

Musical Program

Duo Steinbach/de los Santos

Falko Steinbach, Piano

Cármelo de los Santos, Violin

Wolfgang Amadeus Mozart (1756-1791)

Violin Sonata No. 21 in e minor, KV 304

I. Allegro

II. Tempo di minuetto

Edvard Grieg (1843-1907)

Violin Sonata No. 3 in c minor, Op. 45

I. Allegro molto ed appassionato

II. Allegretto espressivo alla Romanza

III. Allegro animato

INTERMISSION

Georg Muffat (1653-1704)

Sonata for Violin and Basso Continuo in D Major

I. Adagio

II. Allegro

III. Adagio-Allegro

IV. Adagio

Falko Steinbach (b. 1957)

Sentimentale Romanze 2.0 (Sentimental Romance 2.0)

Astor Piazzola (1921-1992)

Le Grand Tango (arr. Yukie Smith)



Proud to support

The Placitas Artist Series

The Cates-Romero Team

6301 Uptown Boulevard N.E., Suite 100
Albuquerque, NM 87110

(505) 872-5930 | (505) 872-5910

www.catesteamrbc.com



Investment and insurance products • Not insured by the FDIC or any other federal government agency • Not a deposit of, or guaranteed by, the bank or an affiliate of the bank • May lose value

© 2024 RBC Wealth Management, a division of RBC Capital Markets, LLC, registered investment adviser and Member NYSE/FINRA/SIPC. All rights reserved. 24-AL-03867 (12/24)

How to Support PAS

Sponsor a Concert • Become a Donor
Purchase Tickets • Contribute to the Endowment Fund

Our Next Concert

February 16, 2025
David Felberg & Friends

For tickets and other concert information, visit our website:

PlacitasArts.org • 505-867-8080



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

Duo Steinbach/de los Santos

Piano & Violin

Sunday, January 19, 2025



Falko Steinbach, Piano
Cármelo de los Santos, Violin

Concert generously sponsored by

Claudia & Robert Moraga & the Cates Team
at RBC Wealth Management Gold
BJ & Alan Firestone Silver

Notes On Today's Concert

Wolfgang Amadeus Mozart had written at least 16 sonatas for violin and piano by 1766, the year he turned ten. In his early 20s, after a many-year hiatus, he began composing more “mature” violin sonatas. He had resigned from a position in Salzburg and was traveling to other European cities with his mother, hoping to find suitable employment. It was while in Paris in 1778 that he wrote the sonata we will hear today. It was also during this time that his mother suddenly died.

Musician and educator Eric Bromberger, in notes about the piece for the LA Philharmonic, describes this as “wistful music, full of a depth of feeling absent from the other five sonatas [written that year].” He points out that this is the only one of Mozart’s violin sonatas written in a minor key. “The minor tonality gives this music a dignity and gravity unusual in the sequence of his violin sonatas, and though this music was composed when Mozart was only 22, it is universally regarded as one of his finest chamber works.”

Norwegian composer and pianist **Edvard Grieg** is considered one of the leading composers of the Romantic era. His works include piano music, lyrical pieces, songs, folk songs, chamber music, and orchestral works. He incorporated melodic and rhythmic elements of Norwegian folk music into many of his compositions. Among his most famous compositions are the pieces he wrote on commission for Henrik Ibsen’s play “Peer Gynt.”

Grieg’s Op. 45, completed in 1887, is the last of his three violin sonatas. According to Klaus Henning Oelmann in a 1993 book about Grieg, “The sonata remains the most popular of the three works and has established itself in the standard repertoire. The work was also a personal favorite of Grieg’s. The sonata premiered with Grieg himself at the piano with well-known violinist Adolph Brodsky in Leipzig.”

Georg Muffat was a Baroque composer and organist born in Megève, Duchy of Savoy (now in France). His studies and career took him to Paris, Vienna, Prague, Salzburg, Rome, and finally Lower Bavaria, where he was Kappelmeister to the bishop of Passau for the final 14 years of his life. According to John Mark Rozendaal, who plays baroque violoncello in Trio Settecento and who wrote the notes for the trio’s 2009 CD that includes this piece, the sonata was written in Prague in 1677 and is the composer’s earliest surviving work.

Rozendaal describes the sonata thusly: “The single unbroken sequence of fast and slow sections (a structure recalling the early Italian sonata) tells a dramatic story deploying extravagant harmonic excursions in the manner of the German stylus phantasticus.” He draws the listener’s attention to the contrast between “the strikingly noble, serene opening melody” and what he labels “virtuosic frenzies” that incorporate “string-crossing athletics” as the piece progresses.

Falko Steinbach is a German-born pianist and composer, professor of piano at the University of New Mexico – and our featured pianist in today’s concert. For more about him, see the biographical sketch following these program notes.

Steinbach composed “Sentimentale Romanze 2.0” in 2021 and Duo Steinbach/de los Santos premiered it in Germany in 2023.

Notes (Continued)

In the note about the piece on his website, Steinbach says that it was inspired by composer Astor Piazzolla’s “Ave Maria.” He says, “I always wanted to compose an ‘Ave Maria,’ innocent music, sheer beauty, here it is.” In an email exchange I had with him, he expressed concerns about the impact of artificial intelligence in musical composition. He feels it is a bit ironic to be writing romantic music in this AI-influenced context, but also that “there will be more need for sentimental nostalgic feelings since the rational nature of the computer and digital expression will not be able to serve the deeper feelings and needs of human beings.” Stylistically, he says this piece is “a little romantic in a conventional way but with some little spicy atonal additives, hidden especially in the piano part.”

We move from a piece inspired by Argentine tango composer and bandoneon player **Astor Piazzolla** to one composed by Piazzolla himself in 1982: “Le Grand Tango.” Piazzolla wrote it 50 years after writing his first tango, “La Catinga,” at age 11. During the intervening half-century of composing, he infused the traditional tango with elements of jazz and classical music, resulting in a new style that has become known as “Nuevo Tango.”

“Le Grand Tango” was written for cello and piano and dedicated to Russian cellist Mstislav Rostropovich, who premiered it in 1990 in New Orleans with pianist Igor Uriash. Cellist John-Henry Crawford, who included the piece on a recent album, says “the piece is a study in passion, rhythm, and balance” and that it “makes us dance, sing, cry, argue, and even laugh.”

[Notes compiled by Jay Rodman from sources mentioned above and from Wikipedia.]

About Duo Steinbach/de los Santos

German born **Falko Steinbach** has recorded 18 CDs, published a book titled “A Compendium of Piano Technique,” and is a Steinway artist. As a composer, Steinbach has created an extensive body with more than 60 compositions, among which are 53 etudes for piano in 4 volumes, his opera “Berlin Suite,” his oratorio “Apocalypse,” and a piano concerto “Calamophyton.” Steinbach’s performance career since the 1980s has included solo recitals, as well as collaborative performances with other soloists, chamber ensembles, and orchestras in the United States, Europe, and Asia.

Brazilian-born violinist **Cármelo de los Santos** enjoys an exciting career as a soloist, chamber musician, and pedagogue. de los Santos has performed as a guest soloist with over 50 orchestras, including the New World Symphony, Santa Fe Pro-Musica, the Santa Fe and New Mexico symphonies, the Montevideo Philharmonic, Orquestra Musica d’Oltreoceano (Rome), and the major orchestras in Brazil. de los Santos is professor of violin at the University of New Mexico, and is the concertmaster of the New Mexico Philharmonic, holding the Karen McKinnon Concertmaster Chair. He plays on a violin made by the Italian maker Angelo Soliani, 1791.

Exhibit Three Artists

Karl Hofmann

“My work is based on personal experiences. I am ‘process oriented’ reveling in the material itself, like when a lump of clay turns into a shape or blocks of linocuts come together to make an image or pastel layers merge into a landscape.”

Natasa Vretena

“I often express ideas through animal portraits and try to capture their essence on canvas. I find inspiration in fables, myths, and legends of my ancestors, and am interested in exploring the symbolism of different animals in these stories.”

Tom Fore

“I believe that any photographs I create should reflect my own tastes regarding color, composition, subject matter, etc., while also attempting to appeal to a wide range of tastes and interests of the viewing public.”

Karen Melody Shatar

“Glass has inspired me from my earliest years. Exploring this medium has created a passionate and exciting inner state that is reflected in all that I create, from the simple to the imaginative, discovering my inner explorer reflecting fun and nature.”

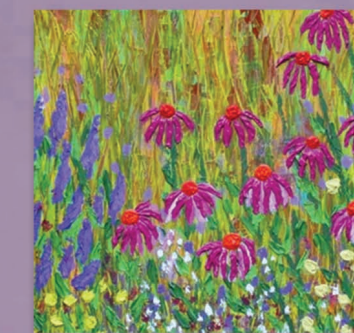
Art On Exhibit
12/13/2024 - 1/23/2025



Karl Hofmann
acrylics, pastels, linocuts



Tom Fore
photographic color prints



Natasa Vretena
acrylic painting



Karen Melody Shatar
fused glass & functional ware