff, to join the group. The two women played duos and chamber music together for thirteen summers in Hardwick, Burlington, and throughout Vermont. In 1970, Ann joined the newly-formed Sea Cliff Chamber Players series in Long Island that was founded by Barbara and Herbert.

**VIOLINIST ANN RYLANDS** was born in Texas and made her debut with the Dallas Symphony at age 17 after winning the G.B. Dealey Award. After graduating from the Oberlin Conservatory, she continued her studies with the renowned violin pedagogue Ivan Galamian at The Juilliard School. In New York, she performed as soloist with the New York Orchestral Society in Town Hall and played in the American Symphony and the Brooklyn Philharmonic under Lucas Foss. She has performed as soloist with orchestras and presented recitals across the country.

A well-known violin pedagogue, Ms. Rylands has sent many students to The Juilliard School and Curtis, and has presented Master Classes at colleges and universities. In April, she was invited to give a presentation to the Tennessee American String Teachers Convention, discussing her teaching principles and philosophy. At Ithaca College in New York, she was Professor of Violin and Concertmaster of the Cayuga Chamber Orchestra under the direction of famed composer/conductor Karel Husa. She also served as Professor of Violin at Shenandoah University and Converse College, where she toured in a piano trio. She received her Doctor of Musical Arts at the University of South Carolina in 2002.

Currently a resident of Chattanooga, TN, Ms. Rylands performs and teaches in the area. She plays a J.B. Guadagnini violin from 1768.