

Reinhold Glière was a prolific Russian composer perhaps most notable for his influence on that country's ballet. *AllMusic's* Michael Morrison characterizes his music as "comfortably Romantic, invariably nationalistic, and skillfully crafted, often managing to combine beautiful melodies, inventive orchestration, and eye-popping bombast to great effect." This piece, composed in 1909, was originally for violin and cello.

French composer **Jean Philippe Rameau** was active in France during the Baroque era, composing both for the entertainment of King Louis XV and for the public. Written for public entertainment and premiered in Paris in 1735, *Les Indes Galantes* integrated instrumental, vocal, and dance elements into a single evening's diversion. Hybrid works of this type – preferably having an exotic setting, sumptuous costumes and sets, and elaborate stage machinery – were popular during that time.

Notes compiled from various sources by Deborah and Thomas Hanna, Jay Rodman, and Kim Fredenburgh.

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Whole Note: Robert Ericson in memory of Shirley Ericson, Harriet and Jim Neal, Lilith Ren

Half Note: Wendy and Glenn Ingram, Joanne MacKenzie – Financial Maestro

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Eighth Note: Tim Miles



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The Placitas Artists Series

September 8, 2019

3 p.m.

Las Placitas Presbyterian Church

Kim Fredenburgh Presents

**“Inventing Songs”
Music for Oboe and Strings**

Kevin Vigneau, Oboe

Cármelo de los Santos, Violin

Kim Fredenburgh, Viola

Tobias Vigneau, Double Bass

Concert Generously Sponsored by

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Program Notes

Contemporary composer **David Dean Mendoza** says, “Bowed stringed instruments are my favorite instruments to explore, not only because they are beautiful, but also because of my connection to them as a child.” He wrote this threnody (a hymn of lamentation) for solo viola in 2013 in memory of his father.

Randall Thompson is best known for his choral compositions, although he wrote three symphonies, a couple of string quartets, one opera, and a handful of suites, among other instrumental pieces. This suite, written in 1940, was well received by the critics. Mitch Miller, whose name will be familiar to those old enough to remember the popular “Sing Along with Mitch” television program, played oboe in its premier.

François Rabbath is a Syrian-born French composer and performer often referred to as the Paganini of the double bass. This highly virtuosic piece is improvisatory in style and is based largely on Celtic fiddling traditions. The title refers to the originally Breton name for Brittany (Breizh).

Michael Haydn's fame is now considerably overshadowed by that of his older brother, Franz Joseph, but he was a prolific composer much admired in his day and was influential on later composers, including Mozart and Schubert. These six divertimentos, written around 1772, are Haydn’s contributions to a popular category of chamber music in Austria at the time.

Johann Sebastian Bach’s *Partitas and Sonatas for Solo Violin* are among the most important solo violin works ever written. Critic Michael Jameson says this chaconne is “the most labyrinthine and intellectually powerful single movement ever devised for an unaccompanied string instrument.” It consists of 64 variations on the four-measure opening theme.

Peter Gilbert is co-coordinator of musical composition at the University of New Mexico. He wrote this piece in 2013 on commission from Fredenburgh and Vigneau. Gilbert says, “This duet is unusual in that the parts of the duet are quite different in conception, style, and notation. However, both are influenced by music found in a very unique manuscript – a singular collection of 15th century music from Cyprus for which the only historical record is found in one document in Turin.”

Wolfgang Amadeus Mozart composed this piece as the opening movement of one of two duos for violin and viola written in 1783 while he and his wife Constanze were visiting his father and sister in Salzburg. According to Constanze, both duos were composed on behalf of Mozart's friend Michael Haydn, who was commissioned to write a set of six duos but fell ill after composing only four. Mozart, who respected Michael Haydn as a composer, stepped into the breach to allow his friend to meet his deadline. The grateful Haydn is said to have retained the manuscripts as a sacred relic.

(Program Notes continued on back cover)

“Inventing Songs” Music for Oboe and Strings

David Dean Mendoza (b. 1979), *Threnody for Solo Viola*

Randall Thompson (1899-1984), *Suite for Oboe, Violin, and Viola*

- I. Gaio*
- II. Adagio assai*
- III. Allegro*
- IV. Lento religioso*
- V. Grave-Allegretto*

François Rabbath (b. 1931), *Breiz for Solo Double Bass*

Johann Michael Haydn (1737-1806), *Divertimento Trio for Oboe, Viola, and Violone in C Major, MH 179*

- I. Allegro molto*
- II. Menuet*
- III. Aria. Adagio*
- IV. Menuetto*
- V. Andante*
- VI. Presto*

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Johann Sebastian Bach (1685-1750), *Chaconne from Partita No. 2 for Solo Violin in d minor, BWV 1004*

Peter Gilbert (b. 1975), “*if one has courage it is no sorrow to invent songs*” for Oboe and Viola

Wolfgang Amadeus Mozart (1756-1791), *Allegro from Duo for Violin and Viola, K. 423*

Reinhold Glière (1875-1956), *Duos, Opus 39 for Viola and Double Bass*

- I. Prelude*
- II. Cradle Song*
- III. Gavotte-Musette*

Jean-Philippe Rameau (1683-1764), *Suite from Les Indes Galantes*

- I. Air pour les Sauvages*
- II. Air pour Borée et la Rose*
- III. Air pour les esclaves africains*
- IV. Les Incas du Pérou: Gavottes I – II*
- V. Le Turc généreux: Forlane des matelots*
- VI. Tambourins I – II (with John Bullock on Tambourine)*