

Program Notes (Continued)

Wolfgang Amadeus Mozart composed this quintet for horn-virtuoso-turned-cheese-merchant Ignaz Leitgeb, possibly in Vienna in 1782. A work in three movements, the quintet is essentially a horn concerto scored for chamber ensemble, with the horn dominating the ensemble in the two outer movements. Indeed, for all their wit and charm, the two outer movements are as conventional as anything Mozart was writing at the time, albeit with themes filled with the affection the composer felt for his soloist. The central *Andante*, however, is of a much higher order, the tenderness of the horn matched by the gentleness of the violin, producing a duet of graceful perfection and profound humanity.

Notes compiled from various sources by Deborah and Thomas Hanna.

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Whole Note: Steve Palmer, Rondi and Duane Thornton
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The Placitas Artists Series

January 27, 2019 at 3 p.m.

Sponsored by

Martha Ritchie –

In Memory of Adam Burke Ritchie, Jr.

Visual Artists

Diane Orchard, whose artwork includes painting, mixed media, watercolor, and sculpture, received her BFA in painting and drawing from the University of Saskatchewan. After relocating from Canada to New Mexico in 1997, she studied Native American art at the University New Mexico. Classes in printmaking at New Grounds Print Studios and in welding and metal sculpture in Albuquerque and Taos have added to her repertoire. She emphasizes mark-making, texture, and the language of color. Her work is on display at Lovelace Medical Center, New Mexico Heart Institute, and private collections in Canada and New Mexico.

Stephen Palmer began his artistic career late in life, taking up photography when digital SLRs became available in 2002. As a professor of psychology and cognitive science, he used digital photography in his research into visual aesthetics. After moving from Berkeley to Placitas, he switched from photography to painting because of the greater artistic freedom and creativity it provides. He has “always been fascinated by the vibrant colors, intricate textures, and abstract geometries of natural materials, like polished marble, agate, jasper, and petrified wood,” and has discovered that “pouring acrylic paints, inks, and media over Plexiglas” creates effects that elude him when painting with a brush.

Gene Rinchik followed up an academic career in science education and research by pursuing his lifelong goal of learning to paint in oils. In 2010 he studied with neo-Hudson River School landscape painter, Kevin Cook, in New Paltz, New York. He moved to Placitas in 2014, recognizing, as have many others, that New Mexico is a special place that provides constant inspiration for creating art. “I love creating landscapes in the Hudson River School style,” he says, “and enjoy applying that style's techniques and palette to represent the Western United States and other memorable places.”

Katherine Christie Wilson majored in painting at the Portland School of Art and received her master's degree from the University of Maine. She began her art career working in oils and watercolors and later created silkscreen prints, custom designs on ceramic tile, and paintings on silk. She moved to Placitas in 2008 after retiring from a career in education. Her work has been shown in numerous local galleries and shows. “I am drawn to the atmosphere and geology of New Mexico and to the softer, greener landscapes of Maine, where I spend the summer,” she says.

Program Notes

Born in Turin into an upper-middle-class family, **Leone Sinigaglia** studied music at the conservatory of music in Turin. A lover of literature and mountaineering from an early age, he spent many holidays in or near Cavoretto, just outside the city, a place that provided him with much inspiration during the time he wrote this *Romanze*. His productivity diminished progressively in the following decades, during which European music underwent far-reaching changes. He died during World War II in tragic circumstances: In 1944 his Jewish origins made him subject to the persecutions of the occupying Nazi police. He was to be sent to Germany as slave labor, despite his age, and suffered a fatal heart attack at the moment of his arrest.

Richard Edward Wilson has amassed a catalog of nearly 100 original works, including pieces for solo tuba, full orchestra, string quartet, chamber orchestra, and solo piano. His many awards include an important citation from the American Academy of Arts and Letters, an award in creative arts from his hometown of Cleveland, and a Guggenheim Fellowship, the latter allowing him the opportunity to write an opera. Increasing public recognition allowed him to expand from the smaller chamber works that dominate his earlier repertoire, such as this *Canzona for Horn and String Quartet*, to compositions on a much larger scale.

A theorist, teacher, violist, conductor, and composer who is regarded by many as the foremost German composer of his generation, **Paul Hindemith** was one of the most central figures in classical music between the First and Second World Wars. In 1934, however, the Nazis instituted an official boycott of his works. In 1937, Hindemith left Germany for Switzerland, and in 1940 came to the U.S., ending up at Yale. Although he became an American citizen in 1946, he eventually accepted a position at the University of Zurich and took up permanent residence in Switzerland. The *Scherzo for Viola and Cello*, dating from 1934, was composed overnight to fill the odd side of a 78-r.p.m. record set. Hindemith and Emanuel Feuermann, the former as violist and the latter as cellist, made the recording when the piece was but hours old.

Olivier Messiaen was a French composer, organist, teacher – and ornithologist – whose music was greatly influenced by his deep devotion to Catholicism, exoticism, and nature. At the age of 11 he entered the Paris Conservatoire, studying organ and improvisation with Marcel Dupré and composition with Paul Dukas. In 1930, he became the principal organist at La Trinité Cathedral in Paris, a post he held for more than 40 years. His distinguished teaching career is marked by appointments in Darmstadt and at the Paris Conservatoire. *Appel Interstellaire (Interstellar Call)* is one of the 12 movements in *Des canyons aux étoiles... (From the canyons to the stars...)*, a work commissioned by Alice Tully in 1971 to celebrate the bicentenary of the Declaration of Independence. Messiaen was inspired by a 1972 visit to Utah, especially Bryce Canyon.

(Program Notes continued on back cover)

Willy Sucre and Friends “Horn Quintets”

Peter Erb, Horn
Krzysztof Zimowski, Violin
Justin Pollack, Violin and Viola
Willy Sucre, Viola
Joan Zucker, Cello

Leone Sinigaglia (1868-1944)

Romanze for Horn and String Quartet, Op. 3

Richard Edward Wilson (b. 1941)

Canzona for Horn and String Quartet

Paul Hindemith (1895-1963)

Duett for Viola and Cello

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

Olivier Messiaen (1908-1992)

Appel Interstellaire (Interstellar Call) for Solo Horn

Wolfgang Amadeus Mozart (1756-1791)

Quintet in E-flat Major for Horn, Violin, Two Violas, and Cello, K. 407

I. Allegro

II. Andante

III. Rondo: Allegro