

Music at St. Peter's

PRESENTS

*Mark
Engelhardt,
piano*

Sunday, November 14, 2021

4:00 pm

Suggested: \$20 / \$15 students and seniors



*St. Peter's by-the-Sea Episcopal Church
500 South Country Road, Bay Shore, NY
631-665-0051*

DURING THIS SEASON of remembering and giving thanks for the lives of those who have died, it is fitting that today's concert should be presented in memory of our loved ones who are no longer with us. We especially remember today a number of parishioners who gave their support so lovingly to St. Peter's Music Program and especially to the Music at St. Peter's Concert Series. It is with glad hearts that we honor today

Louise Rand

Gilbert Derle

Virginia Alice Zimmer

Richard Walser

Beryl Hayes

Jean Basile

Jack Gandrey

Constance Harvey

Peggy Cannon

John Cochran

Angela Becker

J. Stewart McLaughlin

Salvatore Basile

Nancy Rusch

Ellen Jung

Most holy God, we pray to you for those we love, but see no longer: Grant them your peace; let light perpetual shine upon them; and, in your loving wisdom and almighty power, work in them the good purpose of your perfect will; through Jesus Christ our Lord. Amen.



— Program —

The Well-Tempered Clavier, Book I

J. S. Bach

Prelude and Fugue No. 1 in C Major (BWV 846)

(1685-1750)

Prelude and Fugue No. 5 in D Major (BWV 850)

The Well-Tempered Clavier, BWV 846-893, is comprised of two sets of Preludes and Fugues in all 24 major and minor keys. The first Book was composed in 1722, and the second 20 years later. The word “Clavier” means keyboard, and in Bach’s time usually referred to the harpsichord or clavichord, but could also include the organ. While the piano hadn’t been developed yet, these wonderful pieces adapt beautifully to it. The C Major Prelude is one of Bach’s most familiar pieces, and was used by the 19th century French composer Charles Gounod as the accompaniment for his setting of “Ave Maria.” The C Major fugue features a bold, forthright subject which is heard either in totality or in part 24 times! The D Major Prelude is in the form of a sprightly two-part invention, while the fugue features a highly ornament subject cast in a regal dance rhythm.

Piano Sonata No. 10 (Op. 14, #2)

Ludwig van Beethoven

Allegro

(1770-1827)

Andante

Scherzo (Allegro assai)

This early-period sonata was composed in 1798-1799 and dedicated to Baroness Josefa von Braun, one of his patronesses at the time. While clearly showing signs of his creative genius, the three movements of this sonata are clearly influenced by his classical training by Haydn. The first movement features three contrasting themes which flow seamlessly from one to the other. The only example of the element of *sturm und drang* (storm and stress) influence for which Beethoven was famous appears in the middle of this movement, but only briefly. The second movement is a set of variations on an original theme of the composer. As set out in the exposition, the theme is like a “march of the wooden soldiers”, comical and light. The subsequent variants put it through variously legato and “pizzicato” like iterations, and at the end of the coda, Beethoven surprises the listener, much like his teacher Haydn did in his famous “Surprise” symphony. The final movement features an ascending, hesitant theme which makes the listener feel a little “off balance”, a classic example of a musical trick that places the rhythmic structure off the beat. Right in the middle of the movement, Beethoven introduces a contrasting theme that seems much like a German folk song. Returning to the original theme, the piece finally closes quietly on the lowest notes of the piano of Beethoven’s time.

Arabesque No. 1 in E Major (1888)

Claude Debussy

Rêverie

(1862-1918)

Clair de Lune

Arabesque No. 2 in G Major (1891)

“We should be constantly reminding ourselves that the beauty of a work of art is something that will always remain mysterious; that is to say one can never find out exactly “how it is done”. At all costs let us preserve this element of magic peculiar to music. By its very nature music is more likely to contain something of the magical than any other art.” - Claude Debussy

These words of Debussy perfectly describe the “magical” impressionistic quality of his music. The word “Arabesque” is used in music to describe the visual effect of Arabic architecture; however, Debussy’s own view of a musical arabesque was “a line curved in accordance with nature.” In his music he mirrored the celebrations of shapes in nature made by the Art Nouveau artists of the time. The two contrasting Arabesques are presented here as picture frames for two of Debussy’s best known and loved works for the piano. *Rêverie* was written in 1890 and was one of his first solo piano works to make an impact on the musical world. No fireworks or tricks here. A gentle theme leads one into a sleepy dream-world, becoming richer as the piece progresses. *Clair de Lune* means “Moonlight” and was published as the third movement in the four-movement work *Suite Bergamasque*. Debussy began writing the piece in 1890, but it wasn’t actually completed for another 15 years. The title is from an atmospheric poem by the famous French poet Paul Verlaine. That poem depicts the soul as somewhere full of music ‘in a minor key’ where birds are inspired to sing by the ‘sad and beautiful’ light of the moon. This piece, written for the piano, has become one of Debussy’s best-known works, arranged and orchestrated for various instrumental ensembles.



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