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Recent General Fund Donations

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For donors prior to September 2017, see pp. 33 & 35 of the Program Book.



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April 22, 2018 at 3 p.m.

Sponsored by

**Deborah L. and Thomas A. Hanna
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Visual Artists

Dorothy Bunny Bowen has worked with wax resist and dye on fabric since 1980. She says, “Working on silk with dyes resisted by molten wax, I continue a 2500-year-old tradition which has been practiced in various forms all around the world. A New Mexican since 1967, I have long drawn upon the high desert landscape, its flora, and its fauna, as inspiration, and am concerned with how this is so rapidly being altered by climate change. I find in the ephemeral nature of the silk scarf a freedom to explore new possibilities and to experiment with process. Many of my recent pieces are presented unframed, displayed on hand-carved juniper branches from the land around my studio.”

Preston Photography is the combined work of Roger Preston and Roxanne Bebee Blatz. Their portfolio includes images captured on film and well as digital in both color and black & white. All images are printed as giclées with archival inksets and papers. Roxanne says, “Through our nearly 39 years together, Roger and I have shared our love of photography and getting out in nature. I have always enjoyed bringing the subject closer to me through long-lens photography.” Roger says, “I’ve always liked working with wide-angle lenses, seeking a near-far relationship that tells a story. When I can’t play with lights in the studio, I look for nature’s play of light. What attracts me are subjects of beauty, humor, incongruity, intrigue, and thought-provoking.”

Judith Roderick is a Placitas fiber artist who is currently creating hand-painted silk art quilts which are exhibited in national and international juried shows. Judith loves to draw, to paint, to sew, and to depict nature, especially birds. She loves to embellish. If she were a bird she would be a Bowerbird! Judith says, “I use the elegant and familiar medium of silk painting to express my love for the beauty and diversity of nature, my fascination with ancient cultures, and my concern for the state of the earth and all life upon her.”

Program Notes

Haochen Zhang was the gold medal winner at the Thirteenth Van Cliburn International Piano Competition in 2009. A self-described introvert, he personally might favor intimate music; competitions demand virtuosic repertoire. In today's program, Zhang provides both, beginning with a gauzy dream state in the Janáček and ending with fireworks in the Liszt.

Zhang says the composers on this program "...not only speak to me in a very intimate way, but also connect with one another at a corresponding level of intimacy; as a whole they form a unique musical narrative." The pieces embody reflective and introspective qualities consistent with Zhang's own personality, but in the works and in his playing, these qualities are reflected in different ways.

I am excited that this very talented young man opens his program with the revelations of a very private and sensitive composer, a man who resides in the relatively remote area of Moravia. In his sixth decade, **Leoš Janáček** feels that he has not received the recognition that his works deserve.

Janáček is considered a modern composer; his tonal and rhythmic ambiguities reflect a unique style. *In the Mists* is not a technical piece for the accomplished Zhang, but it demands his light, expressive touch and close attention to the halting nature of the phrases that reflect the Czech speech patterns of Janáček's Moravian home. But Janáček rises from the mists, and is a hero to me, by achieving acclaim and greatness in his 60s and 70s. In his later years, he is inspired by unconsummated love for a much younger woman, Kamila, and his works usually end in a positive, reconciled tone.

Love for a woman is also a motivator for **Robert Schumann** in composing the *Fantasie*. It is Clara Wieck, his future wife and a recognized virtuoso pianist, who inspires the initial passion in the piece and the tenderness that follows. But the moods expressed in this work are many, sometimes even manic, an outpouring of spontaneous feeling. The extreme energy in the first two movements changes in the third as Schumann slows the frantic pace. He feels the physical distance from Clara as he composes this movement; the longing he feels for her is uttered in quiet sighs and whispers and lyrical phrases, finally resolved with the knowledge they will be reunited. I encourage you to treat this piece as a love letter from a distant beloved, to feel the emotion, the moods, the joy of expressed love.

Pierre Boulez's *Piano Sonata No. 1* is characterized as much by sheer exhilaration as it is by startlingly unchecked aggression. The first movement is basically slow with flurries of sparks or broken glass. The second movement is demonic, growing faster and faster, brittle but with lyrical interludes. As a young conductor, he describes his methods as "organized delirium," certainly an appropriate description of this mid-century example of 12-tone music.

Zhang closes his program with a **Franz Liszt** sonata, a bright, virtuosic work that demands the utmost from the performer in both musical and technical terms. Do not let the arpeggios and prestissimo tempo distract you from the underlying motifs, which are continuously transformed throughout the piece. Although the sonata is performed as one continuous movement, it has three distinct sections. The serenity of the opening notes is followed by a storm that introduces the four motifs; next comes a slow, meditative section where the themes are developed; the final section begins explosively, recapitulating the early material, and finally resolves into silence.

Program notes by Paul Ordogne, Placitas Artists Series board member.

Visit www.placitasartistsseries.org for information about this and future performances.

Haochen Zhang Solo Piano

Leoš Janáček (1854-1912)

"In the Mists" (1912)

- I. *Andante*
- II. *Molto adagio*
- III. *Andantino*
- IV. *Presto*

Robert Schumann (1810-1856)

Fantasie in C Major, Op. 17 (1836, revised 1839)

- I. *Durchaus phantastisch und leidenschaftlich vorzutragen*
(Quite Fantastic and Passionate to Present – Tempo Primo)
- II. *Mässig: Durchaus energisch* (Moderate. Very energetic)
- III. *Langsam getragen: Durchaus leise zu halten* (Carried slowly. Consistently silent)

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

Pierre Boulez (1925-2016)

Piano Sonata No. 1 (1946)

- I. *Lent – Beaucoup plus allant* (slow – moving along a lot more)
- II. *Assez large – Rapide* (quite broad – quick)

Franz Liszt (1811-1886)

Piano Sonata in b minor, S. 178 (1853)

- I. *A single movement in sonata form – an Exposition, Development and Recapitulation*