

1912 100 YEARS 2012

NOVEMBER 9, 2012 6PM ST FRANCIS AUDITORIUM SANTA FE

A collaboration with the **New Mexico Museum of Art** and the **New Mexico History Museum**

David Felberg Conductor

Guillermo Figueroa Guest Conductor

Soprano

Meagan Brus (*Pierrot*)

Jennifer Perez

Kelli Dahlke-Fuentes

Mezzo Soprano

Sarah Weiler

Violin/Viola

David Felberg

Cello

James Holland

Flute/Piccolo

Jesse Tatum

Valerie Potter

Oboe

Melissa Peña

Melissa Sassaman

Clarinet

James T Shields

Melinda Russial (bass cl)

Bassoon

Stephanie Przybylska

Leslie Shultis

Horn

Julia Erdmann Hyams

Nate Ukens

Trumpet

John Marchiando

Mark Hyams

Trombone

Carson Keeble

Byron Herrington

Tuba

Richard White

Percussion

Jeff Cornelius

Alexis Corbin

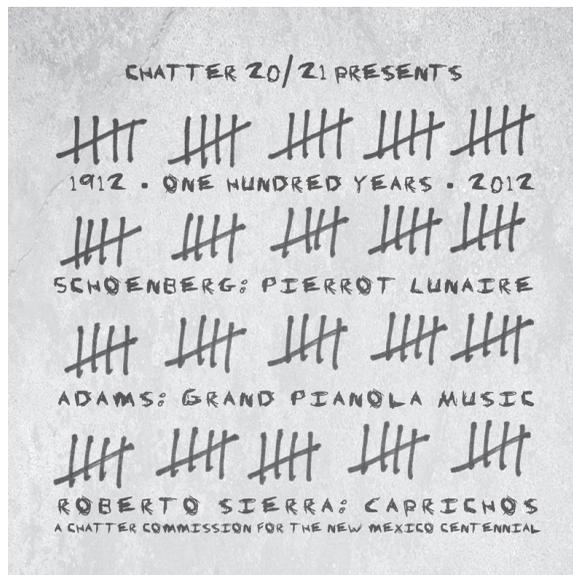
Hovey Corbin

Piano

Conor Hanick

Daniel Spiegel

The three musical compositions on tonight's program embrace the grand idea of 100 years and Centennial, a panoply of human emotions, and the expansive optimism of the Southwest.



100 YEARS AGO

- ✦ January 6, 1912, President William Howard Taft signed New Mexico's statehood bill, making New Mexico the 47th state in the Union
- ✦ Santa Fe began on its path as "the city different" as the Palace of the Governors was renovated and Edgar L. Hewett held an exhibition on the "New-Old Santa Fe"
- ✦ The Scottish Rite Masonic Temple, styled after the Alhambra in Granada, Spain, was dedicated in Santa Fe
- ✦ "Lola" Chavez de Armijo, State Librarian since 1909, won a gender discrimination suit before the New Mexico Supreme Court, thereafter allowing women to hold appointed office
- ✦ March 12, 1912, Arnold Schoenberg began writing *Pierrot Lunaire* and completed the work on July 9, 1912. It was premiered October 16, 1912 in Berlin, Germany.

CHATTER 20-21

MUSIC WORTH TALKING ABOUT

"Bravery combined with good thinking!"

Steve Wedeen, Vaughn Wedeen Kuhn

www.ChatterChamber.org

For more than three decades the works of American composer **ROBERTO SIERRA** have been part of the repertoire of many of the leading orchestras, ensembles and festivals in the USA and Europe. Among those are the orchestras of Philadelphia, Pittsburgh, Atlanta, New Mexico, Houston, Minnesota, Dallas, Detroit, the New York Philharmonic, Los Angeles Philharmonic, National Symphony Orchestra, Royal Scottish National Orchestra, the Tonhalle Orchestra of Zurich, and others. Mr Sierra has written three compositions in honor of centennials: *Concerto for Orchestra* for the centennial celebrations of the Philadelphia Orchestra, *Bongo+* for the 100th anniversary of The Juilliard School, and now *Caprichos* for Chatter 20-21 in celebration of the centennial of New Mexico's statehood as well as Chatter's upcoming 10th anniversary. Roberto Sierra was born in 1953 in Vega Baja, Puerto Rico. The works of Roberto Sierra are published principally by Subito Music Publishing (ASCAP).

Albuquerque native, violinist and conductor **DAVID FELBERG** is Artistic Director of Ensemble Music New Mexico and co-founder of EMNM's three series: *Chatter 20-21*, *Sunday Chatter* and *Chatter Cabaret*. He is Concertmaster of the Santa Fe Symphony, Music Director of the Albuquerque Philharmonic, and instructor of music at NM School for the Arts. He also teaches contemporary music at the University of New Mexico and is the associate concertmaster of the New Mexico Philharmonic. His robust conducting career includes conducting the New Mexico Symphony Orchestra, New Mexico Philharmonic, Santa Fe Symphony, and many performances of contemporary music with Chatter. He made his New York debut in Merkin Hall in 2005. David plays an 1829 J.B. Vuillaume violin.

JAMES T. SHIELDS, Associate Artistic Director of Ensemble Music New Mexico / Chatter, is an active chamber and orchestral musician. He is currently the principal clarinetist of both the Canadian Opera Company in Toronto and the New Mexico Philharmonic in Albuquerque. He is an active soloist and orchestral musician and has appeared as soloist with the New Mexico Symphony Orchestra, World Youth Symphony Orchestra, Texas Wind Symphony, and the Chatter Chamber Ensemble. James is a graduate of The Juilliard School where he studied with Ricardo Morales, the principal clarinetist of the Philadelphia Orchestra. He received a Masters Degree in Composition from the University of New Mexico, and has had his works performed at The Juilliard School and by the Chatter chamber ensemble.

GUILLERMO FIGUEROA is the creative genius behind *The Figueroa Project*, an arts and music organization in Albuquerque. He is also Music Director of the Music in the Mountains Festival in Colorado and Principal Guest Conductor of the Puerto Rico Symphony. For more than a decade he was Music Director of the former New Mexico Symphony. Mr Figueroa has

appeared internationally as Guest Conductor. He has collaborated with many leading artists of our time, including Itzhak Perlman, YoYo Ma, Hilary Hahn, Placido Domingo, Joshua Bell, Olga Kern, Pepe and Angel Romero, the Emerson String Quartet and many more. A renowned violinist, he was Concertmaster of the New York City Ballet, and a Founding Member and Concertmaster of the Orpheus Chamber Orchestra, making over fifty recordings for Deutsche Grammophon.

CONOR HANICK is a pianist that "defies human description" for some (Harry Rolnick, *Concerto Net*) and recalls "a young Peter Serkin" for others (Anthony Tommasini, *New York Times*). Conor has performed throughout the United States, Europe and Asia and collaborated with some of the world's leading conductors, including Pierre Boulez, David Robertson and James Levine. A vehement proponent of contemporary music, he has worked with composers as diverse as Mario Davidovsky and David Lang and premiered dozens of works at venues ranging from Carnegie Hall to (le) Poisson Rouge. Currently a doctoral candidate at The Juilliard School, he resides in New York City and is a frequent performer with Chatter.

DANIEL SPIEGEL received his Master of Music degree in piano performance at The Juilliard School, previously studying at Peabody Conservatory and Johns Hopkins University. He has won numerous competitions and awards, leading to solo performances with the National Symphony Orchestra and recitals at Carnegie Hall's Weill Recital Hall. He has also collaborated with artists such as Joshua Bell, Edgar Meyer, and Midori, and performed throughout the US, Canada, and France. After some years as a free lance musician, he began a law career. A graduate of Harvard Law School, he currently works as a public defender in Charlotte. He continues to discover new forms of expression improvising at the piano, and he also enjoys writing poetry and teaching yoga.

Praised for her "vocal warmth, . . . even line and natural expressiveness" and "glorious instrument", Iowa native **MEAGAN BRUS**'s rising career includes many operatic roles and concerts, both in the US and abroad. Highlights from her 2011/2012 season include Pamina in Opera Theatre of Weston's production of *Die Zauberflöte*, creating the role of Ophelia in the world premiere of Carson Kievan's opera *Hamlet* at the SoBe Arts Institute as well as premiering the song cycle *Songs of Love and Remembrance* by Jeremy Beck, and singing Soprano I in Boccherini's *Stabat Mater* with Bourbon Baroque in Louisville, Kentucky. In the summer of 2012, she performed Schoenberg's *Pierrot Lunaire* in honor of its 100th anniversary at the Music IC Festival in Iowa City, IA. She resides in New York City and holds degrees from both the Manhattan School of Music and the Oberlin Conservatory of Music.

1 CAPRICHOS 2012 :: WORLD PREMIERE

Roberto Sierra (b.1953) *7* 7 minutes



Caprichos was commissioned by Chatter as a celebration of the Centennial of New Mexico's Statehood and in honor of Chatter's upcoming 10th anniversary. Composed for violin, clarinet, flute, cello, piano, vibraphone, the piece is written with incredible flair and virtuosity. As David Felberg said, "Caprichos lives up to its name, as a whimsical, virtuoso, tour de force. We've had an incredibly satisfying time working on it. We are so thrilled to

be premiering this piece, and are convinced it will become a staple of the contemporary chamber music repertoire."

Mr Sierra's *Caprichos premiere* is an Official Event of the New Mexico Centennial and we're pleased to collaborate with the New Mexico Museum of Art and New Mexico History Museum.



2 PIERROT LUNAIRE (MOONSTRUCK PIERROT) 1912

Arnold Schoenberg (1894–1951) *35* 35 minutes



Pierrot Lunaire consists of three groups of seven poems by Albert Giraud. In the first group, Pierrot sings of love, sex, and religion; in the second, of violence, crime, and blasphemy; and in the third of his return home to Bergamo, with his past haunting him. The atonal, expressionistic settings of the text, with echoes of German cabaret, bring the poems vividly to life. *Sprechgesang*, "spoken singing" in German, is a style in which the vocalist uses specified rhythms and pitches, but articulation is rapid and loose like speech.

in musical history as a landmark composition, *Pierrot Lunaire* remains an inexhaustibly fascinating creation: visionary and experimental, yet somehow timeless.

Pierrot Lunaire is a work that contains many paradoxes:

- ✦ the instrumentalists are soloists and an orchestra at the same time
- ✦ Pierrot is both the hero and the fool
- ✦ acting in a drama that is also a concert piece
- ✦ performing cabaret as high art and vice versa
- ✦ with a song that is also speech
- ✦ his is a male role sung by a woman
- ✦ who shifts between the first and third persons.

Please turn the page for the English translation

"I believe I am approaching a new way of expression," wrote Schoenberg in his diary on March 12, 1912. The score would eventually be canonized as a crucial moment in modernism. Apart from its familiar place

PIERROT LUNAIRE

Original French poems by **Albert Giraud**

German translation by **Eric Harleben**

English translation by **Cecil Gray**

1 :: **Moondrunk**

The wine which through the eyes we drink
Flows nightly from the moon in torrents,
And as a spring-tide overflows
The far and distant land.
Desires terrible and sweet
Unnumbered drift in floods abounding.
The wine which through the eyes we drink
Flows nightly from the moon in torrents.
The poet, in an ecstasy,
Drinks deeply from the holy chalice,
To heaven lifts up his entranced
Head, and reeling quaffs and drains down
The wine which through the eyes we drink.

2 :: **Colombine**

The pallid buds of moonlight
Those pale and wondrous roses
Bloom in the nights of summer—
O could I pluck but one!
My heavy heart to lighten,
I search in darkling river
The pallid buds of moonlight,
Those pale white wondrous roses.
Fulfilled would be my longing
If I could softly gather,
With gentle care besprinkle
Upon your dark brown tresses
The moonlight's pallid blossoms.

3 :: **The Dandy**

A phantasmagorical light ray
Illumines tonight all the crystalline flasks
On the holy, sacred, ebony wash-stand
Of the taciturn dandy of Bergamo.
In sonorous bronze-enwrought chalice
Laughs brightly the fountain's metallic sound,
A phantasmagorical light ray
Illumines tonight all the crystalline flasks.
Pierrot with countenance waxen
Stands musing and thinks
How he tonight will paint.
Rejecting the red and the green of the east
He bedaubs all his face in the latest of styles
With a phantasmagorical moonbeam.

4 :: **A Chlorotic Laundry Maid**

A Chlorotic laundry maid
Washes nightly white silk garments;
Naked, snow-white silvery foreams
Stretching downward to the flood.
Through the glade steal gentle breezes.
Softly playing o'er the stream.
A chlorotic laundry maid
Washes nightly white silk garments.
And the gentle maid of heaven.
By the branches softly fondled.
Spreads on the dusky meadows
All her moonlight-bewoven linen
A Chlorotic laundry maid.

5 :: **Valse de Chopin**

As a lingering drop of blood
Stains the lip of a consumptive,
So this music is pervaded
By a morbid deathly charm.
Wild ecstatic harmonies
Disguise the icy touch of doom,
As a lingering drop of blood
Stains the lip of a consumptive.
Ardent, joyful, sweet and yearning,
Melancholic sombre waltzes,
Coursing ever through my senses
Like a lingering drop of blood!

6 :: **Madonna**

Rise, O mother of all sorrows,
From the altar of my verses!
Blood pours forth from thy lean bosom
Where the sword of frenzy pierced it.
Thy forever gaping gashes
Are like eyelids, red and open.
Rise, O mother of all sorrows,
From the alter of my verses.
In the lacerated arms
Holdst thou thy Son's holy body,
Manifesting Him to mankind—
Yet the eyes of men avert themselves,
O mother of all sorrows!

7 :: **The Ailing Moon**

You ailing, death-awaiting moon,
High upon heaven's dusty couch,
Your glance, so feverish overlarge,
Lures me, like strange enchanting song.
With unrequited pain of love
You die, your longing deep concealed,
You ailing, death-awaiting moon,

High upon heaven's dusty couch.
The lover, stirred by sharp desire
Who reckless seeks for love's embrace
Exults in your bright play of light
Your pale and pain-begotten flood,
You ailing, death-awaiting moon.

8 :: **Night**

Heavy, gloomy giant black moths
Massacred the sun's bright rays;
Like a close-shut magic book
Broods the distant sky in silence.
From the mists in deep recesses
Rise up scents, destroying memory.
Heavy, gloomy giant black moths
Massacred the sun's bright rays;
And from heaven earthward bound
Downward sink with sombre pinions
Unperceived, great hords of monsters
On the hearts and souls of mankind. . .
Heavy, gloomy giant black moths.

9 :: **Prayer to Pierrot**

Pierrot! my laughter have I unlearned!
The picture's brightness dissolves.
Black flies the standard now from my mast,
Pierrot, my laughter have I unlearned
O once more give me, healer of spirits,
Snowman of lyrics, monarch of moonshine,
Pierrot, my laughter!

10 :: **Loot**

Ancient royalty's red rubies,
Bloody drops of antique glory,
Slumber in the hollow coffins
Buried in the vaulted caverns,
Late at night with boon companions
Pierrot descends to ravish
Ancient royalty's red rubies.
Bloody drops of antique glory.
But there every hair a-bristle,
Livid fear turns them to statues;
Through the murky gloom, like eyes—
Glaring from the hollow coffins
Ancient royalty's red rubies.

11 :: **Red Mass**

To fearsome grim communion
Where dazzling rays of gold gleam,
And flickering light of candles,
Comes to the alter Pierrot.
His hand, with grace invested,

Rends through the priestly garments,
For fearsome grim communion
Where dazzling rays of gold gleam.
With signs of benediction
He shows to frightened people
The dripping crimson wafer:
His heart—with bloody fingers
In fearsome grim communion.

12 :: **Song of the Gallows**

The haggard harlot with scraggy gizzard
Will be his ultimate paramour.
Through all his thoughts there sticks like a gimlet
The haggard harlot with scraggy gizzard.
Thin as a rake, round her neck a pigtail,
Joyfully will she embrace the rascal,
The haggard harlot!

13 :: **Decapitation**

The moon, a polished scimitar
Upon a black and silken cushion,
So strangely large hangs menacing
Through sorrow's gloomy night.
Pierrot wandering restlessly
Stares upon high in anguished fear
Of the moon, the polished scimitar
Upon a black and silken cushion,
Like leaves of aspen are his knees,
Swooning he falters, then collapses.
He thinks: the hissing vengeful steel
Upon his neck will fall in judgement,
The moon, a polished scimitar.

14 :: **The Crosses**

Holy crosses are the verses
Where the poets bleed in silence,
Blinded by the peck of vultures
Flying round in ghostly rabble.
On their bodies swords have feasted,
Bathing in the scarlet bloodstream.
Holy crosses are the verses
Where the poets bleed in silence.
Death then comes; dispersed the ashes—
Far away the rabble's clamour,
Slowly sinks the sun's red splendour,
Like a royal crown of glory.
Holy crosses are the verses.

15 :: **Nostalgia**

Sweetly plaintive is the sigh of crystal
That ascends from Italy's old players,
Sadly mourning that Pierrot so modern

And so sickly sentimental is now.
And it echoes from his heart's waste desert,
Muted tones which wind through all his senses,
Sweetly plaintive, like a sigh of crystal
That ascends from Italy's old players.
Now abjures Pierrot the tragic manner,
Through the pallid fires of lunar landscape
Through the foaming light-flood
mounts the longing,
Surging high towards his native heaven.
Sweetly plaintive, like a sigh of crystal.

16 :: **Atrocity**

Through the bald pate of Cassander,
As he rends the air with screeches
Bores Pierrot in feigning tender
Fashion with a cranium drill.
He then presses with his finger
Rare tobacco grown in Turkey
In the bald pate of Cassander,
As he rends the air with screeches.
Then screwing a cherry pipe stem
Right in through the polished surface,
Sits at ease and smokes and puffs the
Rare tobacco grown in Turkey
From the bald pate of Cassander.

17 :: **Parody**

Knitting needles, bright and polished,
Set in her greying hair,
Sits the Duenna, mumbling,
In crimson costume clad.
She lingers in the arbour,
She loves Pierrot with passion,
Knitting needles, bright and polished,
Set in her greying hair,
But, listen, what a whisper,
A zephyr titters softly;
The moon, the wicked mocker,
Now mimics with light rays
Bright needles, spick and span.

18 :: **The Moonfleck**

With a snowy fleck of shining moonlight
On the shoulder of his black silk frock-coat
So walks out Pierrot this languid evening.
Seeking everywhere for love's adventure.
But what! something wrong with his appearance?
He looks round & round & then he finds it—
Just a snowy fleck of shining moonlight
On the shoulder of his black silk frock-coat.
Wait now (thinks he) 'tis a piece of plaster,

Wipes and wipes, yet cannot make it vanish.
So he goes on poisoned with his fancy,
Rubs and rubs until the early morning
Just a snowy fleck of shining moonlight.

19 :: **Serenade**

With a giant bow grotesquely
Scrapes Pierrot on his viola;
Like a stork on one leg standing
Sadly plucks a pizzicato.
Now here comes Cassander fuming
At this night-time virtuoso.
With a giant bow grotesquely
Scrapes Pierrot on his viola;
Casting then aside the viola,
With his delicate left hand he
Grips the bald pate by the collar—
Dreamily he plays upon him
With a giant bow grotesquely.

20 :: **Journey Home**

The moonbeam is the rudder,
Nenuphar searves as boat
On which Pierrot goes southward,
The wind behind his sails,
In deep tones hums the river
And rocks the light canoe,
The moonbeam is the rudder,
Nenuphar serves as boat.
To Bergamo, his homeland,
Pierrot returns once more.
Soft gleams on the horizon
The orient green of dawn.
The moonbeam is the rudder.

21 :: **0 Ancient scent**

0 ancient scent from far-off days,
Intoxicate once more my senses!
A merry swarm of idle thoughts
Pervades the gentle air.
A happy whim makes me aspire
To joys which I too long neglected.
0 ancient scent from far-off days
Intoxicate me again.
Now all my sorrow is dispelled,
And from my sun-encircled casement
I view again the lovely world
And dream beyond the fair horizon.
0 ancient scent from far-off days!

INTERMISSION

INTERMISSION

3 GRAND PIANOLA MUSIC 1982

John Adams (b.1947) 30 minutes



“John Adams may be the most vital and eloquent composer in America.”

The New Yorker

Scored for two pianos, winds, brass, three female voices, and percussion, Adams describes this piece as “dueling pianos, cooing sirens, Valhalla brass, thwacking bass drums, gospel triads, and a Niagara of cascading keys.”

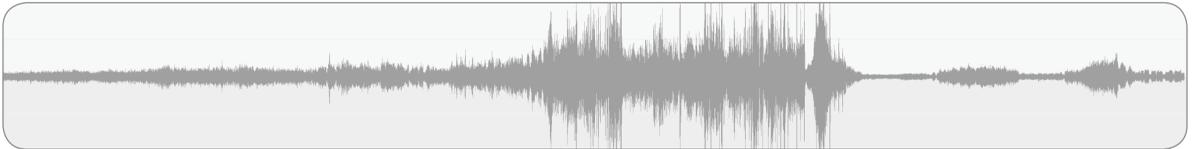
“Grand Pianola Music is in two parts, the first being two movements, joined together without pause, that end up in a slow serene pasture with a grazing tuba. The shorter second part, “On the Dominant Divide”, was an experiment in applying my minimalist techniques to

the barest of chord progressions. This tune, in the hero key of E-flat major, is repeated a number of times, and with each iteration it gains in gaudiness and Lisztian panache until it finally goes over the top to emerge in the gurgling C major of the lowest registers of the pianos. From here on it is a gradually accelerating race to the finish, with the tonalities flipping back and forth from major to minor, urging those gleaming black vehicles on to their final ecstasy.”

John Adams

Below is a ‘sonic portrait’ of the music you will hear . . . an overview of the soft/loud : : piano/fortissimo moments in this expansive score which is evocative of the open spaces of New Mexico and the Southwest.

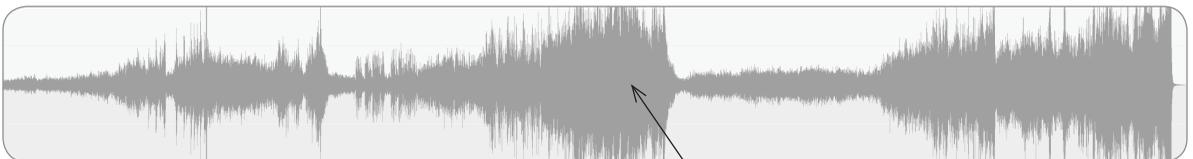
Part 1A (fast)



Part 1B (slow)



“On the Dominant Divide” (fast)



“For I have seen the promised land”

THE KEEPSAKE



THOMAS LEECH of the Press at the Palace of the Governors has created a limited-edition *Keepsake* based on Roberto Sierra's score specifically for this concert's audience.

Because the edition is limited in number, we ask that there be only one *Keepsake* per household. However,

if you did not receive one, please see an usher or other Chatter person after the concert.

The Press at the Palace of the Governors is a working exhibit of 19th and 20th century letterpress printing techniques and equipment. It is open to the public during regular Museum hours.

For information about the Press and its publications: www.palaceofthegovernors.org/PrintShop/intro.html

CHATTER :: MUSIC WORTH TALKING ABOUT

David Felberg Artistic Director

James T Shields Associate Artistic Director

Ensemble Music New Mexico is the parent organization of three Albuquerque-based performance series: **Sunday Chatter** (formerly the Church of Beethoven) classical music and poetry every Sunday morning at the Kosmos in NW Albuquerque; **Chatter 20-21**, larger-scale concerts featuring compositions from the 20th & 21st centuries that are powerful expressions of contemporary music and thought; and **Chatter Cabaret**, a monthly evening of classical music in a downtown Albuquerque club setting. Together the Chatters present a full spectrum of chamber music repertoire, from the Baroque to 21st century music, with special attention to American composers.

By weaving together contemporary and traditional classical music in well-conceived programs, Chatter aims to foster curiosity about and understanding of today's composers. Chatter offers courageous programming and challenging opportunities for professional musicians. The weekly Sunday Chatter and monthly Chatter Cabaret concerts are especially intimate, creating a close association between

audience and musicians. Please visit our web site for more details about current and future programming: www.ChatterChamber.org

Chatter is a 501(c)(3) not-for-profit arts organization. More than 71% of the budget is dedicated to paying our creative forces, the musicians, poets & authors, and bringing great music to our audiences. We are proud that 46% of our income is derived from ticket sales. Contributions gratefully and joyfully accepted!



Chatter

Ensemble Music New Mexico
PO Box 7464, Albuquerque, NM 87194
info@ChatterChamber.org

Board of Directors

Pamela P Michaelis Pres

Riha Rothberg VP

Laura Stokes Secretary

Stanley Hoff Treasurer

David Felberg Co-founder

Silvia Lu

Wayne Mikosz

Diane Mueller (Emeritus)

Mandy Pons

Rita G Siegel

Eric Walters Co-founder

Tony Zancanella Business Manager

THANK YOU

THIS CENTENNIAL CONCERT & ITS WORLD PREMIERE HAVE BEEN MADE POSSIBLE BY GENEROUS CONTRIBUTIONS FROM THE FOLLOWING

ALBUQUERQUE COMMUNITY FOUNDATION



BANK OF ALBUQUERQUE



KUNM 89.9 FM



MCCUNE CHARITABLE FOUNDATION



DEBORAH & MARTIN MCKNEALLY
OF TORONTO



MUSIC GUILD OF NEW MEXICO



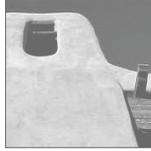
NEW MEXICO ARTS
A DIVISION OF THE
DEPARTMENT OF CULTURAL AFFAIRS



NATIONAL ENDOWMENT FOR THE ARTS



NEW MEXICO MUSEUM OF ART



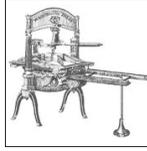
NEW MEXICO HISTORY MUSEUM



PIANOWERKES



THE PRESS AT
THE PALACE OF THE GOVERNORS
AND THOMAS LEECH



FOR FAVORS ABOVE AND BEYOND

PATINA GALLERY, SANTA FE
ALLISON & IVAN BARNETT, SANTA FE
SANDY AND JIM FITZPATRICK, SANTA FE
BEVERLY HILL AND GEORGE KENNISON, ALBUQUERQUE
JAMES MOORE, ALBUQUERQUE
RIHA ROTHBERG, PLACITAS
MARYLEE AND JOHN SPARKS, ALBUQUERQUE
NICK TAURO, ALBUQUERQUE

THE ALBUQUERQUE PHILHARMONIC
KHFM CLASSICAL 95.5 FM
KSFR 101.1 FM & MARY-CHARLOTTE DOMANDI
NATIONAL HISPANIC CULTURAL CENTER
SANDIA PREP SCHOOL & DARBY FEGAN
SANTA FE CHAMBER MUSIC FESTIVAL & DEREK DEVELDER
SANTA FE NEW MUSIC & JOHN KENNEDY
SANTA FE SYMPHONY ORCHESTRA & GREG HELTMAN
SITE SANTA FE