

The Placitas Artists Series mourns the loss of long-time PAS board member and friend Shirley Ericson, who passed away on January 4, 2018.

PAS Endowment Fund Donations in Permanent Memory of Shirley Ericson have thus far been received from: Ron and Sue Chevront and the extended Chevront family – the Clark, Donald, and Rich families; Karen Cox and Richard Reif; Cynthia and Thomas Hutchinson; Eleanor Jugle; Ann and David Kepley; Claudia and Robert Moraga; members of the Placitas Artists Series Board of Directors; Elizabeth Tyhurst; and William Walls.

Other New Endowment Fund Contributors (through Dec. 2017) are: Anonymous, Doug and Kathleen Barrett, the Lackner Family Endowment Fund, Beverly Ledbetter, Patti Nemeth and James McCracken, the Ordogne Family, In Memory of Adam Burke Ritchie, Jr., and Patricia and Wolfgang Vogt. (For contributors prior to Sept. 2017, see Program Book, p. 35)



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January 28, 2018 at 3 p.m.

Sponsored by

Jadvyga Biskis

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Visual Artists

Jim Fish said, “Every piece of wood has in it a work of art. I peel back the outside layers to reveal the underlying complexity, fluidity, and beauty. Nature is the artist. I am only her agent.” In addition to being a sculptor all his life, Fish was a poet, a vintner, a nature writer, and a photographer. His work had been accepted by the jury for this exhibit prior to his untimely death on June 5, 2017.

Victoria Mlady works as a fine art photographer and as a textile and surface pattern designer. Her photographic artwork is boldly colored, wildly abstract in nature, and modern in design. Mlady says, “I deliberately push the subjects of my photography into brightly colored or abstracted realms to go above and beyond what is as a statement of how I wish the world could be. I am attracted to color, pattern, strong lines, and geometric configurations.”

Marcia Rackstraw has maintained an art studio in Placitas since 1985, working in charcoal, pastel, and oil paint, as well as printmaking with woodcuts and linocuts. Since 2015 her interest in patterns has led to a study of zebras, the intricate stripes of each animal – their fingerprint – and how that translates into an abstract image. Rackstraw says, “The zebra as subject matter is perfectly suited to my interest in abstract design. The animal provides a constant form to be interpreted in different lights, from different angles, and in close-up detail.”

Caitlin Velázquez-Fagley was always fascinated by jewelry and adornment. She began silversmithing in 2015 and that has taken her on a new path with jewelry design where she works to combine her metalsmithing skills with her intricate beadwork. She designs and creates all her work, and her pieces are only fabricated once. She says, “I aim to make timeless pieces with metal techniques and bead stitches that have existed for millennia.”

Program Notes

In this “Willy Sucre and Friends” concert, featuring QTango, we transition from the parlors of wealthy patrons of classically trained musicians in Vienna to the bars, streets, and tenements of Buenos Aires, a melting pot of many cultures on the Río de la Plata.

When I first fell in love with tango, I realized that I was not listening through my head, but through my heart. If you have ever listened through your heart, you know the language of tango and the message its music contains. The wealth of expressions in this music brings out very deep emotions in the performer and the listener. When words are inadequate, music can deliver a message that touches our deepest emotional selves.

Angel Villoldo: Still popular, *El Choclo* is considered the first great tango. It was written and first performed by guitarist and vocalist Villoldo around 1905. Translated as “The Corn Cob,” reportedly the nickname of the proprietor of a nightclub (bordello?) where Villoldo performed, the original lyrics were considered rather bawdy; a revised version emphasized that “this is the tango from which all tango was born.”

Georges Bizet: *Habanera* is the aria “L’amour est un oiseau rebelle,” translated as “love is a rebellious bird,” from Bizet’s opera *Carmen*, written in 1875. The habanera (music of Havana) form incorporates Spanish, African, and Native rhythmic influences.

Astor Piazzolla is the internationally known creator of the “New Tango.” He revolutionized the traditional tango by introducing elements of classical music and jazz, using the tango milonga rhythm as an essential part of his style. He was given a bandoneón, a relative of the accordion, at age nine and never put it down. To many, the bandoneón is considered to provide the signature sound texture of tango.

Tango music is a wide and varied genre with origins in the middle of the 19th century, a mixing of elements of music and dance brought to Argentina by many small immigrant communities. As all living things must evolve, so did the tango as a cultural expression of Argentina – and beyond – as we shall learn.

The milonga is sometimes seen as the predecessor of the Argentinian tango. Milonga is a quicker and happier music; it reflects a more African-based, fun side of the music, rather than the sentimental expressions in other tango genres.

A driving force in the development of tango *music* and its worldwide popularity has always been tango the *dance*. It is a true street dance in origin, considered in its modern form to be one of the most beautiful, elegant, and sensual couple dances in the world.

When I ask my wife to dance tango with me this Valentine’s Day, I hope she will say, “¡Qué dulce es bailar contigo!” – How sweet it is to dance with you!

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

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

Willy Sucre and QTango “History of Tango”

Erskine Maytorena, Voice and Bandoneón

Olga Tikhovidova, Violin

Natalia Tikhovidova, Piano

Jeremy Sment, Double Bass

with Willy Sucre, Viola

Special Guest: Rodolfo Marcelo Zanetti, Bandoneón

Today’s repertoire will be chosen from the list below, with possible substitutions.
Erskine Maytorena will introduce the pieces.

Ángel Villoldo *El Choclo (The Corn Cob)*

Georges Bizet *Habanera*

Demonstrations of songs representing various tango genres and influences:

Sebastián Piana *Milonga Triste (Sad Milonga)*
Torna a Surriento (Return to Sorrento) – Vocal

José Damas *Nada (Nothing) – Piano Solo*

Julián Plaza *Nocturna (Nocturne) – Modern Milonga*

Carlos Gardel *El Día Que Me Quieras (The Day You Love Me)*

Juan D’Arienzo *La Cumparsita (The Little Parade)*

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

Ástor Piazzolla *Adiós Nonino (Farewell, Granddaddy)*
Verano Porteño (Buenos Aires Summer)
Chiquilín de Bachín (The Beggar Boy of Bachin’s)
Libertango (Libertad+Tango)