

# A GIFT OF BEAUTY



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March 26, 2022 5:00 PM

# A Gift of Beauty

A service of Meditative Arts

March 26, 2022

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Welcome and Prayer

David A. Davis

Sonata in E flat Major No. 348

Johann Joachim Quantz

1697-1773

Arioso

Allegro Assai

Presto

Kim Kleasen, Flute; Peggy Mankey, Cello;  
Noel Werner, Harpsichord

Fantasie Pastorale Hongroise, Op.26 (1870)

Albert Franz Doppler

1821-1883

Kim Kleasen, Flute; Kathy Shanklin, Piano  
Annalise Hume, Dance

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During the pause, you are invited to a time of silent reflection  
and prayer for our world

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Winter Spirits (1997)

Katherine Hoover

1937-2018

Kim Kleasen, Flute  
Ned Walthall, Video

Sonata (Three Lakes) (2014)

Daniel Dorff

born 1956

*It Was an April Morning Fresh and Clear* by William Wordsworth

I. Lake Wallenpaupack

*somewhere i have never travelled, gladly beyond* by E. E. Cummings

II. Kezar Lake

*Water in Love* by Ed Bok Lee

III. Salmon Lake

Kim Kleasen, Flute; Kathy Shanklin, Piano;  
Lauren J. McFeaters, Spoken Word

Gratitude and Benediction

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Today, in this house of worship, you are invited to surrender your usual cares and, for an hour, live fully through your ears and eyes and imagination. The sequence of compositions you will experience can be viewed from multiple perspectives.

First, they are a showcase for what a flute can do in the hands of a first-rate musician. You will hear, in just under an hour, the full range—literally and figuratively—of the technical and emotional complexity of virtuoso flute-playing. Each of the four pieces will offer you new aural delights.

In addition, the architecture of this sequence is designed to engage you in some more subtle interactions with the music. Note that the sequence begins and ends with a sonata. These pieces are very different in their sound and probably in their composers' intentions, but quite similar in form: each features a solo instrument with a small instrumental ensemble, each has three movements that are quite different in character but related by key and/or musical motifs. Between these bookends, are two single-movement pieces. In each of them, you will hear three distinct musical sections, unmarked by pauses in the music.

Perhaps the most important aspect of the order of the musical selections, however, is the way in which these four pieces move from what is sometimes called “abstract” music (the Quantz) to music that overtly references other musical forms and motifs (the Doppler) to music that, by each composer's invitation, invites the listener to connect the sounds with other sensory and emotional experiences and ideas (the Hoover and the Dorff). The latter two compositions are modern examples of “program music,” or compositions that explicitly connect the music to legends, events, states of mind, or emotions outside the music. A sister art has been paired with each of these three compositions to illuminate and interpret the extra-musical images, ideas, and spiritual resonance the music evokes.

*Sonata in E flat major* by Johann Joachim Quantz was published for the first time in 2010, one of 12 sonatas discovered around the beginning of the 21st century. Quantz is known primarily for his 400-page treatise *On Playing the Flute*. Still regarded as a critical resource for flute-players and teachers, this book is only a small part of Quantz's immense musical accomplishment. Quantz taught Frederick the Great, King of Prussia, who was a dedicated flautist. Employed as his court composer, Quantz composed more than 300 flute concertos and a similar number of flute sonatas, almost all of which are lost. The sonata you will hear today is typical of Quantz's compositions for flute: inventive, lyrical in the *Arioso*, virtuosic in the *Allergo*, effervescent in the *Presto*. Go ahead and tap your foot or nod your head—it is hard to resist.

*Fantasia pastorale hongroise (Opus 26)* by Albert Franz Doppler is a musical valentine to Hungary. From the first flute entrance, you will recognize the moody, plaintive sounds of Magyar folk tunes. Doppler weaves several melodies together and creates a kind of rhapsodic exploration of the motifs, including a cadenza before a return to the opening theme. Then the piano ushers in a much more conventional major-mode section, with the flute embroidering elaborate decorations on this melody, including a little mini-cadenza near the end of this section. In this section, it is easy to imagine girls in full skirts and boys wearing embroidered

vests dancing under the watchful eyes of their parents. The flute plays a brief falling figure in minor-mode, and we are off to the races in the final section, which overtly references folk tunes and folk dances again.

Franz Doppler was renowned in his time as a flute virtuoso, a composer, and a conductor. Born in a part of Poland that has since been absorbed into Ukraine, Doppler had a career that took him all over Europe, although his most important achievements were made in Hungary and Vienna. He was a student of Liszt, who entrusted to Doppler the orchestrations of six of the Hungarian Rhapsodies (originally for piano). It is very likely that this close connection to Liszt's compositions was a major influence on *Fantasie Pastorale Hongroise*.

*Winter Spirits* by Katherine Hoover, published in 1997, specifically connects a particular painting, and the culture and practices it represents, to the music. Here is what the composer says about this piece:

There is a picture by the marvelous artist Maria Buchfink of a Native American flute player; from his flute rises a cloud of kachinas and totem spirits. This piece has also risen from his notes, and is indeed influenced by Native American music. The idea of the flute invoking beneficial spirits, be they kachinas or any other, is a very natural one. Such spirits are an accepted and valued part of life in most of the world, and the flute has been used to honor and invite their presence for countless ages.

In this brief composition, you will hear a kind of aural encyclopedia of the sounds a flute can make. Listen particularly for the rapid rhythmic and dynamic shifts, sudden changes in pitch, and—particularly in the arching phrases of the middle section—mystical echoes and vibrations. You can find the Maria Buchfink painting at <http://www.nativeamericanexpressions.net/naefolder/art/nmb4.html>.

Katherine Hoover, a graduate of Eastman School of Music and a professional flautist, aspired to be a composer in an era that regarded such aspirations from women with derision. In an interview in 2013, she said, “For boys, and even more so for girls, in music school there was a sense of ‘What are you doing, writing? Who do you think you are, Beethoven?’ And I was the only female in the class, with six guys, all grad students. I was an undergrad, and I just sat there, and they never bothered to look at my work, and that’s the way it was.” Despite this, Hoover composed not only for her own instrument, but also for strings, piano, woodwinds, full orchestra, and voice. Her most famous composition is likely *Kokopeli* (1990), a piece for flute inspired by Native American music and culture.

*Sonata (Three Lakes)* by Daniel Dorff is, in Dorff's words, “...both a formal sonata, and also a programmatic suite depicting lakes that have special memories for me.” In his own notes on this music, Dorff describes each of the lakes featured in the three movements:

*I. Lake Wallenpaupack* is a dramatically beautiful oasis in the middle of the woods in Pennsylvania's Pocono Mountain resort area. It looks like the glacial lakes of Maine, even though it's actually manmade. This movement recalls a romantic getaway vacation on Wallenpaupack, and the music blends the free-floating flow of a gentle lake current with a lyrical love song, never quite leaving the feel of the hanging trees hiding the lake's mysteries.

*II. Kezar Lake* is in southwestern Maine; it hosts many summer cabins, including a resort named Quisiana that hires young professional musicians to serve as the staff by day and entertainment at night. My parents vacationed there for over 20 years, and their ashes will love on together in Kezar for eternity. The movement is a memorial to my father who became part of Kezar Lake while the sonata was being composed.

*III. Salmon Lake* is an exuberant scherzo following the moderate and gentle first two movements. Home to Whisperwood Lodge & Cabins in central Maine, my childhood summers included vacations there, and this movement is a recollection of my frisky 8-year-old self. Salmon Lake remains a mystical memory in a deep way, and a symbol of childhood playfulness.

While the composer has really written his own program notes in the description of the each of the featured lakes, there are some notable musical elements to listen for across this sonata. The first is the artful and varied ways in which the flute and piano evoke the play of light on water and the sound of moving and still water in a lake. The second is the complexity—though, of course, it sounds quite transparent in the hands of skilled musicians—of the interplay between the flute and the piano. If you listen carefully, you will hear the flute playing one rhythmic figure as the piano plays another—triple rhythms against quintuple rhythms, for example. Finally, notice the extraordinary demands this piece makes on the flautist. This is so not just because there are lots of notes—particularly in the extremely fast third movement—and many extraordinarily intricate flute lines, but also because the piece requires the flautist to do such things as play very low notes loudly and very high notes pianissimo—hard things to accomplish as liquidly as water moves in a lake.

Daniel Dorff received degrees in composition from Cornell and University of Pennsylvania. He currently serves as Vice President of Publishing for Theodore Presser Company; he is a sought-after expert on music engraving and notation, having lectured at many colleges as well as Carnegie Hall, and advising the leading notation software companies. His music has been performed by the Philadelphia Orchestra, commissioned 6 times by the Philadelphia Orchestra's education department resulting in over 20 performances, and commissioned twice by the Minnesota Orchestra's Kinder Konzert series which has performed his music over 250 times.

—Mari Walthall

Playing flute is essential for my soul and my faith. Through the gift of time, the pandemic gave me immense opportunities musically and I used the art of practice to expand, explore and deepen meaning to those days. It is now time to offer the experience of that time as a gift to you.

My music is an expression of all I am. I gravitate to traditional repertoire and have also found joy in contemporary works that inspire visualization and storytelling. The act of creating music is, for me, an act of faith. I never fully know what will happen each time I pick up the flute. Whatever happens is gratifying and is only fully realized when shared with others.

The music I selected for this evening represents not just my love of the flute and its music, but my love of nature, imagery, travel, movement, and ensemble. The Quantz E flat Sonata represents my love of traditional repertoire, but with a brilliance and flair that only this master flautist and composer of the late Baroque era could bring forth. All twelve of these sonatas were pure joy and challenge to study during Covid and the one we are offering today is a favorite of mine. My love of lakes is vast, beginning with my youthful years at the shores of Lake Chautauqua. Dorff's *Sonata (Three Lakes)*, taps into this love and is a very visual and poetic piece of music. Filled with imagery, the flute and piano create a trip to three distinct lakes—what is not to love? I very much wanted to have a female composer on the program and Katherine Hoover's piece, *Winter Spirits*, is a beauty. Influenced by Native American flute sounds, this piece gives musical voice to a people so long marginalized. These voices are only two of many marginalized voices in our world. I hope that through this music, their voices touch your heart and inspire you to create opportunities for all to be heard. When I first approached Doppler's *Fantasie Pastorale Hongroise*, there was everything to love – images of Budapest danced through my head along with the beautiful and haunting Hungarian folk songs, the lyricism of pastoral fantasy and the sweeping beauty of cadenzas. Come to Hungary!

Today I join with the other artists who are offering their gifts, giving you an experience to speak personally to you through multiple creative paths. These creative pathways are all ones that deepen my life's experiences. I believe each of us has creative gifts and I hope this concert inspires you to explore yours in the days to come. For our time together, I hope that you will move beyond being only a receiver of our gifts, but will in some way, open the artist within you to co-create this experience into something very meaningful.

I want to acknowledge the contribution my teacher John Lane has made to me, my musical development and identity, and this program. A superb flautist and a superlative teacher, John teaches students and adults in his home studio, Westminster Conservatory, and Rider University, enriching the lives of many! His flute playing graces Nassau Presbyterian Church, for which we are all grateful. John holds a Bachelor and Master of Music degrees from Indiana University.

—Kim Kleasen

After earning a BFA in Dance from the University of Minnesota, Annalise Hume performed and taught in the States and Southern Africa. While eventually leaving the stage to pursue full-time ministry, Annalise still sees her role as inviting others to dance with the Divine. She spends her time facilitating movement workshops and offering Spiritual Direction to others with the hope of helping others embrace their embodied existence and live out their incarnated faith.

Peggy Mankey worked as an orchestral musician in the greater New York City area (Hudson Valley Philharmonic, Eastern Connecticut Symphony, Jupiter Symphony) and as a cello teacher (92nd Street Y School of Music, New York University) before moving to New Jersey in 2014. She studied cello with David Wells and Marion Feldman.

Lauren J. McFeaters has served as Associate Pastor of Nassau Presbyterian Church since 2001. Before her life in ministry, she was an actress in New York City, attended the American Academy of Dramatic Arts, and is a member of SAG-AFTRA. She has a love of mysteries, film, poetry, and the books of Dorothy L. Sayers and Ngaio Marsh.

Originally from Illinois, Kathy Shanklin has lived and worked in the Princeton area for many years. She worked on her Masters in Accompanying/Coaching at WCC in Princeton. She is currently the Director of Music at St. Martin's Episcopal Church in Bridgewater and the accompanist at Temple Beth-El in Hillsborough.

Ned Walthall is a photographer based in Lawrenceville, New Jersey. He received his MFA from the Institute of Art and Design at New England College (formerly the New Hampshire Institute of Art). He has shown work at The Arlington Museum of Art in Arlington, Texas; The Barrett Art Center in Poughkeepsie, New York; Gallery 14 in Hopewell, New Jersey; The Glasgow Photography Center in Glasgow, Scotland; The Midwestern Center for Photography in Wichita, Kansas; the New England School of Photography in Boston; and the Southeast Center for Photography in Greenville, South Carolina.

Noel Werner is in his sixteenth year as Director of Music at Nassau, where he oversees a vibrant music and arts program which includes multiple choirs, instrumental ensembles, concerts, and artist residencies. Currently the Dean of the Central New Jersey Chapter of the American Guild of Organists, Noel holds degrees from Westminster Choir College, Indiana University (Bloomington), and Christian Theological Seminary.

