

Musical Program

Giuseppe Colombi (1635-1694)

Ciacona (Scordatura) in A Major for Viola d'Amore

Christian Petzold (1677-1733)

Suite in A Major for Viola d'Amore

- I. Introduction
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Menuet
- VI. Gigue
- VII. Aria
- VIII. Gavotte
- IX. Bourrée
- X. Rondeau

Paul Wiancko (b. 1983)

X Suite for solo violin (2019)

- I. Prelude
- II. Allemande
- III. Canon
- IV. Courante
- V. Nocturne
- VI. Bourrée
- VII. Orison

INTERMISSION

Kevin Puts (b. 1972)

Arches for solo violin (2000)

Caprice-Aria-Caprice-Aria-Caprice

Johann Sebastian Bach (1685-1750)

Partita No. 2 in d minor, BWV 1004

- I. Allemande
- II. Corrente
- III. Sarabande
- IV. Giga
- V. Chaconne

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David Felberg

Solo Violin and Solo Viola d'Amore

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Notes on Today's Concert

Notes from David Felberg

This impetus for this program comes from my acquiring a beautiful viola d'amore made by Paul Hart of Mount Pleasant, Utah. Despite the name, the viola d'amore is really an extended violin, adding three more strings to the lower register. This rare instrument flourished in the Baroque era, and typically has six or seven playing strings and the same number of sympathetic strings that ring in conjunction with their corresponding playing notes. The effect is a sweet and beautiful sound, Leopold Mozart describing it as "especially charming in the stillness of the evening."

The program is bookended by two chaconnes, beginning with a short, sweet one by Italian composer **Giuseppe Colombi** and ending with the monumental Chaconne for Solo Violin by **Bach**. In between, I will explore different takes on the Baroque suite, multi-movement works comprised mostly of dance pieces. First, a suite for viola d'amore in A Major by German organist and composer **Christian Petzold**. In this piece, all of the strings are indeed tuned to A Major, displaying a glowing sound. Next, I'll turn a sharp corner, pick up the violin, and perform the *X Suite* by American composer (and newest cellist of the Kronos Quartet) **Paul Wiancko**. Written in 2019, the piece nods to the Baroque suite in its movements and sentiment, yet it's written in a totally contemporary idiom, both harmonically and sonically.

The second half begins with *Arches* for solo violin by American composer **Kevin Puts**. Cast in five uninterrupted movements, its alternating moto perpetual caprices contrast beautifully with singing arias, forming a musical arc. My program ends with the Partita in d minor by **Bach**. The partita has five different dance movements: Allemande, Corrente, Sarabande, Giga, and finally the massive Chaconne, its 64 variations on a four-measure theme taking the listener on one of the most transcendent journeys in all music. I was fortunate to have been taught the Bach Chaconne as a teenager and it has been a great companion throughout my musical life.

A Note on the Baroque Suite

As David Felberg mentioned above, Baroque suites were "multi-movement works comprised mostly of dance pieces." The pieces in a suite were typically all in the same key but varied in time signature and tempo.

The standard suite of J.S. Bach's day included four main movements, stylized versions of dances originating in four European countries: allemande (Germany), 4/4, moderate tempo; courante (France), 3/4, quick; sarabande (Spain), 3/4, slow; and gigue (England), 6/8, fast. As you can see from the program, these four movements appear in that order in Bach's Partita No. 2. They also appear in that order in all six of Bach's lute suites and his six cello suites, always preceded by a prelude and with an additional movement between the sarabande and gigue consisting of a pair of menuetts, gavottes, or bourees. And they also appear in that order in the second work on today's program, the 10-movement suite by Christian Petzold.

In addition to J.S. Bach, well-known composers of Baroque suites included Johann Jakob Froberger (highly influential in developing the form before

Notes (continued)

Bach was even born), and Bach contemporaries Georg Philipp Telemann, George Frideric Handel, and Christoph Graupner.

Christian Petzold, a German composer and organist, was also a contemporary of Bach's. He was well-known and respected in his day, but few of his works have survived to the present. An interesting side-note: The famous Minuet in G Major, long attributed to Bach, was determined in 1970 to have actually been a movement from one of Petzold's harpsichord suites.

The above information was gleaned by Jay Rodman from album covers, Wikipedia, and Liveabout.com.

About David Felberg

Praised by *The Santa Fe New Mexican* for his "fluid phrases, rich focused tone, rhythmic precision, and spot-on intonation," Violinist David Felberg, an Albuquerque native, has made an enchanting presence at PAS with multiple performances. As the co-founder and artistic director of Chatter, David plays in, and conducts, many of the shows—often premiering 20th and 21st century pieces of music that have never before been heard in New Mexico. David is also concertmaster of The Santa Fe Symphony, and performs with Santa Fe Pro Musica. Additionally, he directs New Music New Mexico, the contemporary ensemble at the University of New Mexico.

David has been featured soloist with the Santa Fe Symphony Orchestra, New Mexico Philharmonic, New Mexico Symphony, Albuquerque Philharmonic, Los Alamos Symphony, Palo Alto Philharmonic, Balcones Orchestra, and the Chatter Orchestra. He has performed recitals and chamber music all over New Mexico and the Southwest, and most recently has performed at the Oregon Bach Festival. David has begun specializing in contemporary solo violin music, having performed solo works of Berio, Boulez, Sciarrino, John Zorn, and Luigi Nono. David made his New York violin recital debut in Merkin Concert Hall in the spring of 2005.

As a conductor, David recently made his debut with Santa Fe Pro Musica. He regularly conducts the New Mexico Philharmonic, the Santa Fe Symphony, and Chatter, and has collaborated with such soloists as Rachel Barton Pine, Conor Hanick, and Benjamin Hochman. David has conducted the Beaux Arts Festival Orchestra in Steamboat Springs. In the summer of 2003, he made his operatic conducting debut in The Emerald City Opera's production of *The Magic Flute*. David has conducted the New Mexico Symphony Orchestra in its annual performances of *The Nutcracker*. He is currently the musical director of the Albuquerque Philharmonic Orchestra.

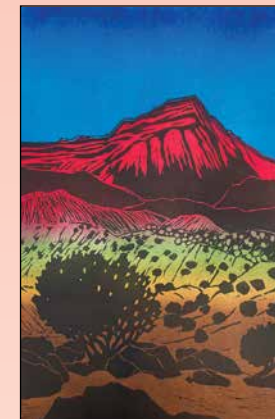
He received a Bachelor of Arts degree in history, from the University of Arizona and a Master of Music degree in conducting from the University of New Mexico, and has taken advanced string quartet studies at the University of Colorado with the Takács Quartet. David has also attended the prestigious American Academy of Conducting at the Aspen Music Festival.

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.

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