

## ABOUT

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### 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 opened 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.

*Through the generosity of Dean Seth Lerer, 2013-2014 Wednesdays@7 events are free to the UCSD Community.*

## 2013-2014 SEASON

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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

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### CONTACT US

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

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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. The Conrad Prebys Music Center is a non-smoking facility.

## DEAN'S NIGHT AT THE PREBYS

ARNOLD SCHOENBERG • ANTON WEBERN • ORI TALMON

# PALIMPSEST

CONDUCTED AND CURATED BY ALECK KARIS

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November 6th, 7:00 pm | CPMC Concert Hall



## WEDNESDAYS@7

Conducted by Aleck Karis

## Arnold Schoenberg Five Pieces for Orchestra, Opus 16

Rachel Beetz, flute  
Jonathan Davis, oboe  
Curt Miller, clarinet  
David Savage, bassoon  
Nicolee Kuester, horn  
Baty MacAdam-Somer, violin  
Kimberly Hain, violin  
David Medine, viola  
Jennifer Bewerse, cello  
Scott Worthington, bass  
Steve Lewis, harmonium  
Kyle Blair, piano

## Anton Webern Concerto for 9 Instruments, Opus 24

Rachel Beetz, flute  
Jonathan Davis, oboe  
Curt Miller, clarinet  
Nicolee Kuester, horn  
Calvin Price, trumpet  
Sean Reusch, trombone  
Kimberly Hain, violin  
Travis Maril, viola  
Kyle Blair, piano

## Ori Talmon *Shetakh*

Rachel Beetz, flute  
Jonathan Davis, oboe  
Curt Miller, clarinet  
Nicolee Kuester, horn  
Calvin Price, trumpet  
Sean Reusch, trombone  
Kimberly Hain, violin  
Travis Maril, viola  
Kyle Blair, piano

*Intermission*

## Arnold Schoenberg Suite, Op. 29

Baty MacAdam-Somer, violin  
David Medine, viola  
Michael Nicolas, cello  
Michiko Ogawa, clarinet  
Ariana Warren, clarinet  
Curt Miller, clarinet  
Todd Moellenberg, piano

On multiple levels in this program, Romantic musical expression distills into various compact, abstract constructions. Where harmony is concerned, Arnold Schoenberg's freely atonal Five Pieces for Orchestra leads us to Anton Webern's rigorously serialized Concerto, which is then followed by Schoenberg's more moderate twelve-tone Suite, Op. 29. The compacting impulse is more concretely exhibited in the instrumental forces. Schoenberg's Five Pieces for Orchestra were originally for very large orchestra, including rare instruments for the time like the bass trumpet and alto flute. However, it will be heard tonight in the 1925 arrangement for small chamber orchestra. Webern's Concerto for 9 Instruments blurs the line further between symphonic and chamber music, treating each instrument with an equality of musical function. Schoenberg's Suite is a septet that functions like a greatly condensed orchestra made up of three families: the clarinets, the strings, and the piano.

### ARNOLD SCHOENBERG, Five Pieces for Orchestra, Op. 16

Year composed: 1909

Premiere (original version): September 3rd, 1912, Queen's Hall, London

Composed well in advance of Stravinsky's *The Rite of Spring*, the Five Pieces for Orchestra are famous for Schoenberg's masterful and innovative use of the orchestra as well as its intense, often violent expression. The third piece especially, with its innovative *Klangfarbenmelodie* (tone-color melody), anticipates the 20th-century obsession with "sound itself."

Despite the acclaim the work received in its original form, Schoenberg clearly saw value in his Five Pieces beyond the merits of their original orchestration. The Five Pieces for Orchestra were translated into a large number of different arrangements, all made or supervised by Schoenberg himself. Besides this program's arrangement, made by Felix Greissle in 1925, they include an earlier chamber arrangement from 1920 in Schoenberg's own hand, and a four-piano version performed privately in 1918 by Schoenberg, Eduard Steuermann, Anton Webern, and Alban Berg.

When asked by his publisher, C.F. Peters, to provide titles for each of the five pieces, Schoenberg was reluctant to do so, feeling that the music was already fully expressive on its own. Although he eventually relented, he did so evasively, providing his publisher with titles that "let nothing out, since some of them are very obscure..."<sup>1</sup> The titles are, in German and English: I. "Vorgefühle" ("Premonitions"), II. "Vergangenes" ("The Past"), III. "Farben (Sommermorgen am See)" ("Colors (Summer Morning at the Lake)"), IV. "Peripetie" ("Peripeteia"), V. "Das obligate Recitativ" ("The Obligatory Recitative"). Of these titles, "Premonitions" and "The Obligatory Recitative" serve more as decoys rather than elucidations. "The Obligatory Recitative" bears no resemblance to operatic recitative, while "Premonitions," with its urgent, succinct development and violent climax, seems to already be engaged in an event rather than merely be foretelling. "The Past" and "Peripeteia" describe their pieces more accurately. The former's barely atonal harmony evokes nostalgia for the musical past, while the latter's abrupt changes of mood and texture suggest dramatic reversals of fortune.

The third piece is known by two names: "Colors" and "Summer Morning at the Lake." The former is a technical title, describing the intricate original orchestration. The latter title, impressionistic and even Romantic in nature, is found only on the Greissle arrangement that we are hearing tonight.

### ANTON WEBERN, Concerto for 9 Instruments

Year composed: 1934

Premiere: September 4th, 1935, Prague

A number of important works in the first half of the 20th century titled "Concerto" do not have the normal features of a Classical or Romantic concerto. Bela Bartok dubbed his 1943 Concerto for Orchestra to reflect the virtuosity of each instrumental part. Igor Stravinsky's Concerto for Two Pianos actually hearkens back to the Baroque concerto grosso genre. Anton Webern's Concerto for 9 Instruments, however, has neither instrumental virtuosity nor a superficial resemblance to any previous version of the concerto. Webern instead focuses on the primary feature of concertos: the alternation of musical forces. In the Concerto for 9 Instruments, each instrument is its own musical force. The alternations happen quickly and repeatedly, the instruments trading short motives. Webern weaves a pointillistic texture that focuses attention on the distinct timbres of the instruments. This technique is, in fact, Webern's own use of *Klangfarbenmelodie*. Though Schoenberg's "Farben" presents a sustained texture seemingly far removed from Webern's sparse Concerto, both works are based on contrapuntal exchanges of three-note motives around the ensemble.

Webern's Concerto for 9 Instruments combines Schoenberg's earlier tendency towards short forms and expressive compression with twelve-tone serialism. Whereas Schoenberg used serialism to elaborate a basic musical idea into an extended musical structure, Webern instead focuses on the possibilities contained within the tone row itself. The Concerto's sparse textures and continuously shifting timbres emphasize the tone row's internal structure, which is constructed from the inversion, retrograde, and retrograde inversion of its first three-note cell. Abounding in palindromes and inversions, the Concerto translates the nature of the tone-row into the larger musical form.

### ARNOLD SCHOENBERG, Suite, Op. 29

Year composed: 1926

Premiere: December 15, 1927, Grande Salle Pleyel, Paris

Though his freely atonal period (1907-1920) produced a number of outstanding works, Schoenberg felt himself to be in an artistic crisis. His musical forms had overall become very short (or, in the case of works like *Pierrot Lunaire*, Op. 21, a long work was made up of many short movements), and he increasingly wanted to write longer, more continuous works. Schoenberg developed the technique of twelve-tone serialism as his solution to this problem. In twelve-tone serialism, all twelve chromatic pitches are placed in an ordered set called a tone row. When composing twelve-tone music, the tone row must be gone through in its entirety before a pitch can be returned to. While this may seem like a radical departure from Western tonality, twelve-tone serialism shares its cyclical nature with traditional harmony, which also moves in perpetual cycles of tension and resolution. The manipulation of these cycles through the introduction of imbalance, in both serialism and tonality, is one of the basic techniques used to create extended musical forms.

Schoenberg's Suite, Op. 29, is one of his earlier twelve-tone works, and his second work in just a few years to be called a "suite." His earlier Suite, Op. 25 for solo piano, hewed very closely to the model of the Baroque dance suite, comprising short movements in traditional dance forms like "Gavotte," "Musette," "Menuet," and "Gigue." The Suite on tonight's program, though, is more extended, comprising four longer movements. The Suite includes popular dance styles of the 1920s in addition to Baroque dance forms. The instrumentation itself, with three clarinets, three strings, and piano, recalls the sound of contemporary big band ensembles.

The Suite is one of Schoenberg's happiest creations. Schoenberg began composing it soon after he had married his second wife, Gertrud Kolisch, and prominently features her musical monogram, E flat-G, throughout. The Suite is buoyant and fleet-footed in its instrumental writing, witty and wry in its transitions between dance styles. The tone-row is constructed to allow sixths, thirds, and tonal triads to appear with great frequency. The Suite, with its bright timbres, lively rhythms, and varied harmonies, provides a perfect counterexample to the notion that serial music is always dreary.

*Program notes by Stephen Lewis*

### ORI TALMON, *Shetakh* (World Premiere)

\* Commissioned by the Palimpsest Ensemble

Year composed: 2013

Ori Talmon was born in Israel in 1974. His music studies led him from his home country Israel to central Europe (Berlin and Stuttgart), where he completed his Master's studies and to the United States (San Diego), where he is currently working towards his doctorate in Composition. This journey, among other experiences, allowed him to be exposed to different cultural tendencies, enabled him to repeatedly re-evaluate his own set of beliefs and to acquire a unique perspective on what seems to be "familiar" and "obvious."

In his compositions he wishes to present that sort of richness and complexity. He distances himself from defining "clear" musical progressions that are easy to grasp or unambiguous. Rather, he prefers to shape musical forms and textures that hold enough potential to allow the listener to orient himself among the sounds, find his own way to connect the elements and understand the music and thus shape by himself his own personal listening experience.

**Sources:** Muxeneder, Therese. "Fünf Orchesterstücke [Five orchestral pieces] op. 16. Introduction." *www.schoenberg.at*. Arnold Schönberg Center, n.d. Web. 1 Nov 2013. / Pfeiffer, Iris. "Fünf Orchesterstücke [Five orchestral pieces] op. 16. Introduction: Arrangements." *www.schoenberg.at*. Arnold Schönberg Center, n.d. Web. 1 Nov 2013. / "Suite für Kleine Klarinette, Klarinette, Baßklarinette, Geige, Bratsche, Violoncello und Klavier [Suite for piano, piccolo clarinet, clarinet, bass clarinet, violin, viola, and 'cello] op. 29: Introduction." *www.schoenberg.at*. Arnold Schönberg Center, n.d. Web. 1 Nov 2013.