

ASHLEY WALTERS,

CELLO

Conrad Prebys Music Center
October 27, 2011
8 pm

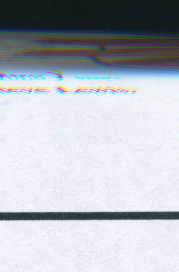
Luciano Berio
Sequenza XIV (2002)

Tobias Hume
Captaine Hume's Galliard (1605)
A Humorous Pavin (1605)

Morton Feldman
Projection I (1950)
Intersection IV (1953)

intermission

Sergei Rachmaninoff
Cello Sonata in g minor (1901)



Dear friends,

Thank you for joining me for my final recital at UCSD. I am very lucky to have friends and family from across the globe here tonight. Tonight's program gives me great joy to perform.

While I certainly do not think of myself as a composer, the pieces on the first half of this program at least flirt with the composer in me. Although composed by Berio, Feldman, and Hume, my own creative voice is present within each piece.

The program begins with Berio's *Sequenza XIV (2002)*, which comments not only on the tradition of standard cello performance practice and techniques but also on the aesthetics and sounds of Sri Lanka. The piece, written for Rohan de Saram, grows out of a unique introduction where the cello makes music not of melody but of percussion...tapping a twelve beat rhythmic cycle. Despite virtuosic writing and the use of numerous extended techniques, the piece remains restrained and searching. Because Berio passed away prior to making a final edition of the score, the piece is, in some moments, incomplete or mysterious. I have shaped such passages to reflect the sound world that I have discovered while learning the piece.

Second on the program are two works by the Scottish soldier Tobias Hume (born 1569). While many 16th- and 17th-century composers favored the lute, Hume wrote predominantly for his own instrument, the viol. I have adapted these pieces to the modern cello. While the titles are often amusing - some favorites include "Tickle me Quickly" and "Tinkeldum Twinkeldum" - the music is not overtly hume-orous (this composer likes a good pun). Many of the pieces are dance forms; the Pavin is a processional dance and the Galliard a steady alternation of three steps and a larger leap. Both works explore unexpected phrase lengths and extravagant ornamentation.

Ending the first half are two works by Morton Feldman. *Projection I (1950)* and *Intersection IV (1953)* were both composed on graph paper with boxes and symbols indicating parameters of timbre, register, and silence. While much has been predetermined by Feldman, the choice of which pitches to play is left to the interpreter. These pieces are sparse yet charming.

Last on the program is the marvelous Rachmaninoff Cello Sonata from 1901. This piece is a grand journey through soaring melodies. The third movement is particularly special to me. Tonight's performance is dedicated to Cheryl Walters.

Many thanks to Charles Curtis, Dzovig Markarian, Luke Storm, and Steve Lewis.