



WEDNESDAY@7 PALIMPSEST

DIRECTED BY ALECK KARIS

FEBRUARY 17 @7PM
CONRAD PREBYS CONCERT HALL



UC SAN DIEGO
DEPARTMENT OF MUSIC

UC San Diego
Division of Arts & Humanities





WEDS@7 – PALIMPSEST

February 17, 2016 – 7:00 p.m.
Conrad Prebys Concert Hall

Divertimento for 8 (Ambiguous Symmetries) (2014) Mario Davidovsky

Nenia: The Death of Orpheus (1970) Harrison Birtwistle
Hillary Jean Young, soprano

La Catedral Abandonada (2016) (world premiere) Xavier Beteta

mémoire/érosion (1976) Tristan Murail
Nicolee Kuester, horn solo

PALIMPSEST

MICHAEL MATSUNO, flute
SARAH SKUSTER, oboe
MICHIKO OGAWA, clarinet
SAM DUNSCOMBE, clarinet
MADISON GREENSTONE, clarinet
DAVID SAVAGE, bassoon
TODD MOELLENBERG, piano

SEAN DOWGRAY, percussion
ERIK CARLSON, violin
BATYA MACADAM-SOMER, violin & viola
TRAVIS MARIL, viola
TYLER BORDEN, cello
MATTHEW KLINE, bass
ALECK KARIS, conductor



Text for Nenia: The Death of Orpheus

by Peter Zinovieff

Narrator

Orpheus, alone on the top of a hill; sings.
His music, which once moved the shades to tears,
Now moves rocks.
Orpheus has turned from women; rejected men;
Since losing twice his love Euridice.
She, snake-stung, slipped back across this river.
(A crazy and, some say, pre-determined whim).
But what once happened can happen once more,
So Orpheus sings and plays to move his father Jove,
To some sort of repentance.
Singing and dreaming of Euridice,
Whom he sees as a shadow,
And questions to himself her existence,
He turns again and again,
Re-enacting the moment when he last saw her,
Hoping to catch Euridice in time.

Orpheus

"Euridice"

"Euridice"

"Euridice"

"Euridice"

"Euridice, Euridice, Euridice, my love,
Euridice, Euridice, Euridice"

Euridice

"Orpheus"

"Orpheus"

"What blame? What sin?
That of having too much loved me?
Orpheus, my love, love me still too much.
Love me, love me.

Orpheus"

"Orpheus"

"Orpheus"

"Orpheus"

"Orpheus"

"Orpheus my love, Orpheus"

The snarls of venomous jealous women awoke Orpheus.

They had surrounded him carrying clubs and stones.

They attacked him and killed him.

Orpheus was torn apart limb from torso, bones from flesh

Blood.

All the world and skies mourned and despaired his death.
The women were turned to rocks and the rivers moaned.
As his remains were carried on their surface to the sea.
Earthquakes, thunder, floods and darkness.
As is customary.

And that was the passing of Orpheus.
Except for his skull, which, cast up, much later,
On a distant stony shore, was stung.
Or nearly so, by another snake.

"Orpheus"

The inspiration for *The Abandoned Cathedral* came originally from some photographs of the 16th century temple of Santiago Quechula in the middle of the river Grijalva in Chiapas, Mexico. I was overwhelmed by the image of a church in ruins in the middle of water. At the same time, during my trip to Strasbourg I visited its cathedral which celebrated a thousand years from the beginning of its construction. I started to think that these majestic buildings in a way have been “abandoned” in our age. Thus, the idea of the abandoned cathedral started to emerge in me. The piece is built around the C-sharp, which becomes a recurrent and essential sonority throughout the piece. The C-sharp in a way is “a call.” The insistency of this call at the beginning is transfigured into a delicate atmosphere at the end that tries to approximate a mysterious space. The piece is also build around specific sonorities derived from an original series, giving coherence and consistency to all the pitch material of the piece. Some passages try to create the idea of superposed sound planes, emulating the effect of “echoes,” as in the interior of a cathedral. This piece continues the exploration that I started in my pieces *Tiene Duende* and *Golem* where the initial force of inspiration at the inception of the compositional process becomes the most important value of the work.

– Xaiver Beteta

Soprano HILLARY JEAN YOUNG was born in Grand Forks, BC. As a homeschooler, she developed an interest in music and voice at a young age, beginning her post-secondary studies at the age of 16. From the studio of Nancy Hermiston, Hillary received her Masters of Music in Opera from the University of British Columbia in May, 2014. Hillary has received several prestigious scholarships and awards: including the Roberto and Mary Wood Scholarship, the Joseph and Melitta Kandler Scholarship for Advanced Study in Music, and the LA Songfest New Music Fellowship. Hillary has participated in several summer vocal programs: LA SongFest 2015, the Vancouver International Song Institute, the Centre for Opera Studies in Sulmona, Italy, and UBC Opera’s own tours to Ontario and the Czech Republic. Hillary’s operatic experience includes roles such as Cis in Britten’s *Albert Herring*, First Wood Sprite in Dvořak’s *Rusalka*, the title role in Janáček’s *Příhody lišky Bystroušky*, and La Modista in Rota’s *Il cappello di paglia di Firenze*. In addition, her interpretation of Jenny in Weill’s *The Threepenny Opera* was hailed as “showing both the acidity and the humanity at the core of this work” (UT San Diego). Hillary is currently pursuing a Doctor of Musical Arts in Contemporary Music Performance at the University of California, San Diego under the tutelage of Susan Narucki.

Born in Guatemala City, XAVIER BETETA studied piano at the National Conservatory of Guatemala. At age 18, he was awarded the first-prize at the Augusto Ardenois National Piano Competition and third-prize at the Rafael Alvarez Ovalle Composition Competition in Guatemala. He continued his piano studies in the United States with Argentinean pianist Sylvia Kersenbaum and with pianist Sergei Polusmiak. Xavier has appeared as a soloist with the Guatemalan National Symphony Orchestra and with the Orchestra Augusto Ardenois. He has attended master-classes with pianists Massimiliano Damerini and Daniel Rivera in Italy, and currently studies with Aleck Karis. As a composer, he did most of his studies privately with Rodrigo Asturias in Guatemala. In 2013, Xavier won the Second Place at the International Antonin Dvorak Composition Competition in Prague. Xavier holds a Master degree in music theory from the University of Cincinnati and a law degree (J.D.) from Salmon P. Chase College of Law. He is currently pursuing a Ph.D. in composition at the University of California San Diego where he studies with Roger Reynolds. His compositions have been performed in different venues in Italy, Germany, France, Guatemala, and the United States. His musical aesthetics propose a re-appropriation of the idea of “the sacred” as a form of re-enchantment, and draw inspiration from the writings of Emmanuel Lévinas, Jean-Luc Marion, Jean-Louis Chrétien, and the so-called “theological turn” of French phenomenology.

As a performer, horn player NICOLEE KUESTER divides her time between experimental music and works from the past three centuries of Western art music. She holds the principal horn position of the La Jolla Symphony, where she recently appeared as a concerto soloist, and is the former principal horn of the Orquesta de Baja California. Kuester has also performed with the San Diego Symphony and San Diego Opera orchestras as well as the Canton Symphony and Orchestra Nova. In 2011 she appeared with the Ensemble Intercontemporain conducted by Pierre Boulez in a concert tour of his work *Pli Selon Pli*. Her own work as a collaborative experimental musician has recently been featured at festivals in Norway, Switzerland, and on both coasts of the United States. As an avid chamber musician, Kuester has recently performed at the Marlboro Music Festival and in concerts throughout San Diego with UCSD’s Palimpsest, San Diego New Music, Renga, and other ensembles. She holds undergraduate degrees in Music Performance and Creative Writing from Oberlin College and Conservatory and earned her MA at UC San Diego, where she is also pursuing her DMA in Contemporary Horn Performance.

Production Staff

David Espiritu, Jr. – Public Events Manager

Stage crew: Victoria Harris, Chenjun Liu, Kevin Moses, and Cindy Salmeron

Josef Kucera – Chief Recording Engineer

Recording Assistants: Kevin Di Bella and Forest Reid

Kimberly Vazquez – Box Office Lead

Front of house crew: Daniel Barbarita, Laura Furtado, and Nhuxuan Ho

Jennifer Bewerse – Promotions Design

Rachel Beetz – Program Design

Upcoming Events:

Jane Rigler, flute

February 20, 2016 – 7:00 p.m.
Conrad Prebys Concert Hall

WEDS@7 Anthony Burr, clarinet

February 24, 2016 – 7:00 p.m.
Conrad Prebys Concert Hall

Intercultural Music Conference

February 26-28, 2016
icm2016.wordpress.com

WEDS@7 Roscoe Mitchell, saxophone

March 2, 2016 – 7:00 p.m.
Conrad Prebys Music Center
Experimental Theater

Camera Lucida

March 14, 2016 – 7:30 p.m.
Conrad Prebys Concert Hall

Erik Carlson & Aleck Karis Perform Morton Feldman

April 5, 2016 – 7:00 p.m.
Conrad Prebys Concert Hall

Telematics: Changing Tides III

April 10, 2016 – 4:00 p.m.
Conrad Prebys Music Center
Experimental Theater

WEDS@7 Formosa Quartet

April 20th, 2016 – 7:00 p.m.
Conrad Prebys Concert Hall

WEDS@7 Erik Carlson & Aleck Karis Perform Jurg Frey

April 27, 2016 – 7:00 p.m.
Conrad Prebys Concert Hall

Cathy Kautsky, Solo Piano Recital

May 1, 2016 – 5:00 p.m.
Conrad Prebys Concert Hall

WEDS@7 Takae Ohnishi
May 4th, 2016 – 7:00 p.m.
Conrad Prebys Concert Hall

WEDS@7 kallisti presents “Noon at Dusk” a new Chamber Opera by Stephen Lewis

May 11, 13, 14, 2016 – 7:00 p.m.
Conrad Prebys Music Center
Experimental Theater

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