

**ALECK KARIS**

Aleck Karis has performed recitals, chamber music, and concertos across the United States, Europe and South America. As the pianist of Speculum Musicae he has participated in over a hundred premieres and performed at major American and European festivals. His appearances with orchestra have ranged from concertos by Mozart, Beethoven and Chopin to those of Stravinsky, Messiaen and Carter. His four previous solo discs on Bridge Records include music by Chopin, Carter and Schumann (Bridge 9001), Mozart (Bridge 9011), Stravinsky (Bridge 9051) and Cage (Bridge 9081). His two discs on Roméo Records are Music of Philip Glass, and Late Chopin. He has studied with William Daghlian, Artur Balsam and Beveridge Webster. He is currently a professor of music at the University of California, San Diego, and Associate Dean of the Division of Arts and Humanities.

**CURTIS MACOMBER**

The playing of violinist Curtis Macomber was praised recently by the New York Times for its “thrilling virtuosity” and by Strad Magazine for its “panache.” He enjoys a varied and distinguished career as soloist, chamber musician, and teacher, and he has for several decades been recognized as one of this country’s foremost interpreters and proponents of new music. His extensive discography includes the complete Brahms and Grieg Sonatas as well as hundreds of critically praised recordings of contemporary solo and chamber works.

As a member of the New World String Quartet from 1982-93, he performed in virtually all the important concert series in this country, as well as touring abroad. He is the violinist of Da Capo, a founding member of the Apollo Trio and the newest member of both the Manhattan String Quartet and the Walden Chamber players. Mr. Macomber is presently a member of the chamber music faculty of The Juilliard School, where he earned B.M., M.M., and D.M.A. degrees as a student of Joseph Fuchs. He is also on the violin faculties of the Manhattan and Mannes Schools of Music, and has taught at the Tanglewood, Taos and Yellow Barn Music Festivals.

**DANIELLE FARINA**

Violist Danielle Farina enjoys a varied career as a soloist, chamber musician, orchestral musician, teacher, and recording artist. Formerly with the Lark Quartet and the Elements Quartet, Danielle performs regularly with a number of ensembles in the New York area as well. In addition to performing, she is on the faculty of Vassar College, SUNY Purchase and the Juilliard School’s Pre-College Division.

**CHRISTOPHER FINCKEL**

Born into a family of cellists, Christopher Finckel began his studies with his father George Finckel and is a graduate of the Curtis Institute of Music where he studied with Mischa Schneider and Orlando Cole. Currently Mr. Finckel is the cellist of the Manhattan String Quartet with whom he performs on major Chamber Music series throughout the United States and Europe. Mr. Finckel has appeared at the Casals, Santa Fe, Ravinia, Saratoga, Norfolk and Rockport Chamber Music Festivals, and has recorded for the Nonesuch, New World, Cri, Bridge and Vanguard record labels. A dedicated performer of 20th century music, Chris Finckel has been involved in New York City’s contemporary music scene for over 30 years, and has participated in the premieres of the works of over 100 composers including pieces by Milton Babbitt, Jacob Druckman, Elliot Carter, Mario Davidovsky, Donald Martino, Steve Reich and Charles Wuorinen.

In 2011 Mr. Finckel initiated the Sarajevo Chamber Music festival and institute and is co-director of this first classical chamber music festival in the Bosnian capital.

**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

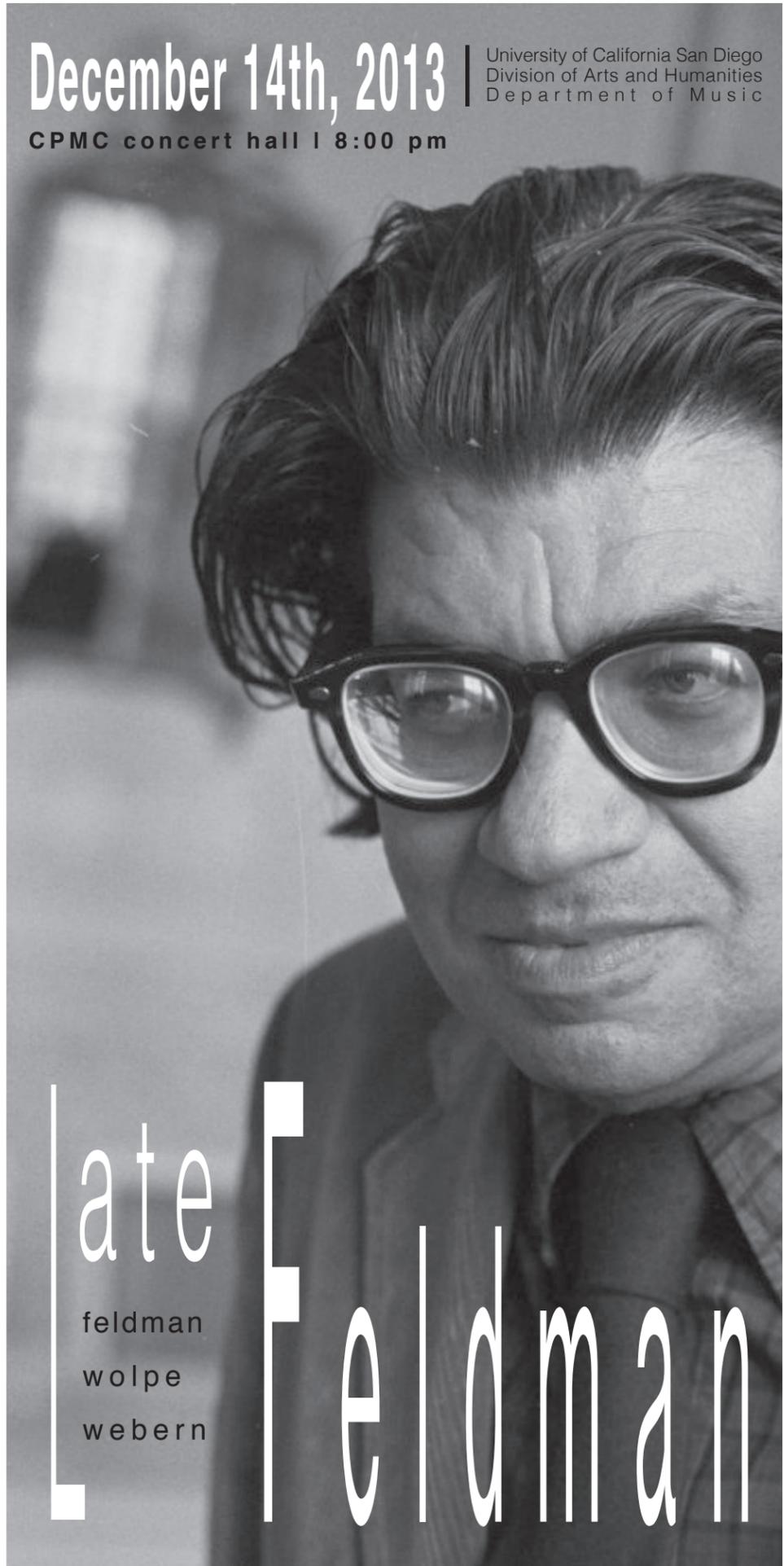
**Palimpsest**

May 28th, 2014

**CONTACT US**

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<http://music.ucsd.edu/concerts>

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December 14th, 2013  
 CPMC concert hall | 8:00 pm

University of California San Diego  
 Division of Arts and Humanities  
 Department of Music

## LATE FELDMAN

## PART I

*Form* (1959) Stefan Wolpe

*Piano* (1977) Morton Feldman

*Form IV: Broken Sequences* (1969) Stefan Wolpe

*Variations, Opus 27* (1936) Anton Webern

Sehr mässig  
Sehr schnell  
Ruhig fliessend

*Palais de Mari* (1986) Morton Feldman

Aleck Karis, piano

*intermission*

## PART II

*Piano, Violin, Viola, Cello* (1987) Morton Feldman

Aleck Karis, piano  
Curtis Macomber, violin  
Danielle Farina, viola  
Chris Finckel, cello

**About the Program**

Program notes by Aleck Karis

In 1950, Morton Feldman met John Cage after a performance of Webern's Symphony. Feldman walked up to Cage and said, "Wasn't that beautiful?" Mutual admiration for Webern was at the beginning of a life-long friendship between the two men. At that time Feldman had been studying with the composer Stefan Wolpe for five years. In a 1962 essay he wrote: "... at eighteen I found myself with Stefan Wolpe. But all we did was argue about music, and I felt I was learning nothing." However, later in life Feldman acknowledged Wolpe's influence: "To have known Stefan Wolpe well [one] would have benefited greatly in equating the music to the man. His vitality alone was exceptional. After 35 years I still feel the sparks of his personal electricity when remembering my first lesson with him. Along with his incredible vitality – it never seemed to subside – was a delicacy of manner which is also very much in his music – those abbreviated benign shapes of his that suddenly appear and leave off with a smile." Feldman's description of the "delicacy of manner" and "abbreviated benign shapes" in Wolpe's music could also apply to his own music and that of Webern, with whom Wolpe studied from 1933-34. Beyond the teacher-student succession these three masters shared a deeper kinship. They created sound worlds, austere yet sensuous, of uncompromising originality and freshness of vision. They heard everything so acutely, informed but never inhibited by the past, with such impeccable craftsmanship, that in their music words like "dissonant" and "discordant" become irrelevant.

**Part I**

In his great poem about music, *Syringa*, John Ashbery writes of "the way music passes, emblematic of life." The works on the first half of this program are by three composers who felt the way music passes very differently from one another, ranging from Wolpe's high-energy extremes to Webern's measured progression to Feldman's spacious unfolding. There are striking contrasts in tempo, rhythm, use of repetition, and the rate at which musical material is introduced. By placing these works in conversation the contrasts can be savored, and more importantly, the deep musical bonds connecting them can clearly emerge.

**Stefan Wolpe****Form**

*Form*, from 1959, is an important link to Wolpe's leaner, more angular late style. Its mercurial, sometimes explosive energy covers a lot of ground in three and a half minutes. It is tightly constructed, unfolding from the opening 6 note cell, yet feels improvisatory. Wolpe uses Webern's 12-tone techniques, but like Feldman limits the number of pitches in circulation, riffing on constellations of 4, 5 or 6 pitches. This piece brings to mind Elliott Carter's memorable description of Wolpe and his music: "Comet-like radiance, conviction, fervent intensity, penetrating thought on many levels of seriousness and humor, combined with breathtaking adventurousness and originality."

**Morton Feldman****Piano**

*Piano* (1977), though not long by late Feldman standards, still unfolds at a pace which enables the listener to savor the blending and decay of the piano tones. Like *Form*, its structure follows no previously established mold. Feldman explores minute variations in the durations of sounds and of silences, as does Wolpe, though using his own notational methods. The pedal is employed in distinctive ways, ranging from none at the beginning to long sustained passages at the end. The middle pedal is relied on considerably, especially in the coda, in which one 8-note chord rings throughout. There are two striking formal features to this work. The first is the arrival of five very loud chords (marked triple-forte) after twelve and a half minutes of entirely soft music. The 7-bar line of music containing these chords recurs twice in the piece (though the final, fifteenth chord is left pianissimo). The other unusual feature of *Piano* is the addition, on five occasions in the piece, of two or four additional staves, essentially turning *Piano* into *Pianos*. I have chosen to prerecord these sections, using the technique Feldman suggested for *Three Voices* (1982), which enable a soprano to perform three parts at once. By doing so I can preserve the integrity and subtlety of the pedaling, durations and silences so carefully notated in the score. As in all of Feldman's

late music, fragments of varying length are repeated in various ways, and these two and three-piano passages feature second or third hearings of entire seven-bar lines. Most unusual is the three-piano section at 9:04 featuring the return of the second, third and fourth lines of the piece played simultaneously, followed in a somewhat canonical treatment by lines three, four and five, then new material accompanied by lines four and five.

**Stefan Wolpe****Form IV: Broken Sequences**

*Form IV: Broken Sequences* is a late work, written in 1969 and dedicated to the pianist Robert Miller. The flow of the music is more continuous than in *Form*, despite the many interruptions and broken sequences of the title. Tonal references are not avoided so assiduously as in the earlier piece. Wolpe knew Charlie Parker and taught a number of jazz musicians, and both *Form* and *Form IV* bring to mind the spirit of bebop. Each piece features sudden changes between three different tempi, as well as a certain exuberant abandon.

**Anton Webern****Variations, Op. 27**

Anton Webern's *Variations* for piano, from 1936, has been much studied and taught, including by Wolpe. Conventional in its forms, it is utterly original in every other way. The sublime first movement consists entirely of palindromes of varying lengths. These Janus-like phrases often have repeated notes in the middle. The form is also a palindrome: ABA, with the middle section moving twice as fast. The second movement is a playful scherzo in binary form, with each half repeated as in Bach. Each hand plays a tone row and the hands, and rows, consistently mirror each other. Voices cross as they playfully dance around a central note, A. The third movement is in classical variation form. The theme consists of thirty-six (mostly single) notes in three statements of the row on which the whole piece is based, in retrograde, retrograde inversion, and its original form. Variation 1, mostly staccato, introduces 2-note diads. Variation 2, marked *zart* (dolce) features repeated notes and three-note chords. Variation 3 has faster moving notes and is entirely based on palindromes like the first movement. Variation 4 is highly syncopated and climactic. Variation 5, marked *wieder ruhig* (quiet again) is hushed and Feldmanesque.

**Morton Feldman****Palais de Mari**

*Palais de Mari*, commissioned by Bunita Marcus, is Feldman's last work for solo piano. In it, he creates a magical atmosphere with great economy of means. Repetition and recurrence function as both memory signposts and formal tools. Feldman encouraged people to look at fine oriental carpets close up, so they could appreciate a hidden world of detail and beauty; in late works like this he leads the listener to an awareness of details and beauty in sound that would be lost if experienced on a smaller scale, or with a less leisurely unfolding.

**Part II****Morton Feldman****Piano, Violin, Viola, Cello**

On the second half of tonight's program we present Feldman's last work, *Piano, Violin, Viola, Cello*. Like *Palais de Mari*, written a year earlier, it unfolds at a leisurely pace, with similar uses of repetition and recurrence, gentle rocking figures, and a somewhat restricted range. The exploration of the "chromatic field" continues, both in melodic fragments and in harmony. The musical materials are quite different, however, and the textures thicker. More striking still is the new palette of subtle, shifting colors as the four instruments trade chords and figures. Feldman is highly inventive in the ways he combines the strings and piano, highlighting the contrasts between sustained string notes, harmonics, pizzicato, and the constantly decaying piano tones. Finally, there is the question of scale: *Piano, Violin, Viola, Cello* is more than three times as long as *Palais de Mari*. At seventy-five minutes it becomes a giant tapestry in which one may experience great magnification of detail or the perspective of wide vistas. Or to use another metaphor, experiencing this work is like taking a long evening walk in Venice: you may be lost, but you are in a very beautiful place. A pleasurable disorientation can be part of the magic.