

Conor Hanick piano**Aaron Trumm** Poet

Recording and performing since 1989, Aaron Trumm has been the 10th ranked slam poet in the world, two-time Houston poetry slam champ, appeared at 5 national poetry slams, released 3 hip-hop CDs and created the techno/classical/poetry act *Third Option*, called "wicked, totally compelling" by BBC Radio One's Annie Nightingale.

Sonatas and Interludes (1946–48)

John Cage (1912–1992)

Sonatas and Interludes is an early work by American composer John Cage, one of the twentieth century's most original and influential thinkers. It is perhaps his finest compositional achievement and a masterpiece of the post-war avant garde. Even Pierre Boulez liked it.

Predating his work with indeterminacy and chance operations, Cage's hour-long collection of twenty miniatures is an extraordinary example of architectural form and musical organization: each movement meticulously notated, every pitch, rhythm and expressive marking chosen with purpose.

Despite the directness of the work's formal intentions, the *Sonatas and Interludes*' most significant compositional trait – its complex and extensive preparation of over half the piano's 88 notes – is a true interpretational conundrum, and ironically, in a way that would later become Cage's compositional calling card, is itself a fascinating experiment in indeterminacy.

Cage provides precise instructions about where and with what to prepare each note, asking the pianist to insert screws, bolts and other materials between the strings, and indicating their locations from the dampers down to a sixteenth of an inch. He doesn't, however, describe the physical traits of each material – leaving out screw size, bolt length, nut width, rubber thickness, etc. – and by doing so concedes a dramatic range of timbral outcomes.

The preparations, then, become one of the central interpretive challenges of the work, and, quite beautifully, allows for every performance of *Sonatas and Interludes* to be radically different from the last, each occupying an entirely different but equally valid, sonic space. Cage acknowledged as much, and said that the score's detailed grid of preparations was a reflection of the sounds that, to him, were "most interesting" given the material used. He later said, rather cryptically, that "if you enjoy playing the *Sonatas and Interludes*, you should do it so it seems right for you."

The result, no matter what the technical preparations, is a work of startling contrast and emotional depth – at times assuming an almost Zen-like stasis, and at others starkly pitting contrasting expressive attitudes – and offers one of the most novel acoustic worlds ever created for the piano.

:: Conor Hanick

SUNDAY CHATTER CABARET
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SUNDAY CHATTER CABARET
MUSIC WORTH TALKING ABOUT

REMINDERS

Please silence electronic devices

Please do not use flash photography during the program

In the unlikely event of an emergency, please exit calmly.

There are two exits:

~ at the **front** to the right of the stage (stairs)

~ at the **rear** through the door you entered (ramp)

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**SUNDAY CHATTER**

Sunday, November 11 @10:30am

Roberto Sierra

Caprichos (commissioned by Chatter for the NM Centennial)

Arnold Schoenberg

Pierrot Lunaire (Moonstruck Pierrot) Composed in 1912

Lauren Camp poet**CHATTER CABARET**

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CHATTER 20-21

Friday, Nov 9 @ 6:00pm in Santa Fe

Celebrating the Centennial

John Adams *Grand Pianola Music*
Arnold Schoenberg *Pierrot Lunaire*
Roberto Sierra *Caprichos* (World Premiere)
Tickets: ChatterChamber.org/20-21