

chatter

music
worth
talking
about

AT THE ACROPOLIS

SATURDAY
SEPTEMBER 5, 2015
7PM

ROOFTOP
ACROPOLIS PARKING FACILITY
DOWNTOWN ALBUQUERQUE

David Felberg

violin/conductor

Megan Holland

violin

Kimberly Fredenburgh

viola

Dana Winograd

cello

Derek DeVelder

bass/electric bass

Carla Kountoupes

voice

Jesse Tatum

piccolo/flute

Melissa Peña

oboe/english horn

Andy Brown

clarinet/e-flat clarinet

James T Shields

clarinet/bass clarinet

Tristan Rennie

bassoon

Alexander Onieal

bassoon/contra bassoon

Mark Hyams

trumpet

Nathan Ukens

horn

Carson Keeble

trombone

Paul Marquardt

keyboard

Jeff Cornelius

percussion

1

John Adams

Chamber Symphony

I Mongrel Airs

II Aria with Walking Bass

III Roadrunner

pause

2

Thomas Albert

A Maze (with Grace)

pause

3

Frederic Rzewski

Coming Together

John Adams (b1947)

Chamber Symphony (1992)

Written for 15 instruments, the *Chamber Symphony* bears a suspicious resemblance to its eponymous predecessor, the *Opus 9* of Arnold Schoenberg. The choice of instruments is roughly the same as Schoenberg's. However, whereas the Schoenberg symphony is in one uninterrupted structure, mine is broken into three discrete movements, "Mongrel Airs"; "Aria with Walking Bass" and "Roadrunner." The titles give a hint of the general ambience of the music.

I was sitting in my studio, studying the score to Schoenberg's *Chamber Symphony*, and as I was doing so I became aware that my seven year old son Sam was in the adjacent room watching cartoons (good cartoons, old ones from the '50's). The hyperactive, insistently aggressive and acrobatic scores for the cartoons mixed in my head with the Schoenberg music, itself hyperactive, acrobatic and not a little aggressive, and I realized suddenly how much these two traditions had in common.

The tradition of American cartoon music suggested a further model for a music that was at once flamboyantly virtuosic and polyphonic. There were several other models from earlier in the century, most of which I come to know as a performer, which also served as suggestive: Milhaud's *La Creation du Monde*, Stravinsky's *Octet* and *L'Histoire du Soldat*, and Hindemith's marvelous *Kleine Kammermusik*, a little known masterpiece for woodwind quintet that predates Ren and Stimpy by nearly sixty years.

Despite all the good humor, my *Chamber Symphony* turned out to be shockingly difficult to play. Unlike *Phrygian Gates* or *Pianola*, with their fundamentally diatonic palettes, this new piece, in what I suppose could be termed my post-Klinghoffer language, is linear and chromatic. Instruments are asked to negotiate unreasonably difficult passages and alarmingly fast tempi, often to inexorable click of the trap set. But therein, I suppose, lies the perverse charm of the piece. ("Discipliner et Punire" was the original title of the first movement, before I decided on "Mongrel Airs" to honor a British critic who complained that my music lacked breeding.)

John Adams
Berkeley
June 1994

Thomas Albert (b1948)

A Maze (with Grace) (1975)

American composer, and Shenandoah Conservatory professor, Thomas Albert has been active as a composer and music teacher for more than four decades. His music is performed throughout the United States as well as Europe, Brazil, Japan, and Korea. *A Maze (with Grace)*, composed in 1975 and recorded by Philadelphia's Relache ensemble, contains fragments of the tune *Amazing Grace*, laid out in an actual maze in the piece's notation. The musicians work their way through the maze, all while harmonic drones swell in and out of the texture. The tune finally emerges in full form at the end, harmonized, and surrounded by a beautiful, impressionistic mist.

Frederic Rzewski (b1938)

Coming Together (1971)

Coming Together is born from the intersection of a hard-pressing, rock 'n' roll inspired brand of musical minimalism and the composer's dedication to exploring complex political issues. Scored for an unspecified ensemble of instruments and narrator, the work includes spoken text based on a personal letter of **Sam Melville**, who was among the principal organizers of the riots at the Attica Correctional Facility in September 1971. The text of this letter, which reveals Melville's psychological state in the months leading up to the riots, is intoned over a shifting fabric of sound from the musicians. As the sonic intensity ebbs and flows, a driving rhythmic vitality propels the listener forward, creating a powerful sense of inevitability.

Hakim Bellamy narrator

I think the combination ... of age and the greater coming together ... is responsible for the speed ... of the passing time. It's six months now ... and i can tell you ... truthfully ... few periods in my life have passed so quickly. I am in excellent ... physical ... and emotional ... health. there are doubtless ... subtle surprises ... ahead but i feel secure and ready.as lovers will contrast their emotions in times of crisis, so am I dealing ... with my environment. In the indifferent brutality, incessant noise ... the experimental chemistry of food, the ravings ... of lost hysterical men, I can act with clarity and meaning. i am deliberate—sometimes even calculating—seldom employ histrionics except as a test of the reactions of others. I read much, exercise, talk to guards and inmates ... feeling for the inevitable direction of my life.

Sam Melville

Who is Chatter?

David Felberg artistic director/co-founder

James T Shields associate artistic director

We are a not-for-profit chamber music organization dedicated to

- ☺ providing unique experiences
- ☺ through intimate performance
- ☺ by professional musicians
- ☺ in unusual venues

Upcoming Chatter Performances

Chatter Sunday takes place every Sunday at 10:30am in Las Puertas, a renovated warehouse/art event space at 1512 1st St NW near downtown Albuquerque. Classical music from all eras plus 10 minutes of spoken poetry. Free espresso, homemade goodies.

Chatter Cabaret takes place six times per year in a “black box” in the Hotel Andaluz. Classical music plus tapas and adult beverages in a club-like atmosphere.

Chatter at . . . Larger-scale, often unconventional, classical music performances performed in unexpected venues such as the Albuquerque Museum, the Albuquerque Rail Yards or atop a parking structure!

Calendar and tickets online at ChatterABQ.org

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Cindy Young, 1949-2015 video

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