

ABOUT

WEDNESDAYS@7

Wednesdays@7 continues the mission of experimentation and innovation set forth in 1967 by music department founders Will Ogdon, Robert Erickson and Thomas Nee.

Showcasing some of the department's most compelling music, Wednesdays@7 opens its 2013-2014 season with an October concert curated by Charles Curtis. The series runs through the academic year, closing May 28, 2014 with a Palimpsest ensemble performance directed by Steven Schick. Through 13 concerts, Wednesdays@7 runs the gamut from solo acoustic performance to multi-textured concerts incorporating video, computer music, and performers from realms beyond music.

Aleck Karis curates the November 6 performance by the department's Palimpsest ensemble. Karis has selected works by Second Viennese School composers Schoenberg and Webern along with a new composition by UC San Diego composer Ori Talmon. The following week, we celebrate the 70th birthday of UC San Diego composer Chinary Ung, whose latest project is aimed at developing young composers in his native Cambodia.

Directed by Steven Schick, percussion ensemble red fish blue fish performs Luciano Berio's "Linea" and other works on November 20. At the invitation of UC San Diego composer Lei Liang, the Radnofsky Saxophone Quartet takes the stage on January 15 (the quartet appears on the CD *Lei Liang: Milou*).

UC San Diego contrabassist Mark Dresser--an innovative improviser and pioneer of "telematic" performances that use next-gen internet to connect musicians in different cities for live concerts--showcases his work on February 12, followed by Palimpsest ensemble on February 19 in a program curated by Susan Narucki.

Harpichordist Takae Ohnishi is joined by San Diego Symphony violist Che-Yen "Brian" Chen on February 26, followed on April 16 by Shackle: flutist-composer Anne La Barge with computer musician Robert van Heumen.

Pianist Aleck Karis performs a solo concert of Poulenc on April 23, there's a new chamber opera directed by Susan Narucki on May 7, red fish blue fish percussion ensemble takes the stage on May 14, and the season closes with Steven Schick leading Palimpsest ensemble on May 28.

Don't miss the chance to hear San Diego's most innovative music in one of the region's most prestigious concert series.

Tickets are free for UC San Diego students.

2013-2014 SEASON

Palimpsest
November 6th, 2013

Chinary Ung Celebration
November 13th, 2013

red fish blue fish
November 20th, 2013

Radnofsky Saxophone Quartet
January 15th, 2014

Mark Dresser
February 12th, 2014

Palimpsest
February 19th, 2014

Takae Ohnishi and Che-Yen "Brian" Chen
February 26th, 2014

Shackle: Anne La Barge and Robert van Heumen
April 16th, 2014

Aleck Karis
April 23rd, 2014

Chamber Opera
May 7th, 2014

red fish blue fish
May 14th, 2014

Palimpsest
May 28th, 2014

CONTACT US

For information on upcoming concerts:
Music Box Office: (858) 534-3448
<http://music.ucsd.edu/concerts>



Audience members are reminded to please silence all phones and noise generating devices before the performance. As a matter of courtesy and copyright law, no unauthorized recording or photographing is allowed in the hall. UC San Diego is a smoke and tobacco-free campus.

Éliane Radigue (b. 1932):
Occam V (2012 - 13)

Guillaume de Machaut (ca. 1300 - 1377):
Hélas! et comment
Dieus, Biaute, Douceur
Tuit mi penser
Foy porter
Se d'amer me repentoie
C'est force, faire
(14th century)

Christian Wolff (b. 1934):
One Cellist (2013)

Sylvestro di Ganassi (1492 - ca. 1550)
Four Ricercars from Regola Rubertina (ca. 1542)

Morton Feldman (1926 - 1987):
Intersection 4 (1953)

- short break -

Alison Knowles (b. 1933):
Rice and Beans for Charles Curtis (2008)

Alvin Lucier (b. 1931):
Slices for Cello and Pre-recorded Orchestra (2007 - 2011)

- short break -

Tashi Wada (b. 1982):
Landslide (2013)

Éliane Radigue: *Occam V*

An open string and its adjacent unisons and octaves are exhaustively investigated as a terrain of constantly varying resonance. "Occam River" is the title given by Radigue to a new and ongoing series of works for acoustic instruments, some of which are to be combined as "Occam Delta" and "Occam Ocean." The title refers to William of Ockham, the 14th-century scholastic philosopher. "Occam V" was worked out collaboratively by composer and performer between January 2012 in Berlin and July 2013 in Clans, France.

Guillaume de Machaut: *Chansons Balladées*

Machaut's songs are monophonic settings of his own poems, in the tradition of the *trouvère* poet-composers of the century or so preceding Machaut. It is unclear whether these songs would have been accompanied, or presented in the stark solitude of the solo voice. Emerging from the luminous world of Giotto and Dante, Machaut's quietly ornate melodies seem both sensuous and mystical, always observing the studied restraint of the courtly style.

Christian Wolff: *One Cellist*

Wolff's new work for solo cello (completed in May 2013) is an intricately worked out, remarkably dense mapping of the polyphonic resources of the cello. Much of it is in a two-voice texture, but for a single performer; hence the title. Very fast material alternates with nearly static moments. Sometimes a clear variation process is evident, for example, a just-heard melody will be restated in retrograde, the notes alternating with those of the previous melody in prograde. Microtonally-inflected notes pass by quickly; in general, the rapid rate of change and the shortness of the fragments challenge a listener's ability to keep up with the constantly shifting scene.

Wolff writes: "*One Cellist*" was made for Charles Curtis. It pushes - perhaps rather far, the furthest so far - my current way of working with fragments - about 25 of them here, variously derived - from simple gestures (bits of a tune, e.g. from a Shaker song, a children's song, parts of scales). Occasionally these fragments are interwoven with each other, but mostly they are just there, one after another. The music is presented in such a way that the performer may choose various ways of realizing it.

Sylvestro di Ganassi: *Four Ricercars*

The Venetian viol-player, flautist, engraver and author Ganassi published the first comprehensive handbook on the art of viol-playing, the *Regola Rubertina*. These ricercars - fanciful, obsessive, improvisatory essays - are included in the handbook as exemplary works to be mastered by the aspiring viol player. The fourth ricercar contains a long sequence of descending perfect fourths and ascending thirds in a gently syncopated rhythm that could strike the modern listener as almost diagrammatic in its austere adherence to a simple rule.

Morton Feldman: *Intersection 4*

In a graphic score with equally-spaced boxes representing units of time, numerals are placed determining the number and type of sounds to be played; but the sounds themselves are to be chosen by the performer. Where there are no numerals, the performer is to remain silent. Most sounds are plucked; those that are sustained "must be held at the same dynamic level to the end of the given duration," according to Feldman's instructions. Extended silences alternate with flurries of sound; at one stretch, 32 sounds are meant to be contained in less than three seconds' duration.

Alison Knowles: *Rice and Beans for Charles Curtis*

Knowles made a graphic score of hand made rice paper with lentils, bits of string and cloth worked into it. In performance, I explore the natural resonance of the cello by working through the entire corpus of the instrument in a way analogous to the process that I imagine governed the making of the score. This piece was included in Knowles' 2008 "Blacks Beach Shoreline," a day-long event on the beach in San Diego involving discarded clothing and sewing, and incorporating various performance scores of diverse origins.

Alvin Lucier: *Slices for Cello and Pre-recorded Orchestra*

53 orchestral instruments sustain a 53-note tone cluster in pre-recorded loops. The solo cello plays through the cluster melodically, eliminating with each played note the orchestral instrument sustaining that note, until the cluster is erased. In a new melodic ordering, the solo cello brings back the corresponding sustaining instrument with each new tone until the cluster is re-inscribed; this alternating process of erasing and re-inscribing the cluster is repeated seven times, each time in a different melodic ordering. The soloist controls the pacing by activating a Supercollider patch via foot pedal. The orchestral instruments were recorded by Tom Erbe in the Conrad Prebys Concert Hall; the Supercollider patch was written by Scott Worthington.

Tashi Wada: *Landslide*

On a custom modified open-reel tape deck, Tashi Wada manipulates a recording of Charles Curtis playing the cello in his garden, while Curtis performs related material live. The space of the recording and the space of the performance are superimposed, so that acoustical differences stand out but also interchange in ambiguous ways. Wada tunes the recorded cello to the live cello using a broad variable speed control, and the combined gradual pitch sweep serves as the barometer for other resulting forms of modulation.