

CHATTER @ The ABQ Rail Yards

MAY 3, 2014 | 5PM

1 Alfred Schnittke Concerto Grosso No 1

- 1 Preludio (Andante)
- 2 Toccata (Allegro)
- 3 Recitativo (Lento)
- 4 Cadenza
- 5 Rondo (Agitato)
- 6 Postlude (Andante)

2 Johann Sebastian Bach Concerto for 2 Violins Strings and Continuo

- 1 Vivace
- 2 Largo ma non tanto
- 3 Allegro

5-minute pause

3 Arvo Pärt Tabula Rasa (Blank Slate)

- 1 Ludus
- 2 Silentium

David Felberg

solo violin

Ruxandra Marquardt

solo violin

Conor Hanick

piano | harpsichord

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Yamaha pianos generously
provided by **PianoWerkes**

First Violin

Megan Holland, LP How,
Krzysztof Zimowski,
Roberta Arruda, Joan Wang,
Steve Ognacevic

Second Violin

Debra Terry, Carol Swift-Matton,
Barbara Morris, Nicolle Maniaci,
Justin Pollak, Valerie Turner

Viola

Kimberly Fredenburgh,
Allegra Askew, Christine
Rancier, Sigrid Karlstrom

Cello

James Holland, Lisa Collins,
Dana Winograd, James Felberg

Bass

Jean-Luc Matton, Mark Tatum

Also this evening, don't miss these train-related exhibitors near the entrance . . .

Eric Thelander is a New Mexico-born artist with an extensive knowledge of metal arts. Tonight he is showing artwork inspired by his frequent adventures in and around the Rail Yards. Eric has developed his own process for etching his photographs into galvanized steel.

Friends of the Cumbres and Toltec Senic Railway ~ supporters of the narrow gauge railroad in Chama NM

New Mexico Steam and Railroad Historical Society ~ Fully restoring Steam Locomotive AT&SF No 2926

The Wheels Museum/ASHOME ~ Providing an historical perspective of railroad activities in Albuquerque. ASHOME is developing a large HO gauge model train layout at the Wheels Museum that highlights the Albuquerque Area.

**WELLS
FARGO**

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The Rail Yards
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Additional thanks to these supporters

Casa Rondeña National Endowment for the Arts
Music Guild of New Mexico PianoWerkes
New Mexico Arts Urban Enhancement Trust Fund

David Felberg violin



Praised for his “fluid phrases; rich, focused tone; rhythmic precision; and spot-on intonation”, Albuquerque native, violinist and conductor David Felberg is Artistic Director and co-founder of Chatter. He is Concertmaster of the Santa Fe Symphony, Music Director of the Albuquerque Philharmonic and Associate Concertmaster of the New Mexico Philharmonic. He frequently performs with ensembles throughout the state such as Serenata of Santa Fe and Trio Arriba. His robust conducting career has included conducting the New Mexico Symphony Orchestra, New Mexico Philharmonic, Santa Fe Symphony, and many performances of contemporary music with Chatter. David plays an 1829 J.B. Vuillaume violin.

Conor Hanick piano



A concert pianist who “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 fervent promoter 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. He completed his doctoral degree at the Juilliard School studying with Yoheved Kaplinsky and Matti Raekallio. He resides in New York City and is a regular member of the Chatter family.

Ruxandra Simionescu-Marquardt violin



A Romanian-born violinist, Ruxandra attended the George Enescu School of Music and Conservatory of Music in Bucharest. In 1986, she left communist Romania to participate in the Indianapolis Violin Competition, defecting to the US immediately afterward. She was Principal Second Violin and

Concertmaster of the Jacksonville Symphony and has appeared as guest Concertmaster of the Rhode Island Philharmonic and the New Mexico Philharmonic. In addition to numerous solo performances, she has participated in the Bayreuth Festival, Skaneateles Music Festival, Eastern Music Festival, and the Grand Tetons Festival. She is a dedicated and highly prized violin teacher. She and her husband, composer and pianist Paul Marquardt live in Rio Rancho and appear frequently as musical partners in duo recitals and chamber music concerts.

Tonight . . .

Chatter explores preservation, decay, growth, and change in music through three compositions that synthesize the old with the new, and challenge the status quo in order to create timeless, vital music that continues to resonate in our contemporary world.

Alfred Schnittke (1934–1998)

Concerto Grosso No 1 (1977)

The music of Soviet composer Alfred Schnittke is haunted by the specters of its musical past. By brilliantly combining the old and new, the serious and incidental, Schnittke created a style that pays homage to its history while blazing radically new paths forward. “I felt every moment there to be a link of the historical chain,” Schnittke said. “All was multi-dimensional; the past represented a world of ever-present ghosts, and I was not a barbarian without any connections, but the conscious bearer of the task in my life. . . . The goal of my life is to unify serious music and light music, even if I break my neck in doing so.”

In *Concerto Grosso No 1*, Schnittke’s “polystylism” is on full display. While the title refers to the Baroque form, the music’s bleakness and intensity are the unmistakable characteristics of a forward-looking Soviet-era composer. After the ominous procession of chords on prepared-piano that opens the work, the *Concerto Grosso* travels through a starkly juxtaposed sequence of musical worlds: echoes of Baroque and Classical textures, wailing violin soloists, quotations from Tchaikovsky, and even reminiscences of the tango.

Johann Sebastian Bach (1685–1750)

Double Concerto BWV 1043 (~1720)

Johann Sebastian Bach, the towering genius of the Baroque era, also created works that blend historical and contemporary styles. Throughout his career Bach composed in the “high-Baroque” manner but frequently turned to the past for inspiration, combining Renaissance techniques, popular songs, and distinct national styles with his own musical language. Even in the face of shifting musical sensibilities and his own sons’ compositional turn toward the more global Classical style, Bach remained steadfast his musical preferences.

In the *Concerto for Two Violins and Orchestra in D Minor* (casually referred to as the “Bach Double”), Bach explores the textural possibilities available to two soloists of like-timbre. In each

of the three movements, the solo violins weave musical lines with extraordinary inventiveness, sometimes breaking apart from one another in virtuoso solo passages, and at others — especially in the exquisite “Largo ma non tanto” — fusing in an amplified lyricism.

Arvo Pärt (b1935)

Tabula Rasa (1977)

Written the same year as Schnittke’s *Concerto Grosso No 1*, Arvo Pärt’s *Tabula Rasa* helped establish a new artistic direction for the Estonian composer. Along with composers like John Tavener and Henryk Górecki, Pärt was instrumental in creating a genre known as “Holy Minimalism”. After early experiments with neo-Classical styles and serialist techniques, Pärt withdrew from composing and embarked on a profoundly detailed study of Medieval and Renaissance music. When he recommitted himself to composition, his musical voice was radically different, communicating now in an almost supernatural way with the profound religiousness and uncanny spirituality of early musical style.

Tabula Rasa (Blank Slate) was the first composition to be written in this new musical language, often termed “holy minimalism,” and remains one of his most important scores. Like Schnittke’s *Concerto Grosso* and Bach’s *Double Concerto*, the work is scored for two violin soloists and string orchestra. The first movement, *Ludus* (Game), is rhythmically driven and changes character rapidly, while the final movement, *Silentium* (Silence), is more mono-aesthetic. In this haunting finale, the two soloists float high above a slowly churning orchestral accompaniment as the prepared piano punctuates the texture with what sounds like an ancient collection of gongs.

James T Shields and Conor Hanick

Great thanks to those who have helped make this event a reality

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Mimi Peavey · Rick Rennie · J. Gabriel Rivera · Jim Schumacher
& the Cooperage · Nick Tauro

Chatter’s exceptional, steadfast and unflappable VOLUNTEERS

Who is Chatter?

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 the Kosmos, a renovated warehouse on 5th Street 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 20~21 Larger-scale, often unconventional, classical music performances performed in unexpected venues such as the Albuquerque Museum or the Albuquerque Rail Yards!

Calendar and details at ChatterABQ.org

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SOME HISTORY of The ABQ Rail Yards



The Albuquerque Rail Yards are a massive City-owned complex sprawling over 27.3 acres in the old Barelmas neighborhood. Established by the Atlantic and Pacific (A & P) railroad in 1880 after Albuquerque was designated as the division point

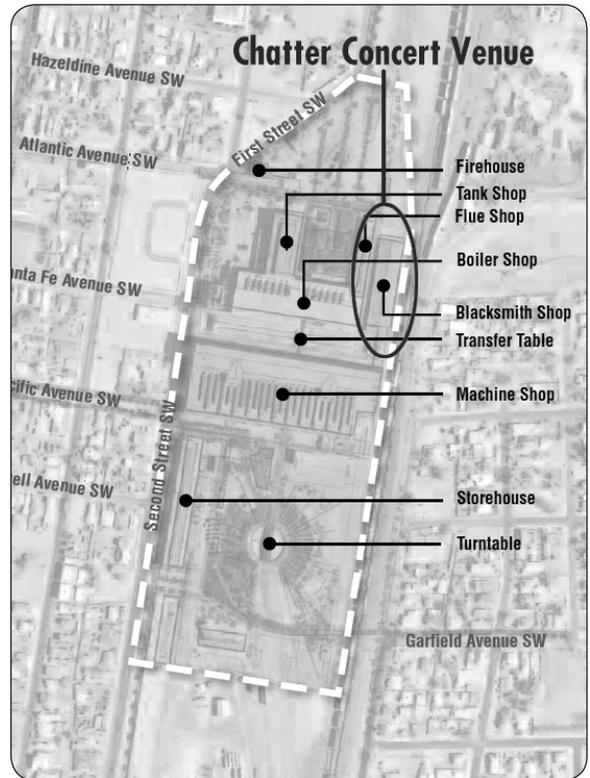
between the A & P and Santa Fe Railways (later the Atchison, Topeka and Santa Fe Railway), the chief function of the complex was to maintain and repair locomotives. By 1919, one-quarter of Albuquerque's work force was employed at the rail yards and most of the city's commerce owed its existence to the railroad.

This *Chatter at the Rail Yards* concert is taking place in the Blacksmith Shop, built in 1917. It is the third largest building on the site at approximately 25,000 square feet. The building is of steel frame construction with brick and glass exterior walls. The Blacksmith Shop was responsible for repairing cracked locomotive frames as well as forging replacement parts.

The current site consists of eighteen surviving buildings erected between 1915 and 1925. One of the unique things about the Albuquerque Rail Yards is its state of preservation; virtually every building built from 1916 onward remains, including flue (1920), boiler (1923), and machine (1921) shops, an assembly hall (1922), a firehouse (1920), and a car garage (pre-1931), among others.

The Rail Yard's buildings were at the forefront of industrial technology and the colossal 165,000 sq ft/3.8 acre Machine Shop [directly south of the Blacksmith Shop] has been considered comparable to the 1922 Ford Motor Company Glass Plant, which scholar Grant Hildebrand considered to be "the single factory which carried industrial architecture forward more than any other." For example, the Machine Shop's two-story traveling cranes, one of which could hoist 250 tons, were

incorporated into the structure of the building itself. Further, all rail lines, whether inside or outside buildings, ran north-south while a transfer table (pre-1919) for moving locomotives between buildings ran east-west, as did the overhead cranes. Thus the rail yard was sturdy and highly-efficient, with the massive locomotives moved easily from one area to another.



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There is lots more information available on the web at RailYardsMarket.org