

Program Notes (Continued)

Czech composer **Antonín Dvořák**, like Dohnányi, is well known for his use of folk melodies and rhythms. And he, too, derived no small benefit from the fact that Brahms was impressed with his work. The *Piano Quintet No. 2 in A Major, Op. 81*, written in 1887, marked one of multiple returns to the Czech folk music of his youth. His *Symphony No. 7* had premiered in London two years earlier, adding to his international fame, and he was beginning to write to please himself. Looking upon folk music as a mature artist, he developed a unique way of treating folk material.

The opening movement contains two great thematic groups. The first features a beautiful melody, introduced by the cello and revived by the violin, followed by a remarkably vivid dance. The second group of themes revolves around an idea of a stylized polka, but more ballad-like and narrative than dance-like. The second movement is labeled *Dumka*, which is a Slavic folk form that tends to be pensive and melancholic and which Dvořák employed numerous times in his works. Its opening piano motif was taken from one of Dvořák's own songs. The movement's sections vary greatly in mood. The third movement is a very graceful and spectacular stylization of the wild Czech "furiant" dance, somewhat "civilized" this time to resemble a very rapid waltz. The final movement starts with a fanfare, and then breaks into a wild polka that travels through various moods, ending in joyful whirling flourishes.

(Notes compiled by Debby Hanna and Jay Rodman. Sources not explicitly acknowledged above include *Edition Silvertrust*, Maciej Negrey / *Encyklopedia*, and *Wikipedia*.)



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The Placitas Artists Series

November 25, 2018 at 3 p.m.

Sponsored by
Kristie and Doug Doll

Visual Artists

Mary Lee Dereske has been an avid photographer her entire life. She has attended workshops, college courses, and training online to hone her craft in both photography and graphic design. Her artwork has been purchased by clients from across the United States, England, and Australia. As a natural outgrowth of her love for not only photography, but for the story behind the photographs, Dereske now presents her work in photo books. For the Placitas Artist Series, she presents “A Walk in the Village (the Placitas Project),” for the first time to the public.

Mixed media artist **Rebecca Nolda** received her Master of Arts in studio art from the University of Minnesota and spent several years in the corporate world as a graphic designer and technical illustrator before moving to New Mexico and pursuing art full time. She has exhibited artist's books, paintings, collage, and drawings nationally and internationally. She considers the elements of her works to be “a suggestion of a story, a hint at the elapse of time, and a history of occurrences and events.”

Erica Wendel-Oglesby says, “Following my retirement five years ago, I was so overwhelmed with artistic ideas, I knew right then and there art would play an enormous role in the next chapter of my life.” She derives her inspiration for her works from the life around her, including animals, birds, clouds, and flowers, and “involvement with other very talented artists in my community.”

P.K. Williams of Albuquerque began painting professionally after a 30-year teaching career. Her work has been accepted into various exhibitions around the country. Locally, she has been juried into Masterworks, the New Mexico State Fair, the Placitas Artists Series, Rio Grande Art Association Encantada, and several New Mexico Watercolor Society and New Mexico Art League exhibitions. She has won numerous awards, most recently first place in mixed media at the National Greeley Art Exhibition in 2018. She is active in several artist organizations.

Program Notes

Ernö Dohnányi is considered to be one of the top Hungarian composers of the late 19th and early 20th centuries, along with Zoltán Kodály and Béla Bartók, whose works are more frequently performed. Musicologist Kai Christiansen of *earsense* says he “is celebrated as the ‘greatest’ Hungarian ‘musician’ after Franz Liszt, great because his musicianship encompassed his diversity of profound gifts as an epic concert pianist, tireless conductor, superb composer, educator, administrator and ambassador that essentially encapsulated the entirety of Hungarian classical music culture for decades leading up to WWII.”

The *Piano Quintet No. 1 in c minor, Op. 1* was completed when Dohnányi was only 14 years old, the first of almost 70 early works that the composer considered worthy of an opus number. It had its premiere in Budapest in 1895. Johannes Brahms looked at the quintet and is supposed to have said, "I could not have written it better myself." After hearing it through once, Brahms immediately arranged for a public performance of the quintet in Vienna and played the piano part himself. It was an immense success.

“This quintet is a work of exacting technical prowess,” wrote Michael Jameson for a Hyperion Records release, “revealing in each of its four movements a temperamental audacity and prodigality of invention far surpassing our normal expectations of any early opus.” It is also notable for its imaginative use of folk material.

Ludwig van Beethoven wrote his *Piano Sonata No. 22 in F Major* in 1804, chronologically between the better known and widely performed “Waldstein” and “Appassionata” sonatas. Some critics consider it a musical joke. Consisting of only two movements and not stretching to either end of the keyboard, it can strike amateur pianists as reasonably playable, only to frustrate them with what James Reel of *AllMusic* terms “unexpected technical complications.”

Reel describes the piece: “Billed as *minuet*, the first movement takes a measured, deliberate tempo, the simple, pleasant, ruminative theme lifting up from the bass. However, just when the student pianist starts enjoying the somewhat complacent mood of this beginning, the trio storms through with nasty octaves in both hands. This development, which really feels like a strange interruption, seems inexplicable. Returning in a slightly more ornate form, the stately opening utterance leads, once again, to the ill-tempered trio, then appears again, goes through transformations which include some dissonant chords, and ends. The second of the two movements, an *Allegretto*, is one of Beethoven's typical perpetual-motion rondos. This one has a dark edge to it, veering into the minor and keeping up the flood of sixteenth notes, thus seriously limiting the individuality of the various episodes. Amateurs generally must give up entirely by the time they reach the strenuous coda, in which the two hands race each other to the final bar.”

(Program Notes continued on back cover)

Willy Sucre and Friends “Piano Quintets”

Sandra Rivers, Piano
Krzysztof Zimowski, Violin
Julanie Lee, Violin
Willy Sucre, Viola
Joan Zucker, Cello

Ernö Dohnányi (1877-1960)

Piano Quintet No. 1 in c minor, Op. 1

- I. Allegro*
- II. Scherzo: Allegro vivace*
- III. Adagio quasi andante*
- IV. Finale: Allegro animato*

Ludwig van Beethoven (1770-1827)

Piano Sonata No. 22 in F Major, Op. 54

- I. In tempo d'un menuetto*
- II. Allegretto*

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

Antonín Dvořák (1841-1904)

Piano Quintet No. 2 in A Major, Op. 81

- I. Allegro ma non tanto*
- II. Dumka: Andante con moto*
- III. Scherzo (“Furiant”): Molto vivace*
- IV. Finale: Allegro*