

Musical Program

Wolfgang Amadeus Mozart (1756-1791)

Piano Trio in E-flat Major, K. 498 (*Kegelstatt Trio*) for violin, viola, and piano (1786)

III. Rondeaux: Allegretto

Claude Debussy (1862-1918)

Sonata in d minor for Cello and Piano, L. 135 (1915)

I. Prologue: Lent

II. Sérénade et Finale

Arnold Schoenberg (1874-1951)

Phantasy for Violin with Piano Accompaniment, Op. 47 (1949)

INTERMISSION

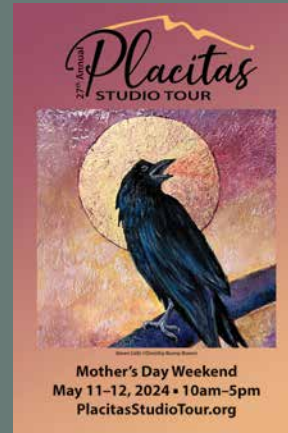
Johann Sebastian Bach (1685-1750)

Brandenburg Concerto No. 5 in D Major, BWV 1050, for flute, violin, keyboard, and strings

I. Allegro

II. Affettuoso

III. Allegro



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Saturday–Sunday

May 11–12

10am–5pm

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Placitas Artists Series projects are made possible in part by New Mexico Arts, a division of the Department of Cultural Affairs, and the National Endowment for the Arts.

The Placitas Artists Series

Presents

Judith Gordon

Piano Among Friends

A Sonic Kaleidoscope of Strings & Flute

Sunday, April 21, 2024



Judith Gordon, Piano & Host

Jesse Tatum, Flute

David Felberg & Elizabeth Young, Violins

Margot Schwartz, Viola

Felix Fan, Cello

Concert generously sponsored by

Rondi & Duane Thornton

Dianna & John Shomaker

Notes on Today's Concert

Notes from Judith Gordon

I'm very, very grateful to be joined today by five super-imaginative and beautifully flexible players. Our program explores magnetism, alignment, (creative!) tension, resonance, and texture. In Part One, the Mozart *Kegelstatt Trio* finale becomes a radiant overture; Debussy's *Cello Sonata* is tenderly captivating, an elegant fable; and the Schoenberg *Phantasy* is a colorful high-wire dance of declamation and yearning. In Part Two, Bach's *Brandenburg Concerto No. 5* adds flute to the strings and piano for matchless buoyancy.

The piano can be an especially brilliant shape-shifter in the company of other instruments - transparent, glowing, provocative, galvanizing, soothing, embracing, clarifying, and so on. For me, the adventure of playing chamber music is in large part a study of dialects - every composer, composition, and ensemble presents distinctive energies, necessities, possibilities, and impossibilities. Thinking that individual pieces are somehow *talking* to us, *wanting* to sound a certain way, is a great portal to how we read scores and learn to hear what we're listening for. There's really no end to the fascination of working together with colleagues to engage with whatever the music is asking; and to the delight of sharing it.

Additional Notes about the Program

Wolfgang Amadeus Mozart wrote the K. 498 trio in 1786 for clarinet, viola, and piano. It was first played in the house of Franziska von Jacquin, Mozart's piano student to whom he dedicated the piece. Franziska was the pianist, with Mozart on viola and Anton Stadler on clarinet. The first publication of the trio, in 1788, had the clarinet part transcribed for violin, with a note that it could be assigned to a clarinet.

Kegelstatt is a German word that means "a place where people play skittles," skittles being a game of the time related to the more modern nine-pin bowling. There is actually no evidence that Mozart gave this work any nickname. It was not until 1862, in a new catalog of Mozart's works, that the term *kegelstatt* appeared.

Musicologist and Mozart scholar Alfred Einstein called this trio "a work of intimate friendship and love" which "does not merely satisfy the listener, but leaves him enchanted!" He added that the Rondeaux movement "sings from beginning to end."

French composer **Claude Debussy** is generally referred to as the father of impressionism in classical music. Richard D. Uren, in notes for a 2001 Blue Griffen Recordings CD, says that Debussy's familiar *Prelude to the Afternoon of a Faun*, written in 1894, "changed the landscape of music forever ... assuring Debussy a place in the annals of history as one of the pioneers of 20th-century musical innovation."

But Uren says that this sonata for cello and piano "belies many of the traditional stereotypes now associated with his music. Instead of warmly sensuous, the music is episodic, at turns lyrical and sharply acerbic. The guitar-like chords strummed by the cello in the second and third movements evoke Spanish flamenco music. The piano writing is often caustic and biting in nature. Perhaps the composition of this work was

Notes (continued)

his way of thumbing his nose at the public's expectations of his identity as a composer of 'musical impressionism.'"

Arnold Schoenberg must certainly also be considered "one of the pioneers of 20th-century musical innovation," but in a style much different from Debussy's, a compositional style referred to as *serialism*, *twelve-tone*, and *dodecaphonic*.

John Henken, in notes for the Los Angeles Philharmonic, says the *Phantasy*, Schoenberg's final instrumental composition "...is an intense, virtuosic rhapsody in a single movement, but containing within it episodes that clearly recall archetypes of other traditional forms, including a complete little Scherzo and Trio crisply bouncing in 6/8 rhythmic games. Schoenberg is meticulous about dynamic and expressive indications, including romantic markings such as *passionato*, *dolce*, *cantabile*, *grazioso*, and *furioso*. Variation is a central principle in composing with 12-tone rows, and there is also a very clear sense of theme-and-variations here, including a tight, dramatic recapitulation."

Johann Sebastian Bach's six Brandenburg Concertos are among his best known orchestral works. They were not actually composed as a set, but rather were selected by Bach as he fulfilled a commission from Christian Ludwig, Margrave of Brandenburg-Schwedt, in 1721.

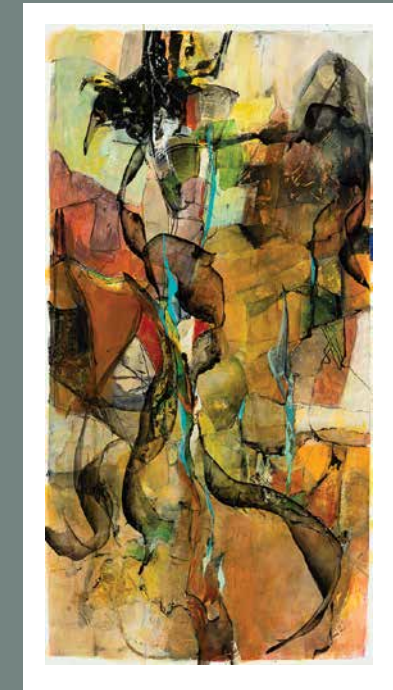
It is thought that Bach composed this fifth concerto to highlight the qualities of a newly acquired harpsichord. According to Detlef Gojowy in 1983 notes for the Archiv Produktion CD, the final version of this piece "points to the crucial place which keyboard music was to occupy from now on in Bach's creative work." And Michael Steinberg, in his book *The Concerto: A Listener's Guide*, says, "This is the first concerto ever written with a solo keyboard part, and the keyboard's new dominance is asserted in a spectacular cadenza at the end of the first movement. And no vague rhapsody, this: there is no more powerfully built coda in the literature."

[Above notes compiled by Jay Rodman from cited sources and Wikipedia]

About Judith Gordon

Pianist **Judith Gordon** explores diverse repertory with a wide range of solo artists and ensembles. Newly based in New Mexico, she performs regularly with the musicians of Chatter. Her presence at Placitas Artists Series is becoming more prominent as she leads concert ensembles and accompanies other lead performers. Several members of today's ensemble will be familiar to Placitas Artists Series audiences. In broad brushstrokes, **Jesse Tatum** serves as principal flute of the Santa Fe Symphony; **David Felberg**, a founder of Chatter, and concertmaster of the Santa Fe Symphony, has soloed with the New Mexico Philharmonic and New Mexico Symphony among other groups; **Elizabeth Young** has performed with Santa Fe Opera and the New Mexico Philharmonic; and **Felix Fan** has joined many presentations in central New Mexico as well as worldwide. New to PAS is **Margot Schwartz**, assistant principal second violin of the Santa Fe Opera Orchestra.

Featured Artist of the Season



Forest Secrets

Dianna Shomaker is a Placitas treasure, a past board member and president of the Placitas Artists Series, and, above all, a consummate artist with incredible talent. We are pleased that Dianna is our *Featured Artist* for the 37th season.

Our April Visual Artists



Nancy Schrock
Oil Painting



Colleen Gregoire
Oil & Water Color



Michelle d'Amour
Oil Painting



Sandy Langlier
Oil Painting



Karen Melody Shatar
Jewelry

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