

Program Notes (Continued)

Sergei Prokofiev's *Piano Sonata No. 7*, sometimes called the “*Stalingrad*,” is the middle panel in his grand trilogy of works referred to as the “*War Sonatas*.” The first movement, marked *Allegro inquieto*, opens with a dark, menacing theme. The listener immediately senses a connection to war and struggle. The *Andante caloroso* (“warm”) features a consoling main theme. The middle section turns intense and climaxes in a tolling-bell passage that eventually gives way to a reprise of the main theme. The *Precipitato* finale is the most famous and dramatic of the three movements. Cast in an ABCBA structure, it opens with a driving main theme whose rhythmic jazzy elements convey a frenetic, fight-for-dear-life sense. The second theme maintains the perpetual-motion drive, but now the feeling of desperation takes on an insistent manner. After the second theme reappears, the main theme returns for a crashing, dissonant, but ultimately triumphant conclusion in a blaze of dazzling virtuosic writing.

Notes compiled from various sources by Deborah and Thomas Hanna.



“This project is supported in part by New Mexico Arts, a division of the Department of Cultural Affairs, and by the National Endowment for the Arts.”

The Placitas Artists Series

February 17, 2019 at 3 p.m.

Sponsored by

Samantha Lapin and Dale Atkinson

Deborah and Thomas Hanna

Harriet and Jim Neal

Visual Artists

Barb Belknap majored in animation/design at Carnegie-Mellon University and then worked for several animation studios. She learned to make stained glass panels while working at an ecclesiastical art studio. She has owned art glass studios in Pittsburgh and Bernalillo. Co-owner/publisher of the *Sandoval Signpost* since 1993, she has continued her glass art venture by creating private and public commissions as Placitas Art Glass. Belknap says, “I love the way stained glass comes alive with the changing light of a day. The sparkle and twinkle of glass with light add magic to the world and make me smile.”

DyeFusion is a group of seven art quilters: Donna Barnitz, Elizabeth Dawson, Colleen Konetzni, Anita McSorley, Mary Moya, Lynn Rogers, and Brenda Williams, who are committed to making art using beautiful fabrics. They all have many years of quilting experience and maintain a high standard of technical skill. They share a love for the outdoors and the unique culture that is New Mexico. The land impacts their daily lives, inspiring them through the colors found in the panoramas of earth and sky. Designs found in pottery, jewelry, petroglyphs, and architecture also influence their work.

Connie Falk retired from her academic career at New Mexico State University in 2013. She began taking drawing and painting classes at NMSU a decade earlier to improve her color, composition, and design skills for quilt making. While the joy of mixing paints became so great that she now pursues oil painting full time, her treasure trove of quilt block designs created in the early years of quilt enthusiasm has not gone to waste: some of her paintings are based on designs created with quilt-design software.

Carol Ordogne always intended to be an artist when she left her native California to study art in Hawaii. After earning her art degree, she, like many artists, took a new direction: she moved to Louisiana and studied landscape architecture. After graduating, she started her own practice, designing “living sculptures,” otherwise known as gardens, for her clients. Ordogne once again enjoys being passionately involved in fine art. She is one of 14 artists at Wild Hearts Gallery in Placitas and paints weekly with fellow plein air artists in the Albuquerque area.

Program Notes

Ludwig van Beethoven's *Piano Sonata No. 26 ("Les Adieux")* would seem to be a programmatic or semi-programmatic work, but there is some disagreement over the degree to which Beethoven desired that program to be publicly known. In the spring of 1809, the French army attacked Vienna and Beethoven's friend, patron, and pupil Archduke Rudolph was forced to flee the city for many months. Shortly thereafter, Beethoven inscribed the words "On the departure of His Majesty the revered Archduke Rudolph" at the head of the score of this piece. The first published edition (1811) goes farther, assigning titles to the three individual movements. According to some, this was at Beethoven's express directions, but other sources maintain that he was absolutely beside himself with fury that his publisher took such liberty with his music. Whatever the case may be, there can be no doubt that "*Les Adieux*" is tangible and touching evidence of one friend's care for another.

Franz Liszt was one of the nineteenth century's most accomplished and notorious pianist and composers. His virtuoso piano performances, especially of his own compositions, won the hearts and minds of thousands. The *Dante Sonata* was originally a small piece titled *Fragment after Dante*, consisting of two thematically related movements composed in the late 1830s. Liszt gave the first public performance in Vienna in November 1839. When he settled in Weimar in 1849, he revised the work, along with others in the volume, and gave it its present title derived from Victor Hugo's own work of the same name. It was published in 1858 as part of *Années de pèlerinage* ("Years of Pilgrimage").

Frédéric Chopin's nocturne output spans virtually his entire creative career. The two nocturnes of Opus 48 were composed during 1841 and published the following January. The 1840s were, in many significant ways, the most musically fruitful years of Chopin's short life. In these nocturnes, both the immediacy of emotional and psychological drama and the mastery of subtlety with which that drama is presented are strikingly evident. The first of these works is one of the grandest, in terms of both size and nobility of expression, of all Chopin's character pieces. The second one is a work of much greater textural transparency. The main theme, restrained on the surface but bursting with passion underneath, is presented and then repeated in ornamented fashion. The change of mode from minor to major and a totally redesigned metric scheme in the middle section reflect a dramatic change in musical attitude. In the end, the original motif returns, but in a more resigned mood.

(Program Notes continued on back cover)

Antonio Chen Guang Solo Piano

Ludwig van Beethoven (1770-1827)

Piano Sonata No. 26 in E-flat Major, Op. 81a, "Les Adieux"

- I. *Das Lebewohl ("The Farewell"), Adagio-Allegro*
- II. *Abwesenheit ("Absence"), Andante espressivo*
- III. *Das Wiedersehen ("The Return"), Vivacissimamente*

Franz Liszt (1811-1886)

Après une Lecture du Dante: Fantasia quasi Sonata ("Dante Sonata")

Frédéric Chopin (1810-1849)

Nocturne No. 13 in c minor, Op.48 No. 1, Lento

Nocturne No. 14 in f-sharp minor, Op.48 No. 2, Andantino

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

Sergei Prokofiev (1891-1953)

Piano Sonata No. 7 in B-flat Major, Op. 83, "Stalingrad"

- I. *Allegro inquieto – Andantino*
- II. *Andante caloroso*
- III. *Precipitato*