

Wednesdays @ 7 presents

Palimpsest Ensemble

conducted by Aleck Karis

Wednesday, February 23, 2022 - 7:00 p.m.
Conrad Prebys Concert Hall

DeLong Wang

*Spiritual Garden I: Largo di Torre Argentina**

Pauline Oliveros

Variations for Sextet

Varun Rangaswamy

*Three Hazards Take Their Time**

Mario Davidovsky

Piano Septet

**world premiere*

The Palimpsest Ensemble

Alexander Ishov and Teresa Díaz de Cossio, flute

Batya MacAdam-Somer, viola

David Aguila, trumpet

Mari Kawamura, DeLong Wang and Dimitris Paganos-Koukakis, piano

Ellen Hindson and Laura Arganbright, oboe

Grace Talaski, bass clarinet

Jane Zwerneman, horn

Kosuke Matsuda and Mitchell Carlstrom, percussion

Matthew Henson, bass

Myra Hinrichs, violin

Peter Ko and Robert Bui, cello

Stefanie Quintin-Avila, soprano

Varun Rangaswamy, contrabassoon

Aleck Karis, conductor

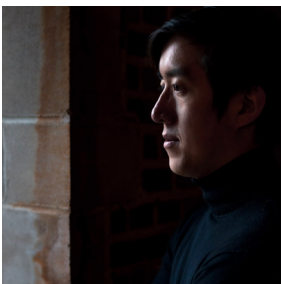
Delong Wang

Spiritual Garden I: Largo di Torre Argentina

Teresa Díaz de Cossio, flute
Ellen Hindson, oboe
Kosuke Matsuda, percussion
Delong Wang, piano
Stefanie Quintin-Avila, soprano
Myra Hinrichs, violin
Matthew Henson, double bass

Aleck Karis, conductor

In March 2017, I traveled to Rome and visited the relic of Largo di Torre Argentina, the place where Julius Caesar was assassinated. I was mesmerized by the contrast of the following scenes: the wreckage of the roman columns in one of the most renowned gardens of the ancient time, which witnessed a historical assassination, and the vitality of the modern, peaceful civic life over these ruins. The conflicts of the past are long gone, but new violence emerges every day. Has history truly be forgotten? Caesar's two last words always echo in my ears: "Ista quidem vis est (why so violent)? And you too, my child?"



Delong Wang

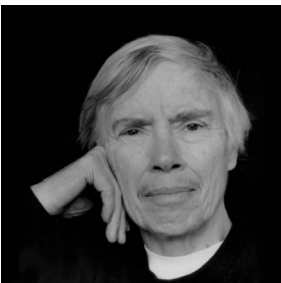
WANG Delong, described by Samuel Adler as a “most talented composer” whose music hailed by the *Music Weekly* as “extraordinarily attractive”, has been gradually showing his musical talent worldwide. He is the winner of Juilliard’s distinguished Gena Raps Composition Competition and the youngest composer selected in the “Celebrating the 70th Anniversary of the Founding of the People’s Republic of China—Performance of Selected Chinese Symphonic Works.” Wang has received commissions from the Five Partners Foundation of Lincoln Center, the Ulysses Quartet, the Central National Traditional Orchestra, the Sichuan Symphony Orchestra, the Chinese Traditional Chamber Orchestra of Central Conservatory of Music. Wang’s music has been regularly programmed by the Sichuan Symphony Orchestra, the Shanghai Philharmonic Orchestra, and the Central National Traditional Orchestra. Aside from concert music, Wang is also enthusiastic about composing for multi-media creations. His film scores have won recognition in the Sundance Film Festival, and has recently worked with China’s top film Corporations as music director and composer. Wang concentrates on the dramatization of music narrative with oriental aesthetics and the exploration of multilayered musical elements – all for the purpose of empathizing with listeners of the 21st century. He holds degrees from the New England Conservatory and Juilliard. Currently, he is studying in the Ph.D. program at University of California San Diego, under the guidance of Dr. Lei Liang.

Pauline Oliveros

Variations for Sextet

Peter Ko, cello
Teresa Díaz de Cossio, flute
Grace Talaski, clarinet
David Aguila, trumpet
Jane Zwerneman, horn
Dimitris Paganos-Koukakis, piano

Aleck Karis, conductor



Pauline Oliveros (1932-2016)

Pauline Oliveros' life as a composer, performer and humanitarian was about opening her own and others' sensibilities to the universe and facets of sounds. Her career spanned fifty years of boundary dissolving music making. In the '50s she was part of a circle of iconoclastic composers, artists, poets gathered together in San Francisco. In the 1960's she influenced American music profoundly through her work with improvisation, meditation, electronic music, myth and ritual.

She was the recipient of four Honorary Doctorates and among her many recent awards were the William Schuman Award for Lifetime Achievement, Columbia University, New York, NY, The Giga-Hertz-Award for Lifetime Achievement in Electronic Music from ZKM, Center for Art and Media, Karlsruhe, Germany and The John Cage award from from the Foundation of Contemporary Arts.

Oliveros was Distinguished Research Professor of Music at Rensselaer Polytechnic Institute, Troy, NY, and Darius Milhaud Artist-in-Residence at Mills College. She founded "Deep Listening ®," which came from her childhood fascination with sounds and from her works in concert music with composition, improvisation and electro-acoustics. She described Deep Listening as a way of listening in every possible way to everything possible to hear no matter what you are doing. Such intense listening includes the sounds of daily life, of nature, of one's own thoughts as well as musical sounds.

'Deep Listening is my life practice,' Oliveros explained, simply. Oliveros founded Deep Listening Institute, formerly Pauline Oliveros Foundation, now the Center For Deep Listening at Rensselaer, Troy, NY. Her creative work is currently disseminated through The Pauline Oliveros Trust and the Ministry of Maāt, Inc.

Varun Rangaswamy

Three Hazards Take Their Time

Alexander Ishov, flute
Laura Arganbright, oboe
Grace Talaski, bass clarinet
Varun Rangaswamy, contrabassoon
Mitchell Carlstrom, percussion
Myra Hinrichs, violin
Robert Bui, cello

Aleck Karis, conductor

In *Three Hazards Take Their Time*, three sonic events disturb the ensemble environment, the effects of which are not felt or manifested immediately; rather, their residual consequences accumulate over time.



Varun Rangaswamy

Varun Rangaswamy is a composer, scholar, bassoonist, and Karnāṭak musician. Their music, which has been performed across North America and Europe, focuses on the interstices between different identities within a single body. He engages with the instability of cultural processes—like the formation and reconfiguration of identity—by deconstructing normative cultural associations between sonic, visual, and spiritual signifiers within a highly representational compositional setting. To achieve this, Rangaswamy performs distortive transformations of musical practice, whether through physical experimentation with instrumental convention or through relocation of the body in musical action, conjuring a chaotic degree of viscerality. Their music explores the simultaneous compartmentalization, unification, and distortion of his identities in an effort to understand and express their own ontological multiplicity.

Rangaswamy helped conceive and establish the San Diego Emerging Composers Concert, in which he has participated as composer, performer, and recruiter. This annual concert series gives performance opportunities to undergraduate composers based in San Diego. Additionally, Rangaswamy is currently a board member for San Diego New Music, an organization dedicated to performances and commissions of both well-known, living composers as well as emerging ones.

Currently a graduate student in composition at UC San Diego, Rangaswamy was originally trained in Karnāṭak music, a type of South Indian music. He has studied vocal performance with C.M. Venkatachalam, Sangeetha Kalanidhi Chitraveena N. Ravikiran, and B. Balasubrahmaniam, and is currently studying mridanga with Rajna Swaminathan. An avid bassoon player and improviser, he has also studied bassoon performance with San Diego Symphony principal bassoonist Valentin Martchev and later with George Sakakeeny at the Eastman School of Music. Present and former mentors include Marcos, Balter, Chinary Ung, Lei Liang, Chaya Czernowin, Robert Morris, and Anaar Desai-Stephens.

Mario Davidovsky

Piano Septet

Mari Kawamura, piano

Alexander Ishov, flute

Grace Talaski, clarinet

Myra Hinrichs, violin

Batya MacAdam-Somer, viola

Robert Bui, cello

Matthew Henson, bass

Aleck Karis, conductor



Mario Davidovsky (1934 - 2019)

Mario Davidovsky was born on 4 March 1934 in Medanos, a town in the province of Buenos Aires, Argentina and his main teacher was the composer Guillermo Graetzer. In 1958 he was invited to participate in the Berkshire Music Center at Tanglewood, where he studied with Aaron Copland. Davidovsky's interest in the fledgling field of Electronic Music was further encouraged by meeting Milton Babbitt, a faculty member that year. Learning of the imminent opening of the Columbia-Princeton Electronic Music Center in 1959, he joined the early group of composers there and later became the Center's director.

Widely recognized for his seminal contributions in the realm of electro-acoustic music, his *Synchronisms No.6*, for piano and electronic sounds, won the Pulitzer Prize in 1971. He received commissions in the US and abroad from various organizations including: the Philadelphia Orchestra, the San Francisco Symphony, Orpheus Chamber Orchestra, the Juilliard and Emerson String Quartets, Speculum Musicae, the Parnassus Ensemble, NYNME, Chamber Society of Lincoln Center, and many others. He also received numerous grants and awards including Guggenheim and Rockefeller Fellowships, The Kaske Prize (Germany), Naumburg Award, Asociación Wagneriana, and Asociación Amigos de la Musica (Argentina), to name a few.

Davidovsky was the Fanny P. Mason Prof. Emeritus at Harvard University, former MacDowell Professor of Music at Columbia University, and the director of the Composers Conference and Chamber Music Center at Wellesley College. He was a member of the American Academy of Arts and Letters, the American Academy of Arts and Sciences, and the Academia Nacional de Bellas Artes (Argentina). His music has been recorded by Columbia Records, CRI, New World Records, Wergo, Nonesuch, Finnadar, Turnabout, Bridge Records, DDG, Albany Records; and published by C.F.Peters Corp., E.B.Marks Corp., and McGinnes & Marx.

Conductor:



Aleck Karis

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 seven solo discs on Bridge Records are: Chopin/Carter/Schumann, Mozart, Stravinsky, Cage, Feldman/Webern/Wolpe, Poulenc, and most recently, Debussy. His two discs on Roméo Records are Music of Philip Glass and Late Chopin. A Distinguished Professor of music at the UCSD, he has studied at the Manhattan School and Juilliard, and his teachers include William Daghlian, Artur Balsam and Beveridge Webster.

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This performance will be live streamed, with audio and video documentation for archival purposes, only.

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. UC San Diego is a non-smoking campus.

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