

## WEDS@7 – Palimpsest

Conducted by Aleck Karis

March 1, 2017 – 7:00 p.m.

Conrad Prebys Concert Hall

### *Penthode* (1985) – Elliott Carter

### *Accord in the Corral* (2016) – Tobin Chodos *world premiere*

### *Piano Concerto* (1985-1988) – György Ligeti Todd Moellenberg, soloist

*I. Vivace molto ritmico e preciso*

*II. Lento e deserto*

*III. Vivace cantabile*

*IV. Allegro risoluto, molto ritmico*

*V. Presto luminoso: Fluido, costante,  
sempre molto ritmico*

*Penthode* is concerned with experiences of connectedness and isolation. Twenty players are divided into five groups of four, each group comprising instruments of different types. Each group has its own repertory of expressive characters embodied in its own special field of speeds and musical intervals. While the five groups oppose or combine with each other, one long continuous line passed from one instrument to another binds the first and third sections of the score together. The idea of a continuously unfolding line passed from one player to another was suggested by performances I heard in Berlin in 1964 of North Indian Dhrupad music by the Dagar Brothers. The score of *Penthode* was commissioned by the Ensemble Intercontemporain and is dedicated to it and its initiator, Pierre Boulez. Composed during part of 1984-85, it was given its premiere under Pierre Boulez's direction at the Albert Hall in London, July 26, 1985.

– Elliott Carter

Elliott Carter once said, “I think that my music is like the ideal form of American democracy – dissenting independent voices create harmony.” 2016, the year in which I composed *Accord in the Corral*, was a year that underscored the difference between the ideal Carter had in mind and the reality of American democracy in practice. This difference – between, on the one hand, the harmonious interactions of authentically dissenting voices, and on the other, the blunt uniformity of manufactured accord – is the concept underlying this piece.

– Tobin Chodos

Piccolo/Alto Flute  
Oboe/English Horn  
Clarinet/E-flat Clarinet  
Bass/Contrabass Clarinet  
Bassoon

Michael Matsuno  
Sarah Skuster  
Michiko Ogawa  
Madison Greenstone  
David Savage

Piccolo/Alto Flute  
Oboe/English Horn  
Clarinet/E-flat Clarinet  
Bass/Contrabass Clarinet  
Bassoon

Michael Matsuno  
Sarah Skuster  
Michiko Ogawa  
Madison Greenstone  
David Savage

Horn  
Trumpet

Jane Zwerneman  
Stephanie Richards  
Rachel Allen  
Eric Starr  
Bryan Smith

Horn  
Trumpet

Jane Zwerneman  
Stephanie Richards  
Rachel Allen  
Eric Starr  
Bryan Smith

Trombone  
Tuba

Trombone  
Tuba

Trombone  
Tuba

Percussion

Dan King  
Ben Rempel  
Sean Dowgray  
Kyle Adam Blair  
Tasha Smith Godinez

Percussion

Dan King  
Ben Rempel  
Sean Dowgray  
Kyle Adam Blair

Piano  
Harp

Piano

Violin

Erik Carlson  
Batya MacAdam-Somer  
Travis Maril  
T.J. Borden  
Judith Hamann  
Matthew Kline

Violin

Erik Carlson  
Batya MacAdam-Somer  
Travis Maril  
T.J. Borden  
Judith Hamann  
Matthew Kline

Viola  
Cello

Viola  
Cello

Double Bass

Double Bass

The piano is something of a constant in the first movement of the *Concerto*, leaving vast swaths of material in its wake for the ensemble to scavenge. In a charming example of the ensemble's resourcefulness, a galloping flute plays a cogent melody out of the debris, beckoning the rest of the winds to tag along. The piano is often backgrounded in these moments, becoming overburdened by processual demands. Solos for the instrument function as a restart button, but things tend to escalate again quickly. The second movement, by contrast, explodes only once, but Ligeti prolongs the calamity. Is its pathos undermined by the eclectic inclusion of an ocarina, slide whistle, and harmonica, or is it somehow amplified? The third movement begins benignly by comparison, the piano providing a rhythmic field for the ensemble, playing the movement's fastest subdivision without pause. Predictably, accord turns to the disorder of conflicting accents and cascading lines, before the former is regained and the movement drains. The fourth movement is led by an ensemble cast, each of its members increasingly desperate to get a note in edgewise; ultimately, the piano is swallowed by the crowd. In the fifth movement, the rhetoric of the fourth alternates with the process writing evinced earlier. A final cadenza seems to marry the two, but its poignance is fleeting: after an empty threat by the brass, the piano and xylophone join forces to evaporate the work.

– Todd Moellenberg

Piano Soloist – Todd Moellenberg

Piccolo/Alto Flute	Michael Matsuno
Oboe/English Horn	Sarah Skuster
Clarinet/E-flat Clarinet	Michiko Ogawa
Bassoon	David Savage
Horn	Jane Zwerneman
Trumpet	Rachel Allen
Trombone	Eric Starr
Percussion	Ben Rempel Sean Dowgray
Violin	Erik Carlson Baty MacAdam-Somer
Viola	Travis Maril
Cello	Judith Hamann
Double Bass	Matthew Kline

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**ALECK KARIS** has performed recitals, chamber music, and concertos across the Americas, Europe, Japan, and China. As the pianist of the new music ensemble 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 six solo discs on Bridge Records include Chopin/Carter/Schumann, Mozart, Stravinsky, Cage, Feldman/Webern/Wolpe, and Poulenc. His two discs on Roméo Records are Music of Philip Glass and Late Chopin. His recording of Feldman's last work, *Piano, Violin, Viola, Cello* was listed as one of the top 25 classical releases of 2015 in the *New York Times* and one of the 10 best contemporary releases of 2015 in the *Sunday Times* of London. Of his recent Poulenc disc, *Icon* magazine wrote: "Aleck Karis plays with dazzling, radiant, detail throughout." He has studied with William Daghlian, Artur Balsam and Beveridge Webster, and is a distinguished professor of music at the UC San Diego.

**TOBIN CHODOS** has a unique interdisciplinary practice that combines composition, performance and scholarship. He has received wide acclaim for his work as a pianist and composer, including international attention for his recent collaborations with Larry Polansky (*Three Pieces for Two Pianos*, New World Recordings) and Shanghai-based producer Peng Fei (*Third Month*). He has been named a fellow of the Dave Brubeck Institute, the Asian Cultural Council, and the Ucross Foundation. His scholarly work is primarily concerned with the relationship of economic deregulation to American aesthetics. His undergraduate degree is from Columbia University, and he is a doctoral candidate in the UC San Diego Department of Music.

**TODD MOELLENBERG** is a pianist and performance artist currently pursuing his Doctor of Musical Arts in contemporary performance at UC San Diego with Aleck Karis. Recent performances include the work of Julius Eastman with Monday Evening Concerts, Claude Vivier at the Darmstadt International Summer Course for New Music in Germany, and Stockhausen's *Kontakte* with percussionist Ryan Nestor, heralded by the *Los Angeles Times* for their "striking virtuosity and theatricality." Todd's creative work encompasses durational performance, public intervention, and poetry. Recent projects include *The Usual Traffic*, a work for cellist and driver in collaboration with Judith Hamann, an artist residency with the public art series Parkeology, the fourth iteration of his daylong public performance *Only Time* on UC San Diego's Library Walk, and his long poem *Flood*, published in chapbook form.

#### Department of Music

Rand Steiger, Chair

Barbara L. Jackson, MSO

Linda Higgins, Fiscal Manager

Elizabeth Cuevas, Fiscal Assistant

Jessica C. Flores, Production Manager

Andrew Munsey, Recording Engineer

Forest Reid, Recording Assistant

David Espiritu, Jr., Technical Production Specialist

Stage crew: Daniel Barbarita, Mengdi Emma Huang, Mikhaila Powers,

Samantha Ramming, Samuel Stewart

Meghan Roos, Promotions Manager

Rachel Beetz, Program Associate

#### Upcoming Events:

##### Grad Forum

March 3, 2017 – 7:00 p.m.  
Conrad Prebys Music Center  
Experimental Theater

##### MUS 133 Projects in New Music Performance

March 6, 2017 – 3:00 p.m.  
Conrad Prebys Music Center  
Experimental Theater

##### Karis Piano Studio Students

March 7, 2017 – 2:00 p.m.  
Conrad Prebys Concert Hall

##### WEDS@7 Distinguished Lecture

###### Series: Henry Spiller

March 8, 2017 – 7:00 p.m.  
Conrad Prebys Music Center  
Recital Hall

##### Bass Ensembles

March 9, 2017 – 7:00 p.m.  
Conrad Prebys Concert Hall

##### Monday Night Jazz:

###### 95JC Jazz Ensembles

March 13, 2017 – 7:00 pm  
Conrad Prebys Music Center  
Experimental Theater

##### Stephanie Richards and Phantom Station:

###### Conduction for Butch Morris, Part III

March 13, 2017 – 8:00 p.m.  
The Loft at UC San Diego

##### Chamber Orchestra

March 14, 2017 – 8:00 p.m.  
Conrad Prebys Music Center  
Experimental Theater

##### UC San Diego Gospel Choir

March 14, 2017 – 8:00 p.m.  
Mandeville Auditorium

##### WEDS@7 Susan Narucki

March 15, 2017 – 7:00 p.m.  
Conrad Prebys Concert Hall

##### Computer Music Focus: Neil Rolnick

March 17, 2017 – 5:00 p.m.  
Conrad Prebys Music Center  
Experimental Theater

##### UC San Diego Bach Ensemble

March 17, 2017 – 7:00 p.m.  
Conrad Prebys Concert Hall



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