**W. A. MOZART**

**Flute Quartet No 1 in D Major**  K285 (1778)

I Allegro  
II Adagio  
III Rondeau (Allegro)

Jesse Tatum flute  
David Felberg violin  
Megan Holland violin  
Kim Fredenburgh viola  
James Holland cello

**KAJA SAARIAHO**

**NoaNoa for Flute and Electronics**  (1992)

Jesse Tatum flute

**JEROD IMPICHCHAACHAAHA’ TATE**

**Taloa’ Hiloah ~ Thunder Song**  (1997)

Douglas Cardwell percussion

**INTERMISSION » » » » » » » Order/Imbibe!**

**STEVE REICH**

**Different Trains**  (1988)

II Europe—During the War  
III After the War

David Felberg violin  
Megan Holland violin  
Kim Fredenburgh viola  
James Holland cello  
Prepared piano on tape

****Enormous gratitude to . . .****

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1 One complimentary dessert  
2 Two glasses of house wine  
3 Complimentary valet parking

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Raven Chacon  
Diné ~ b1977  
*World premiere of a piece commissioned by Chatter*

Celeste Lansing  
Diné ~ b1994  
*Pink Thunder* for string quartet

Jerod Impichchaachaaha’ Tate  
Chickasaw ~ b1968  
*Taloa’ Hiloah ~ Thunder Song*

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**UPCOMING DATES AT CB**

**NOV 27** Clarinet ~ Piano ~ Cello  
Johannes Brahms *Trio in A Minor Opus 114*  
Gaspar Cassadó *Suite for Cello Solo*  
Luciano Berio *Sequenza IXa for Solo Clarinet*

**JAN 8 • FEB 12 • MAR 11** Sundays at 5pm  
Tickets online at *www.ClubBeethoven.org*
Flute Quartet No 1 in D Major K285

Like many of Mozart's early chamber compositions for a wind instrument, the flute quartet is primarily in "concertante" style where the flute enjoys the prominent role as the strings artfully accompany. Though a sort of a "chamber concerto", the ensemble is intimate, the textures transparent, with a vivid contrast of color and articulation yielding pleasures unique to the purest chamber music.

NoaNoa for Flute and Electronics

"NoaNoa ('Fragrant' 1992) was born from the ideas I had for flute while writing my ballet music Maa. I wanted to write down, exaggerate, even abuse certain flute mannerisms that had been haunting me for some years, and thus force myself to move onto something new. Formally I experimented with an idea of developing several elements simultaneously, first sequentially, then superimposed on each other.”

KS

Taloa'Hiloah ~ Thunder Song

Taloa'Hiloah features five timpani in a virtuoso concert solo and was premiered May 7, 1997 at the Cleveland Institute of Music. It is based upon the Chickasaw legend that thunder is the sound of good and bad spirits at war. In the old days, Chickasaw warriors would fire their guns in the air during a thunderstorm, in support of the predicted win of the good spirits.

Different Trains

"The idea for the piece came from my childhood. When I was one year old my parents separated. My mother moved to Los Angeles and my father stayed in New York. Since they arranged to divide custody, I traveled back and forth by train frequently between New York and Los Angeles from 1939 to 1942 accompanied by my governess. While those trips were exciting and romantic at the time I now look back and think that, if I had been in Europe during this period, as a Jew I would have had to ride very different trains. With this in mind I wanted to make a piece that would accurately reflect the whole situation. In order to prepare the tape I did the following:

- Record my governess Virginia, then in her seventies, reminiscing about our train trips together.
- Record a retired Pullman porter, Lawrence Davis, then in his eighties, who used to ride lines between New York and Los Angeles from 1939 to 1942 accompanied by my governess. While those trips were exciting and romantic at the time I now look back and think that, if I had been in Europe during this period, as a Jew I would have had to ride very different trains. With this in mind I wanted to make a piece that would accurately reflect the whole situation. In order to prepare the tape I did the following:

In order to combine the taped speech with the string instruments I selected small speech samples that are more or less clearly pitched and then notated them as accurately as possible in musical notation. The strings then literally imitate the speech melody.”

Steve Reich

Transcript for the speech recordings:

I: America – Before the war (not performed today)
“from Chicago to New York” (Virginia)
“one of the fastest trains”
“The crack train from New York” (Mr Davis)
“from New York to Los Angeles”
“different trains every time” (Virginia)
“from Chicago to New York”
“in 1939”  “1939” (Mr Davis)  “1940”  “1941”
“1941 I guess it must have been” (Virginia)

II: Europe – During the war
“1940” (Rachella)
“on my birthday”
“The Germans walked in”
“walked into Holland”
“germans invaded Hungary” (Paul)
“I was in second grade”
“I had a teacher”
“a very tall man, his hair was concretely plastered smooth”
“He said ‘Black Crows invaded our country many years ago’”
“and he pointed right at me”
“No more school” (Rachel)
“You must go away”
“and she said ‘Quick, go!’” (Rachella)
“and he said, ‘Don’t breathe!’”
“into those cattle wagons” (Rachella)
“for 4 days and 4 nights”
“and then we went through these strange sounding names”
“Polish names”
“Lots of cattle wagons there”
“They were loaded with people”
“They shaved us”
“They tattooed a number on our arm”
“Flames going up to the sky – it was smoking”

III. After the war
“and the war was over” (Paul)
“Are you sure?” (Rachella)
“The war is over”
“Going to America”
“to Los Angeles”
“to New York”
“from New York to Los Angeles” (Mr Davis)
“one of the fastest trains” (Virginia)
“but today, they’re all gone” (Mr Davis)
“There was one girl, who had a beautiful voice” (Rachella)
“and they loved to listen to the singing, the Germans”
“and when she stopped singing they said, ‘More, more’ and they applauded”