

Musical Program

Joaquín Turina (1882-1949)

“La Oración del Torero” (The Bullfighter’s Prayer), Op. 34

Edvard Grieg (1843-1907)

String Quartet No. 1 in g minor, Op. 27

- I. Un poco andante - Allegro molto ed agitato
- II. Romanze: Andantino
- III. Intermezzo: Allegro molto marcato - Più vivo e scherzando
- IV. Finale: Lento - Presto al saltarello

INTERMISSION

Ludwig van Beethoven (1770-1827)

String Quartet No. 9 in C Major, Op. 59, No. 3

- I. Introduzione: Andante con moto - Allegro vivace
- II. Andante con moto quasi allegretto
- III. Menuetto: Grazioso
- IV. Allegro molto

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Jazz

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with David Felberg and Kimberly Fredenburgh

Sunday, February 11, 2024



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Kimberly Fredenburgh, Viola

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Notes on Today's Concert

Spanish composer **Joaquín Turina** was born in Sevilla, Andalucía. His musical education began there, continued in Madrid, and then took him to Paris for nine years, where he met, and was greatly influenced by, Claude Debussy and Maurice Ravel. During this period, he also became friends with fellow Spanish expats Isaac Albéniz and Manuel de Falla, who encouraged him to use traditional Spanish themes in his work. He moved back to Spain at the beginning of World War I, where he established himself as a teacher and critic, as well as a composer.

According to William C. Krause in notes for a Hyperion recording, “La Oración del Torrero” was originally composed in 1925 for “laúd” quartet. (The Spanish laúd was actually a mandolin-like instrument with doubled strings.) Soon thereafter, Turina arranged the piece for string quartet, as well as string orchestra and piano trio.

Turina was inspired to write this piece while attending a bullfight in Madrid: “I was in the court of horses. Behind a small door, there was a chapel, filled with incense, where toreadors went right before facing death. It was then that there appeared, in front of my eyes, in all its plenitude, this subjectively musical and expressive contrast between the tumult of the arena, the public that awaited the fiesta, and the devotion of those who, in front of this poor altar, filled with touching poetry, prayed to God to protect their lives.”

Edvard Grieg was a Norwegian composer and pianist. He is widely considered one of the leading Romantic era composers, and his music is part of the standard classical repertoire worldwide. His use of Norwegian folk music in his own compositions brought the music of Norway to fame, as well as helping to develop a national identity, much as Jean Sibelius did in Finland and Bedřich Smetana in Bohemia. Among his best-known works are the Peer Gynt Suites, the Holberg Suite, and the Four Symphonic Dances.

Today's featured work is the second of three string quartets written by the composer - but the only surviving complete string quartet. The first, in d minor, was an early work, now lost, written in the early 1860s at the request of his teacher, Carl Reinecke. The third quartet, in F Major, remained incomplete at the composer's death.

Grieg wrote the Op. 27 quartet in 1877-78, while living at a farm in the western Norwegian district of Hardanger. In a letter to a friend he said, “I have recently finished a string quartet which I still haven't heard. It is in g minor and is not intended to bring trivialities to market. It strives towards breadth, soaring flight, and above all, resonance for the instruments for which it is written.”

Ludwig van Beethoven published a total of 16 string quartets over the course of his career. He wrote the first set in his late 20s (the six quartets of his Op. 18, published in 1801) and completed his final five shortly before his death in 1826. The String Quartet No. 9 in C Major, a product of his “middle period,” is the third of the three Op. 59 “Razumovsky” quartets written in 1806. They were commissioned by Count Andrey

Notes (continued)

Razumovsky, the Russian ambassador in Vienna at the time and an avid violinist, who asked Beethoven for “some quartets with Russian melodies, real or imitated.” While the first two of these quartets incorporated such melodies, this third quartet did not, in fact, do so.

Initially the Razumovsky quartets were not well received. When shown the music prior to publication, a professional Viennese quartet assumed Beethoven was playing a practical joke on them. Muzio Clementi, who had seen these quartets in manuscript, remarked to Beethoven, “Surely you don't consider these works to be music!” Beethoven replied, “Oh, they are not for you, but for a later age.” The Vienna correspondent of the Allgemeine musikalische Zeitung of February 27, 1807 described them as “very long and difficult ... deep in thought and composed with enormous skill, but not generally comprehensible.” Apparently, that same critic was less perplexed by this third quartet, commending it for its “individuality, melody, and harmonic strength.”

Today, the Razumovsky quartets rank among Beethoven's most popular chamber works.

[These notes were compiled by Jay Rodman and Deborah Hanna from sources including wisemusicclassical.com, hyperion-records.co.uk, Composers Datebook, Wikipedia, and Robin Golding notes for the Lindsay String Quartet recording issued by the Musical Heritage Society.]

About James & Megan Holland

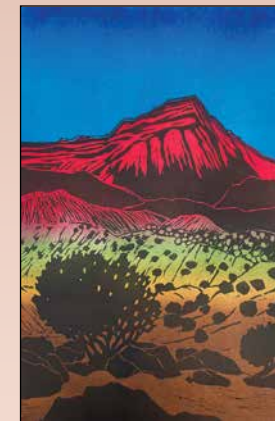
Playing for the Santa Fe Symphony, Santa Fe Pro Musica, Albuquerque Chamber Soloists, and Chatter; **James and Megan Holland** are a presence in the classical music community of New Mexico. In addition to appearing many times with Willy Sucre at Placitas Artists Series presentations the Hollands have hosted several performances there as well. James Holland became a member of the Miami-based New World Symphony, where for two years he performed, toured, and recorded under the baton of Michael Tilson Thomas. In 1996, he successfully auditioned to become principal cellist for the Charleston Symphony Orchestra and cellist for the Charleston Symphony String Quartet. For many years he has been an active and enthusiastic cello teacher and chamber music coach. Megan Holland, whose performances are noted as “poised” and “powerful,” has held principal positions in the Charleston Symphony, Breckenridge Music Festival Orchestra, and Opera Southwest. The Hollands will be joined by **David Felberg** and **Kimberly Fredenburgh**, both of whom also grace the classical music venues in central New Mexico. Felberg and Fredenburgh have appeared at Placitas Artists Series many times as both guests and hosts.

Featured Artist of the Season



Dianna Shomaker is a Placitas treasure, a past board member and president of the Placitas Artists Series, and, above all, a consummate artist with incredible talent. We are pleased that Dianna is our *Featured Artist* for the 37th season.

Our February Visual Artists



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Linocut Prints



Janet Bothne
*Acrylic & Mixed
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Carol Allen
Jewelry & Clothing

Katherine Irish
Pastel Painting



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