

(Program Notes continued from page 2)

Joaquín Turina, a child prodigy on the accordion, was born in Sevilla, Spain. In 1905 he moved to Paris to continue his piano studies and take composition lessons with D'Indy until the outbreak of World War I. While in France he was influenced by such composers as Debussy and Franck. His Spanish compatriots de Falla and Albéniz did not approve of the tremendous French influences in Turina's compositions, and told him so. They encouraged him to return to Spain and find inspiration in the rhythms and melodies of his homeland, particularly of the Andalucía region where he was born. He took their advice to heart and moved to Madrid in 1914, where he spent the rest of his life working as a composer, pianist, teacher, and music critic. His *Piano Quartet in a minor* has many of the Spanish characteristics of his later compositions.

Notes provided by Joan Zucker

Special Event in December:

The Annual FREE Santa Fe Opera Holiday Concert

7 p.m. Tuesday, December 10, 2019

Las Placitas Presbyterian Church

Doors Open at 6 p.m. for Refreshments and

Placitas Mothers Day Out Childcare Program Silent Auction

Contributions of Cash or Food Encouraged for Casa Rosa Food Bank



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*The
Placitas
Artists
Series*

November 17, 2019

3 p.m.

Las Placitas Presbyterian Church

Joan Zucker Presents

Music for Piano and Strings

Tzu-Feng Liu, piano

Megan Holland, violin

Kim Fredenburgh, viola

Joan Zucker, cello

Concert Generously Sponsored by

BJ & Alan Firestone

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Samantha Lapin & Dale Atkinson

Program Notes

Although **Ludwig van Beethoven** marked this piano trio “Opus 1, No. 1,” it was by no means the first of his compositions to be performed. Rather, at the age of 24, Beethoven chose to label this as his first published composition both because it was one of his first works written after he’d finished studying composition, and also for shrewd business reasons. He wanted his first published works (the three Opus 1 piano trios) to be successful commercially and to lend him some notoriety beyond his popularity as an exceptional pianist. In the late 1700s, many upper class households had pianos, and playing music in the home was a common recreational activity. So his piano trios both sold well and brought him fame as a composer.

In the piano trios written prior to his, the piano was the predominant voice. Next in importance was the violin, but even the violin often doubled the right hand of the piano. The cello almost always simply doubled the piano’s bass line, as in Baroque works. In Beethoven’s piano trios the three instruments have quite independent parts, which tends to make them more fun to play and to listen to. Another innovation in his piano trios is that he expanded the typical number of movements from three (fast/slow/fast) to four, with the addition of a *scherzo* movement, which was already customary in string quartets, here as a typical A/B/A minuet/trio form. His creative and sometimes startling use of dynamics, accents, and modulations also stretches the genre, though they are typical of Beethoven’s works.

Ernő Dohnányi’s *Serenade Op. 10* is rightly a staple of the string trio literature, bursting with energy and replete with songful melodies. Although Dohnányi was not himself a string player, the work is extremely well written for the instruments, allowing each to shine in its own right. It is in a five movement arch form, alternating fast and slow movements, with a sprightly 6/8 fugue as the middle movement. Dohnányi obviously was enamored of the viola’s luscious sound, as it introduces the melody in both the *Romanza* movement and in the first variation of the *Theme and Variations* movement. The first movement of the *Serenade* is a march, with a chordal dotted figure and scampering 16th note scales. The final playful *Rondo* movement ends with a coda that brings back the dotted rhythms of the opening of the work, as well as the lyrical first movement melody.

Dohnányi gained tremendous fame in his native Hungary as a brilliant pianist, and as one of the few soloists of his era to perform chamber music as well as solos. He transformed Budapest into a thriving musical center, curating many concerts, and conducting and promoting music of his young countryman, Béla Bartók. Dohnányi left his native Hungary in 1948 as a political exile, having saved the jobs and lives of many Jewish musicians there.

(Program Notes continued on back cover)

Music for Piano and Strings

Ludwig van Beethoven (1770-1827)

Piano Trio in E-flat Major, Op. 1, No. 1

I. Allegro

II. Adagio cantabile

III. Scherzo. Allegro assai

IV. Finale. Presto

Ernő Dohnányi (1877-1960)

Serenade in C Major, Op. 10 for String Trio

I. Marcia. Allegro

II. Romanza. Adagio non troppo

III. Scherzo. Vivace

IV. Tema con variazioni. Andante con moto

V. Rondo (Finale). Allegro vivace

* * * * * *Intermission* * * * * *

Joaquín Turina (1882-1949)

Piano Quartet in a minor, Op.67

I. Lento. Andante mosso

II. Vivo

III. Andante. Allegretto