

Wednesday@7 Presents

# Palimpsest

Conducted by Aleck Karis

Wednesday, February 7, 2018 – 7:00 p.m.  
Conrad Prebys Concert Hall

*Kontra-Punkte* – Karlheinz Stockhausen

*Inward Voice* – Qingqing Wang  
*world premiere*

*Garden of Transparency* – Jürg Frey  
*world premiere*

*intermission*

*Transfigured Wind III* – Roger Reynolds  
Michael Matsuno, flute

*Kontra-Punkte* – Karlheinz Stockhausen  
*Inward Voice* – Qingqing Wang

Flute	Wilfrido Terrazas
Clarinet	Curt Miller
Bass Clarinet	Anthony Burr
Bassoon	David Savage
Trumpet	Alexandria Smith
Trombone	Eric Starr
Piano	Mari Kawamura
Harp	Tasha Smith Godinez
Violin	Erik Carlson
Violoncello	Peter Ko

**Kontra-Punkte for 10 instruments**

The first version of *Kontra-Punkte* dates from 1952; half of the second version was premiered on May 26, 1953 in the Cologne Radio building during the International Music Festival, and the complete work the same year in a series of “Domaine Musicale” concerts in Paris, the conductor on both occasions being Hermann Scherchen. The work dedicated to Doris Stockhausen née Andreae.

A “point” style of ensemble playing for 10 soloists, arranged in six groups of timbre (1. flute-bassoon, 2. clarinet-bass clarinet, 3. trumpet-trombone, 4. piano, 5. harp, 6. violin-violoncello), transforms irregularly but steadily into a soloistic style of playing articulated by *groups*, which gradually focuses on the piano part.

—M. DuMont Schauberg

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*Garden of Transparency* – Jürg Frey

Violin	Erik Carlson
Viola	Batya MacAdam-Somer
Cello	Peter Ko
Double Bass	Matthew Kline
Flute	Michael Matsuno
Clarinet	Curt Miller
Trumpet	Rachel Allen
Piano	Aleck Karis
Percussion	Sean Dowgray

**Garden of Transparency**

“I transcribe a few notes. I want to preserve these signs not to forget them- that have merely the relevance of signs. And the look of a single shade, so delicate, more fragile than a flax flower.

An absence is the most keenly presence- at least for a time.

The repetition of a fragmentary activity. A landscape discoloured.”

From: Gustave Roud (1897 - 1976), Journal 1 & 2

*Transfigured Wind III* – Roger Reynolds

Flute	Michael Matsuno
Oboe	Sarah Skuster
E-flat Clarinet	Curt Miller
Clarinet	Anthony Burr
Bassoon	David Savage
Horn	Jane Zwerneman
Trumpet	Rachel Allen
Trombone	Eric Starr
Percussion	James Beauton Daniel King
Piano	Dimitris Paganos Koukakis
Violin	Erik Carlson
Viola	Batya MacAdam-Somer
Cello	Peter Ko
Double Bass	Kyle Motl
Electronics	Jacob Sundstrom

**Transfigured Wind III (1984)**

(for solo flute, chamber orchestra, and quadrasonic computer processed sound)

Computers allow the recasting of musical materials, their transformation in ways that can captivate unexpectedly. And in doing so one does not need to sacrifice that delicious and mysterious sense with which a fine performer can imbue a musical line. In composing *Transfigured Wind*, I began by writing a four-part solo for flute. It was then recorded as performed by Harvey Sollberger. All the directed musical intelligence of which he is capable as well as the material's notated pitches, durations, and dynamics became part of my compositional materials as I generated the remainder of the work. Once digitized, his playing underwent a host of transformations before re-emerging, transfigured, as quadrasonic computer files.

These same solo flute passages, as actually played live in performance, function as proposals, each longer and with a new character. To them, the ensemble responds with its own supportive materials and transformations. The computer contributes for its part a "painterly" montage of the soloist's lines, providing otherworldly reflections of and upon the soloist's specifics. *Transfigured Wind*, then, concerns itself with the way in which transformed recurrence can allow music a more subtle and far-reaching parallelism with the flux of our temporal experience as human beings. We anticipate, reflect, recall. We are sometimes absorbed in specifics, at other times adrift in larger, less well-defined worlds of impression. My strategies here allow prefiguration as well as recall, and simultaneous overlays that dimensionalize the temporal aspects of this work's ongoing fabric.

*Transfigured Wind*, is dedicated to Karen, who was very much at its roots. It was written under the auspices of the Systems Development Foundation at UCSD's Center for Music Experiment, where Richard Boulanger was my musical assistant. *Transfigured Wind III* was done as a parallel recasting for a chamber ensemble of the original, full orchestral version (*Transfigured Wind II*). TW III was premiered on the 1984 Cultural Olympics in Los Angeles. Harvey Sollberger was the soloist, accompanied by an ensemble from the California Institute of the Arts, conducted by Jean-Charles François.

—R. Reynolds

**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.

**MICHAEL MATSUNO** is a flutist and DMA student in contemporary music performance at UC San Diego. His creative practice aims to extend the timbral range of the instrument through new techniques applied in both scored music and new collaborations with composers. Michael performs frequently as a soloist and chamber musician with UC San Diego's Palimpsest Ensemble, Red Fish Blue Fish, Renga, and the La Jolla Symphony, and has appeared on San Diego's SoundON Festival, LA's Monday Evening Concerts, WasteLAnd, and Jacaranda New Music. In addition to a fellowship at the Aspen Music Festival and School, he held positions as principal flute and piccolo with the Young Musicians Foundation Debut Orchestra. Michael earned an MA in performance at UC San Diego and a BM from the University of Southern California. His mentors have included John Fonville, Anthony Burr, James Walker, and Nadine Asin among others. In addition to his performing work at UC San Diego, he teaches writing in Sixth College's Culture Art and Technology Program.

**QINGQING WANG** is a Chinese composer, born in Changsha, Hunan. She started learning piano when she was 9 years old and began to study composition at 14. She went to middle school attached to China Conservatory studying composition at the age of 15. Qingqing Wang studied composition with Andy Vores, Changyuan Liu, Liqiang Dong, Marti Epstein and Zhitong Xu, and received degrees from Central Conservatory of Music in Beijing (B.A.) and the Boston Conservatory (M.M.). She is currently pursuing her Ph.D at University of California, San Diego, studying composition with Lei Liang. Qingqing Wang has received awards in composers' competitions such as "Project 211" of Chinese Traditional Instrumental Original Composition Competition, Palatiannu International Composition Competition, the First Original Chinese Traditional Instruments' Composition Competition, the forth International Antonín Dvořák Composition Competition, 2017 Lake George Music Festival Composition Competition and EarShot: U.S. Composers Project Emerging Composers Competition. Her works were also published, including Chinese zither duet "Fengyunyihuan" collected in the CD album for First Multiple Stringed Chinese zither album. Her music has been performed by American Composers Orchestra, EOS Repertoire Orchestra, Boston Conservatory Composers' Orchestra, Composers Conference Ensemble, Boston Conservatory New Music Chamber Ensemble, Ludovico Ensemble, Palimpsest Ensemble, Beijing New Music Ensemble and Beijing Zither Ensemble. Additionally, she attended many festivals like 73rd Annual, 2017 Composers Conference at Wellesley College, Beijing International Composition Workshop, Beijing Modern Music Festival, Boston Conservatory New Music Festival and Intercultural Music Conference and Concerts 2016 @ UC San Diego.

**JÜRIG FREY** was born in 1953 in Aarau. Following his musical education, which finished with the examen de virtuosité in the class of Thomas Friedli at the Conservatoire de Musique de Genève, he turned to a career as a clarinetist, but his activities as composer soon came to the foreground. He developed his own language as a composer and sound artist with the creation of wide, quiet sound spaces. His work is marked by an elementary non-extravagance of sound, a sensibility for the qualities of the material, and precision of compositional approach. Sometimes his compositions bypass instrumentation and duration altogether and touch on aspects of sound art. He has worked with compositional series, as well as with language and text. Some of these activities appear in small editions or as artist's books as individual items.

**ROGER REYNOLDS** is known for his integration of diverse ideas and resources, for seamlessly blending traditional musical sounds and those now enabled by technology. His work responds to texts both poetic (Beckett, Ashbery) and mythological (Aeschylus, Euripides). He is noted for "wizardry in sending music flying through space: whether vocal, instrumental, or computerized". In 1969, Reynolds returned to the US after seven years in Europe and Japan, taking up an appointment at UCSD, where he helped establish the Music Department as a state of the art facility especially for composition and computer music. Reynolds won early recognition with Fulbright, Guggenheim, NEA, and National Institute of Arts and Letters Awards. In 1989, he won a Pulitzer Prize for the string orchestra composition, *Whispers Out of Time*. His nearly 100 compositions to date are published by C.F. Peters Corporation; several dozen CDs and DVDs featuring his work have been released. He is author of three books and numerous articles. In 2009 he was appointed University Professor, the first Artist in the UC system. In 1998, the Library of Congress established a Special Collection of his work and it is also included in the Paul Sacher Collection, Basel. He has held guest appointments at Harvard, Yale, Amherst, and CUNY .<http://lcweb2.loc.gov/diglib/ihas/html/rreynolds/rreynolds-home.html>

#### Department of Music

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