

A WORD OF WELCOME

As the sponsor of tonight's CHATTER 20-21 performance, VWK welcomes you. For almost three decades, we've provided creative ingenuity, strategic thinking and a fresh perspective to help our clients sell their products, promote their services, and differentiate their places and spaces.

We are proud to sponsor tonight's performance and thank Chatter for creating thought-provoking, inspiring musical performances that enrich the cultural fabric of our city.

Chatter's motto is "Music Worth Talking About" . . . and we agree. **Let's talk!**

VAUGHN WEDEEN KUHN

116 CENTRAL SW SUITE 300

ALBUQUERQUE, NM 87102

INQUIRIES@VWK2.COM

505 243 4000

VWK2.COM



FUTURE CHATTER DATES

CHATTER 20-21

Sat, March 17 @ 7:30pm at UNM's Keller Hall

Focus on the Organ with a World Premiere by Frederick Frahm

Fri, April 13 @ 7:30pm at the Kosmos · 1715 5th St NW

Spotlight on New Mexico Composers: John Kennedy

CHATTER CABARET

Sun, March 11 @ 5pm at Hotel Andaluz

Mendelssohn's Quartet in D Major

plus pieces by Nathan Davis and Steve Reich

Sundays | April 15 | May 13 | June 10 | Music TBA

SUNDAY CHATTER

Every Sunday @ 10:30am at the Kosmos · 1715 5th St NW

Tickets/complete info at www.ChatterChamber.org

These three series of **Music Worth Talking About** are presented by Ensemble Music New Mexico, a 501(c)(3) not-for-profit corporation.



This performance is made possible in part by **New Mexico Arts**, a division of the Department of Cultural Affairs, and the **National Endowment for the Arts**

CHATTER 20-21

March 3, 2012 « Music Worth Talking About » The Kosmos in Abq

Steve Reich Retrospective

Clapping Music (1972)

David Felberg | James T Shields

Double Sextet

Movements: Fast | Slow | Fast

Jesse Tatum flute

James T Shields clarinet

David Felberg violin

James Holland cello

Conor Hanick piano

Douglas Cardwell vibraphone

Karl Winkler sound design

Different Trains (1988)

Composed for string quartet and tape

I America ~ Before the War (see inside for text)

II Europe ~ During the War

III After the War

David Felberg violin

Megan Holland violin

Kim Fredenburgh viola

James Holland cello

Karl Winkler sound design

About Steve Reich (b1936)

"He didn't re-invent the wheel so much as he showed us a new way to ride!" ~ so said John Adams about composer Steve Reich. He has been called "our greatest living composer" (*The New York Times*) and the most original musical thinker of our time. Mr Reich's path has embraced not only aspects of Western Classical music, but the structures, harmonies, and rhythms of non-Western and American vernacular music, particularly jazz. "There's just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them," states *The Guardian* (London).

In 2009, Steve Reich was awarded the Pulitzer Prize in Music for his composition "Double Sextet". Performing organizations around the world marked Mr Reich's 70th birthday year, 2006, with festivals and special concerts.

Clapping Music (1972)

Clapping music is the simplest realization of “phasing”, an important musical concept that Reich began to explore in the late 1960’s, in his ground-breaking tape pieces, *It’s Gonna Rain* and *Come Out*, and instrumental works *Piano Phase* and *Violin Phase*. In this work, two musicians, begin clapping a single rhythm together. One of the performers remains constant, while the second performer gradually jumps ahead of the other, in a process known as phase-shifting. This phasing continues, until the second performer has essentially lapped the first, and comes full circle to return to the opening relationship of the work, with the two performers clapping in unison!

Double Sextet (2007)

Like many of Reich’s compositions from the last decade, *Double Sextet* draws on several of the ground breaking techniques that Reich helped pioneer in the 60s, 70s, and 80s. *Double Sextet* possesses the rhythmic vitality and interplay of *Clapping Music* without the rigid structure. It draws on Reich’s work fusing live performers with their tape doubles which he used to great effect in pieces like *New York Counterpoint* and *Vermont Counterpoint*, and draws on the vivid harmonic and instrumental color of earlier works *Music for Large Ensemble* and *Eight Lines*.

Different Trains (1988)

“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, reminiscing about his life.
- ~ Collect recordings of holocaust survivors Rachella, Paul, and Rachel, all about my age, and then living in America – speaking of their experiences.
- ~ Collect recorded American and European train sounds of the ‘30s and ‘40s. 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

- “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 tatoood 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”