

Kevin Vigneau oboe
Kim Fredenburgh viola
Judith Gordon piano

October 13, 2024

#794

chatter SUNDAY

music
worth
talking
about

Passacaglia on an Old English Tune (1941)

Rebecca Clarke (1886–1979)

Oboe Sonata in D Major op.166 (1921)

Camille Saint-Saëns (1835–1921)

I Andantino

II Ad libitum – Allegretto – Ad libitum

III Molto allegro

Carlos Contreras Spoken Word

Carlos Contreras is a poet, painter, father, educator, and student. Contreras was a member of the Kellogg Foundation's Inaugural class of Community Leadership Network Fellows, and served as the Director of Marketing for the City of Albuquerque and Mayor Tim Keller. Contreras is also a nationally awarded performance poet, published author, and featured visual artist in the Albuquerque Museum's permanent collection "Common Ground." His life's work has centered around the creation of space and time for communities of all kinds. He is co-founder of Art on the Rio, a virtual space for art and artists to thrive, and a partnership opportunity for Albuquerque's small business community. This was in part a project grown out of his sole proprietorship Immastar Productions, a 20yr old consultancy focused on catalyzing situations with creative people, approaches, and solutions. Contreras is about connections: people to people, institutions to each other, and his city of Albuquerque, to the world.

Celebration of Silence :: Two Minutes

Two Rhapsodies (1901)

Charles Loeffler (1861–1935)

I L'été

II La cornemuse

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Sun, Oct 20 at 10:30am at 912 3rd St NW

Music by **Alejandro Drago**

Performed by **Cármelo de los Santos**

Don Zancanella Spoken Word

chatter SUNDAY

Sun, Oct 27 at 10:30am at 912 3rd St NW

Music by **Chacon, Cage, Wilson** and **Crumb**

Performed by **Connery, Tatum, Fan, Koyle,**
A Corbin and **Gullickson**

Christopher Watson Spoken Word

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I

THE POOL

FULL of old fish, blind-stricken long ago, the pool, under a near sky rumbling dull thunder, bares between centuries-old rushes the splashing horror of its gloom.

Over yonder, goblins light up more than one marsh that is black, sinister, unbearable; but the pool is revealed in this lonely place only by the croakings of consumptive frogs.

Now the moon, piercing at this very moment, seems to look here at herself fantastically; as though, one might say, to see her spectral face, her flat nose, the strange vacuity of teeth—a death's-head lighted from within, about to peer into a dull mirror.

PHILIP HALE

II

THE BAGPIPE

HIS bagpipe groaned in the woods as the wind that belleth; and never has stag at bay, nor willow, nor oar, wept as that voice wept.

Those sounds of flute and hautboy seemed like the death-rattle of a woman. Oh! his bagpipe, near the cross-roads of the crucifix!

He is dead. But under cold skies, as soon as night weaves her mesh, down deep in my soul, there in the nook of old fears, I always hear his bagpipe groaning as of yore.

PHILIP HALE