

A 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 Hanick 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, Conor 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 studying with Yoheved Kaplinsky and Matti Raekallio, Conor resides in New York City. He appears regularly with Chatter including in last night’s Chatter 20-21 Steve Reich Retrospective concert.

In A Landscape (1948)

John Cage (1912–1992)

In celebration of the composer’s centennial

Olivia Gatwood Poet

Olivia Gatwood is a young poet who currently resides in Albuquerque. She has moved from short stories to short poems and now ventured into the world of slam poetry. Olivia has been a part of the Albuquerque Youth Slam team for the past two years and was featured on HBO’s Brave New Voices in October of 2010. Her first chap book, *I’ve Removed Myself from the Kitchen*, was released this year. She represented Burque at the Individual World Poetry Slam (IWPS) 2011 in Cleveland, Ohio. Her last Sunday morning appearance at the Kosmos was during the Micro Slam competing with Don McIver and Damien Flores on December 4, 2011.

Celebration of Silence · Two Minutes

Palais de Mari (1986)

Morton Feldman (1926–1987)

One of Feldman’s last compositions, *Palais de Mari* was written for pianist Bunita Marcus, who asked Feldman to condense the material and techniques from his long pieces into a smaller work. The piece’s title comes from a photograph of the same name which Feldman observed at the Louvre Museum in Paris; the photograph depicted an ancient ruined palace in East Asia. *Palais de Mari* is a concise version of Feldman’s late mature style, consisting of quiet, sparse, and asymmetrical repetitions of short phrases.

The music of Morton Feldman progressed through several stages of development in the composer’s efforts to achieve flexibility in performance and purity of sound. In the 1950’s and 1960’s he experimented with graph and other forms of notation which provided varying degrees of freedom to the performer. As Feldman gradually returned to conventional notation (by the 1970’s), his music grew to display the traits by which it is most recognizable: soft dynamics, uncoordinated instrumental parts, and extremely long piece lengths. He also increasingly used consonance and small- and medium-scale repetitions in his pieces, paralleling developments in minimalist music of the time.

SUNDAY CHATTER CABARET
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MUSIC WORTH TALKING ABOUT

*Today’s performance is sponsored by **Mandy and Al Pons** in celebration of their wedding anniversary on March 8th.*

DID YOU KNOW?

There is an archive of printed programs for past performances on the web?

chatterchamber.org/sunday

Complete info, calendars & tix at www.chatterchamber.org

SUNDAY CHATTER

Sunday, March 11 @ 10:30am

Kim Fredenburgh viola

Paul Hindemeth *Sonata for Solo Viola*

W A Mozart *Viola Quartet in G Minor*

John Amen poet

CHATTER CABARET

Sunday, March 11 @ 5pm

Felix Mendelssohn *Quartet in D Major*

Nathan Davis *Diving Bell*

Steve Reich *Cello Counterpoint*

Tickets now on sale at chatterchamber.org/cabaret

CHATTER 20-21

Saturday, March 17 @ 7:30pm

Focus on the Organ + Strings!

Frederick Frahm *premiere*

Daniel Pinkham and **Arvo Pärt**

Tickets: chatterchamber.org/20-21