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

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.

Harpist 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.

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.

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

For information on upcoming concerts:
Music Box Office: (858) 534-3448
http://music.ucsd.edu/concerts
Five Pieces for Orchestra, Opus 16
Arnold Schoenberg

Batya MacAdam-Somer, violin
Kimberly Hain, violin
David Medini, viola
Jennifer Bewerse, cello
Scott Worthington, bass
Steve Lewis, harmonium
Kyle Blair, piano

Michiko Ogawa, clarinet
Steve Lewis, harmonium
Scott Worthington, bass
Sean Reusch, trombone
Ariana Warren, clarinet
David Savage, bassoon
Michael Nicolas, cello
Calvin Price, trumpet
Jonathan Davis, oboe
Ori Talmon
David Medini, viola
Curt Miller, clarinet

PROGRAM

Rachel Beetz, flute
Jonathan Davis, oboe
Curt Miller, clarinet
Nicole Kuester, horn
Calvin Price, trumpet
Scott Worthington, bass
Travis Maril, viola
Kyle Blair, piano

Anton Webern

Concerto for 9 Instruments, Opus 24

Rachel Beetz, flute
Jonathan Davis, oboe
Curt Miller, clarinet
Nicole Kuester, horn
Calvin Price, trumpet
Scott Worthington, bass
Travis Maril, viola
Kyle Blair, piano

Ori Talmon

Shetab

Rachel Beetz, flute
Jonathan Davis, oboe
Curt Miller, clarinet
Nicole Kuester, horn
Calvin Price, trumpet
Scott Worthington, bass
Travis Maril, viola
Kyle Blair, piano

On multiple levels in this program, Romantic musical expression distills into various compact, abstract instructions. 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 twenty-tone Suite. 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 also flutes. However, it will be heard tonight in the 1925 arrangement for a more focused chamber orchestra. Webern’s Concerto for 9 Instruments balances 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 are Orchestra for Schoenberg 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 Greisle in 1925, they include an earlier chamber arrangement from 1920 in Schoenberg’s own hand, and a basso 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. Albeit he eventually relented, he did so evasively, publishing his titles with that “let nothing out, since some of them are very obscure... 1. The titles are, in German and English: I. "Vogel, Faule" ("Parentheses"), II. "Vergangenes" ("The Past"), III. "Farben" ("Colors of Summer Morning at The Lake"), IV. "Perpetu" ("Perpetu"), V. "Das obligato Recitative" ("The Obligatory Recitative"). Of these titles, "Parentheses" and "The Obligatory Recitative" serve more as decors than elucidations. The "Obligatory Recitative" bears no resemblance to operatic recitative, while "Parentheses" with its succinct, urgent cadence and violent climax, seems to already be engaged in an event rather than merely being foretelling. "The Past" and "Perpetu" describe their pieces more accurately.

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 Greisle 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 dumped 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 superfluous 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 alternation happens quickly and repeatedly, the instruments trading short motives. Webern weaves a poignantly serialist texture that focuses attention on the distance 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.