

Pianist Barbara Speer made her debut with the Hartt Music School 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 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. In 1996, Ms. Speer was the recipient of the Eleanor Roosevelt "Woman in the Arts Award".

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, & 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. She has taught at Adelphi University and SUNY/ Empire State College. Now a Providence resident, Ms. Speer performs as soloist and chamber musician, and has a class of private 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: Donald Rankin	Scholarship Treasurer: Elizabeth Reardon
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Chopin Student Clubs: 2013-2014

Chopin Student Musicians

Counselor: Karen L. Dingley
 Advisor: Manabu Takasawa
 President: Randy Alsabe

Chopin Young Musicians

Co-Counselor: Joy Weng; Kathryn Flanders
 Advisor: Deborah Concannon
 President: Louisa Bay



Chopin Club
 Providence, Rhode Island *Musicales* *135th Anniversary Season*
 Sunday, May 18, 2014 at 2:00 p.m. Mary K. Hail Music Mansion
 Greetings: Barbara Speer, President Providence, Rhode Island

Presidents Day Program
featuring

Principal Players of the RI Philharmonic Community Orchestra
John Curran, flute; Emily Chen, violin; Matthew Knippel, cello
and Barbara Speer, piano



**Trio Sonata in C minor from the "Musical Offering",
 BWV 1079..... J.S. Bach (1685- 1750)**
for flute, violin and basso continuo

Largo
 Allegro
 Andante
 Allegro

Piano Trio in C minor, Op. 66.....Felix Mendelssohn (1809-1847)
 Allegro energico e con fuoco
 Andante espressivo
 Scherzo: Molto allegro quasi presto
 Finale: Allegro appassionato

Nocturne, Op. 19.....Franz Doppler (1821-1883)
for flute, violin cello and piano



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.*

~ Program Notes ~



J.S. Bach: Trio Sonata in C minor for Flute, Violin and Basso continuo from “The Musical Offering”, BWV 1979

Below is the theme that Frederick the Great (Frederick II of Prussia) presented to J.S. Bach in May of 1747 for which the composer was invited to write a collection based on the so-called “royal theme”. The result was an extended work of 13 pieces, a monumental contrapuntal masterpiece entitled “A Musical Offering”. It is a collection of canons, fugues, and ricercari up to 6 voices with no apparent designation as to instruments. Usually string instruments and keyboard are the participants. However, in the *Trio Sonata in C minor*, an obvious gift to the flute-playing king, Bach clearly marks the work for flute, violin and basso continuo. Below is the theme upon which Bach constructed the entire work:



The theme is employed throughout the four movements in a dazzling array of contrapuntal variations. Stretti and canons are the preferred method in duets between the two solo instruments. At the same time, Bach does not forget the basso continuo line, which, as a third part (combining cello and a realized figured bass in the keyboard) also contributed to the remarkably complex contrapuntal lines.

Felix Mendelssohn: Piano Trio in C minor, Op. 66

An incredible prodigy as pianist and composer, Felix Mendelssohn is also revered as the composer who led the revival of J.S. Bach in his capacity as conductor of the Berlin Singakademie in the historic performance of Bach’s *St. Matthew Passion*. Though not heard as frequently as the first *Piano Trio in D minor*, the second trio, in C minor, is considered to be the finer of the two works. It was written in 1845, while the composer was in Frankfurt. A letter to his sister Fanny mentions the Trio as “a trifle nasty to play, but not really difficult”.

The opening movement is impressive and strong, followed by an expressive *Andante*, interesting for its juxtaposition of piano and strings, a technique obviously inspired by Beethoven. In the third movement marked *Scherzo*, Mendelssohn is at his best, and without rival for the kind of delicate and fanciful whirlwind that he could compose so effortlessly. The *Finale* is memorable for its Lutheran chorale which later evolved as the Doxology in many Protestant churches, sung in English as “Praise God from whom all Blessing Flow.” It suddenly appears in the middle of the movement, following an extremely passionate opening. Introduced quietly in sober reverence, the theme returns later in a hair-raising *fortissimo*, pushing the piano trio limits to its fullest in what was probably the composer’s attempt to imitate a gigantic organ texture. Of interest is that Mendelssohn’s father, son of the famous Jewish philosopher Moses Mendelssohn, had converted to Christianity, a possible explanation for the chorale theme.

Albert Franz Doppler: Nocturne for Flute, Violin, Cello and Piano, Op. 19

Franz Doppler, Austrian flutist, composer and conductor, made his debut in Vienna and, after several concert tours with his younger brother Karl, joined the orchestra of the Pest theatre as first flute in 1841. As a composer, he wrote many operas and ballets. His chamber music generally involves the flute, as in the early Nocturne, Op. 19. It is a lovely and lyrical short work, rarely performed, for the rather unusual

combination of flute, violin, cello (or horn) and piano. It opens with a rather slow solo for the cello, followed by the entrance of the violin and flute. An *Animato* section follows, with lovely arabesques and ample virtuosity for both flute and violin. The work closes in A minor in a tranquil reprise of the opening mood.



~ Meet the Artists ~

Flutist John Curran is well-known to RI audiences as performer and teacher. He performed with the RI Philharmonic Orchestra prior to joining the RI Philharmonic Community Orchestra as principal flute. He also plays in that capacity with the Eastern CT Symphony Orchestra and the Ocean State Summer Pops. Mr. Curran taught flute and chamber music at Brown University, the RI Music School and currently is Visiting Professor of Music in Performance at Wheaton College where he gives an annual recital. He has also concertized and presented master classes in Austria and Germany.

Mr. Curran studied flute with James Pappoutsakis at the New England Conservatory, followed by advanced studies with the eminent flutist Julius Baker and Robert Stallman in New York. In 2006, he was invited by RI Governor Donald Carcieri to perform as flute soloist for the 9/11 Memorial ceremonies at the RI State House. He plays a 14k gold Sankyo flute, originally owned by Mr. Baker.

Violinist Emily Chen is a sought-after violinist in Rhode Island. A graduate of the University of Rhode Island, she won several awards, among them the Emerson Scholar which enabled her to attend, tuition-free, the acclaimed Interlochen Arts Summer Academy in Michigan. At URI, she was received the “Excellence in the Artistic/Cultural” category and was a scholarship winner in the second annual Kingston Chamber Music Festival.

Ms. Chen is a founding member of La Bella Musica, Concertmaster of the RI Philharmonic Community Orchestra and the South County Chamber Orchestra, and the new music director for GEAR Production plays. She has traveled to Provence with her string quartet for the 2005 Recontres Musicales de Haute-Provence music festival.

Ms. Chen’s most influential teachers were Laurette Vittello and Ann Danis. She is a conductor for the S. Kingstown Summer Strings Orchestra, director of the URI Strings Week Summer Camp, and also teaches at the RI Philharmonic Music School and Moses Brown.

Cellist Matthew Knippel maintains an active performing schedule with solo and ensemble work at Brown University, Roger Williams University, Providence College and Rhode Island College. A graduate of the Lawrence Conservatory and the University of Minnesota, he is currently principal cellist and board member with the RI Philharmonic Community Orchestra, and formerly principal cellist of the Southwestern Minnesota Symphony. Very much an educator, Mr. Knippel directs orchestras and choirs at Lincoln School and Community Music Works in Providence, and has formed ensembles for Walker West Music Academy and the Eagan Youth Symphony.

With a passion for more popular art forms, he has played bass for jazz, Brazilian and Latin groups, gaining tenure with the Latin Sounds Orchestra, Cuban prodigy Viviana Pintado and as bassist for the ‘Working Stiffs’ swing ensemble. He is also a regular on TV and Jazz 88.5 FM as well as at the Twin Cities Jazz Festival main stage and the legendary Dakota Club.