

ArtPower  
University of California San Diego

**VIJAY IYER & MATT HAIMOVITZ**

March 7, 2019 at 8 pm

Department of Music's Conrad Prebys Concert Hall





**ArtPower**  
University of California San Diego

**ArtPower at UC San Diego presents performing arts that engage, energize, and transform the diverse cultural life of the university and San Diego.**

Through vibrant, challenging, multi-disciplinary performances, ArtPower seeks to develop more empathetic students and community members who are better prepared to engage in the world around them through their participation in high-quality artistic, educational, and engagement programs that broaden thinking and awareness, deepen understanding, and encourage new dialogues across UC San Diego and the community.

### **OUR IMPACT**

- ArtPower brings artists from around the world into UC San Diego classrooms
- ArtPower provides students with free artist master classes
- ArtPower integrates artist-led discussions into on-campus curricula



### **CELEBRATING DIVERSITY**

In 2016, ArtPower was honored with the UC San Diego Equal Opportunity/Affirmative Action and Diversity Award

**UC San Diego**

ArtPower presents  
**Vijay Iyer and  
Matt Haimovitz**  
March 7, 2019 at 8 pm  
Department of Music's  
Conrad Prebys Concert Hall

## Program

This evening's performance will be announced from the stage, giving the artists the opportunity to share the context of the program, and allowing the music to flow seamlessly from one genre to the next. Both artists will perform their own compositions as well as selections that will be drawn from the following composers:

Vijay Iyer  
Billy Strayhorn  
John McLaughlin  
Duke Ellington  
Philip Glass  
Zakir Hussein  
Ravi Shankar  
David Sanford  
Johann Sebastian Bach

There will be one intermission

Matt Haimovitz' recordings can be found on Deutsche Grammophon, Oxingale Records, and PENTATONE Oxingale Series. Photo credit: Steph Mackinnon



**OXINGALE**  
RECORDS

Vijay Iyer's recordings can be found on Red Giant Records, Pi Recordings, Savoy Jazz, Sunnyside Communications, Intakt Records and ECM Records. Photo credit: Lena Adasheva

## Thank You

UC San Diego Partner: UC  
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## About the Artists

### Matt Haimovitz

Renowned as a musical pioneer, cellist Matt Haimovitz is praised by the *New York Times* as a “ferociously talented cellist who brings his megawatt sound and uncommon expressive gifts to a vast variety of styles” and by the *New Yorker* as a “remarkable virtuoso” who “never turns in a predictable performance.” He has inspired classical music lovers and countless new listeners by bringing his artistry to concert halls and clubs, outdoor festivals and intimate coffee houses—any place where passionate music can be heard. He brings a fresh ear to familiar repertoire, champions new music, and initiates groundbreaking collaborations, as well as creating innovative recording projects. Besides his relentless touring schedule, Haimovitz mentors an award-winning studio of young cellists at McGill University’s Schulich School of Music in Montreal and is now the first-ever John Cage Fellow at The New School’s Mannes School of Music in New York City. This new position includes joint projects between Mannes and McGill, including concerts with his cello ensemble, Uccello, in Toronto, Montreal, New York, and California.

Highlights of the 2018–19 season include an extensive U.S. tour with Vijay Iyer, and performance with Simone Dinnerstein. Haimovitz will also be heard on tour in Europe with Philip Glass and violinist Tim Fain. He is also developing an audio play, inspired by the story of his cello, made in 1710 in Venice by Matteo Gofriller, with best-selling author Cornelia Funke.

Haimovitz made his debut in 1984, at the age of 13, as soloist with Zubin Mehta and the Israel Philharmonic and made his first recording with the Chicago Symphony Orchestra, for Deutsche Grammophon, at age 17. He has gone on to perform on the world’s most esteemed stages, with such orchestras and conductors as the Berlin Philharmonic, the New York Philharmonic with Zubin Mehta, the English Chamber Orchestra with Daniel Barenboim, the Boston Symphony Orchestra with Leonard Slatkin, and the Orchestre Symphonique de Montréal with Kent Nagano. Haimovitz made his Carnegie Hall debut when he substituted for his teacher, the legendary Leonard Rose, in Schubert’s String Quintet in C, alongside Isaac Stern, Shlomo Mintz, Pinchas Zukerman, and Mstislav Rostropovich.

The solo cello recital is a Haimovitz trademark, both inside and outside the concert hall. In 2000, he made waves with his Bach “Listening-Room” Tour, for which, to great acclaim, Haimovitz took Bach’s beloved cello suites out into the clubs across the U.S., Canada, and the U.K. Haimovitz’ 50-state Anthem tour in 2003 celebrated living American composers and featured the cellist’s own arrangement of Jimi Hendrix’s “Star-Spangled Banner.” He was the first classical artist to play at New York’s infamous CBGB club, in a performance filmed by ABC News for *Nightline UpClose*.

Haimovitz revisited the Bach cello suites in 2015 with the release of *The Cello Suites According to Anna Magdalena* for the PENTATONE Oxingale series, inspired and informed by an authoritative manuscript by Anna Magdalena Bach and performed on period instruments. This was followed by the 2016 release of *Overtures to Bach*, six new commissions that anticipate and reflect each of the cello suites, by Philip Glass, Du

Yun, Vijay Iyer, Roberto Sierra, David Sanford, and Luna Pearl Woolf. *Overtures to Bach*, in conjunction with Haimovitz's "A Moveable Feast" performances—a series of pop-up events in unconventional locations, followed by a concert performance—has toured widely across the US, Canada, Germany, and Japan.

Recent recordings for the PENTATONE Oxingale series, include TROIKA, an all-Russian program from Rachmaninoff to Pussy Riot, with his longtime duo partner, pianist Christopher O'Riley, and two performance compilations from the Tippet Rise Arts Center in Montana. The most recent, *Daydreams*, features a 5-movement world premiere for cello and piano by Aaron Jay Kernis, dedicated to Haimovitz as well as to the composer's son. This season will see the release of Haimovitz's live recording, with the Bruckner Orchestra and conductor Dennis Russell Davies, of the cello concerto by Isang Yun, commemorating the 100 year anniversary of the composer's birth.

Haimovitz' recording career encompasses more than 20 years of award-winning work on Deutsche Grammophon and his and composer/producer Luna Pearl Woolf's own trailblazing independent label Oxingale Records, now in collaboration with PENTATONE. Three recent Oxingale albums have been nominated for Juno Awards and a fourth, *BEETHOVEN, Period*, a traversal of the Beethoven Sonatas and Variations for Piano and Cello on period instruments with Christopher O'Riley was an Editor's Choice and one of the top-10 Beethoven albums of recent times, at *Gramophone* magazine. Recent releases also include *ORBIT*, an expansive 3-SACD compilation of Haimovitz' solo cello work, and reissues of the critically-acclaimed *Shuffle.Play.Listen* (with Christopher O'Riley), *AKOKA* (with David Krakauer), and *Meeting of the Spirits*, which was nominated for a GRAMMY® for Best Classical Crossover Album and won a GRAMMY® for Best Producer of the Year (Classical). Haimovitz' recording of Philip Glass's Partita No. 2 for Solo Cello and Cello Concerto No. 2, "Naqoyqatsi," with the Cincinnati Symphony and Dennis Russell Davies, on Glass's Orange Mountain Music label, have been widely acclaimed.

In 2006, Haimovitz received the Concert Music Award from ASCAP for his advocacy of living composers and pioneering spirit, and in 2004, the American Music Center awarded Haimovitz the Trailblazer Award, for his far-reaching contributions to American music. Born in Israel, Haimovitz has also been honored with the Avery Fisher Career Grant (1986), the Grand Prix du Disque (1991), the Diapason d'Or (1991) and he is the first cellist ever to receive the prestigious Premio Internazionale "Accademia Musicale Chigiana" (1999). Haimovitz studied at the Collegiate School in New York and at the Juilliard School, in the final class of Leonard Rose, after which he continued his cello studies with Ronald Leonard and Yo-Yo Ma. In 1996, he received a B.A. magna cum laude with highest honors from Harvard University.

## Vijay Iyer

GRAMMY®-nominated composer-pianist Vijay Iyer (pronounced “VID-jay EYE-yer”) was described by Pitchfork as “one of the most interesting and vital young pianists in jazz today;” by the *Los Angeles Weekly* as “a boundless and deeply important young star;” and by Minnesota Public Radio as “an American treasure.” He has been voted *DownBeat* Magazine’s Artist of the Year four times—in 2018, 2016, 2015, and 2012—and Artist of the Year in *Jazz Times*’ Critics’ Poll and *Readers’* Poll for 2017. Iyer was named *Downbeat*’s 2014 Pianist of the Year, a 2013 MacArthur Fellow, and a 2012 Doris Duke Performing Artist. In 2014 he began a permanent appointment as the Franklin D. and Florence Rosenblatt Professor of the Arts in the Department of Music at Harvard University.

The *New York Times* observes, “There’s probably no frame wide enough to encompass the creative output of the pianist Vijay Iyer.” Iyer has released more than twenty albums covering remarkably diverse terrain, most recently for the ECM label. The latest include *Far From Over* (2017), the first record from the Vijay Iyer Sextet, which topped numerous year-end critics polls and was cited by *Rolling Stone* as “2017’s jazz album to beat;” *A Cosmic Rhythm With Each Stroke* (2016), a collaboration with Iyer’s “hero, friend and teacher,” Wadada Leo Smith, which was named “Best New Music” by *Pitchfork*; *Break Stuff* (2015), featuring the Vijay Iyer Trio and winner of the German Record Critics’ Award for Album of the Year; *Mutations* (2014), featuring Iyer’s music for piano, string quartet and electronics; and *Radhe Radhe: Rites of Holi* (2014), the score to a film by Prashant Bhargava, performed with the International Contemporary Ensemble.

The Vijay Iyer Trio made its name with two tremendously acclaimed and influential albums. *Accelerando* (2012) was named Jazz Album of the Year in three separate critics polls, by NPR, the *Los Angeles Times*, and Amazon.com. Hailed by *PopMatters* as “the best band in jazz,” the Trio was named 2015 Jazz Group of the year in the *DownBeat* poll, with Iyer having earlier received an unprecedented “quintuple crown” in their 2012 poll (Jazz Artist of the Year, Pianist of the Year, Jazz Album of the Year, Jazz Group of the Year, and Rising Star Composer). *Historicity* was a 2010 GRAMMY® Nominee and was named #1 Jazz Album of 2009 in the *New York Times*, the *Los Angeles Times*, the *Chicago Tribune*, and numerous other publications.

Iyer’s 2013 collaboration with poet Mike Ladd, *Holding It Down: The Veterans’ Dreams Project*, was hailed as #1 Jazz Album of the Year by the *Los Angeles Times*. Along with their previous projects *In What Language?* (2004) and *Still Life with Commentator* (2007), *Holding It Down* rounded out a trilogy of politically searing albums about post-9/11 American life.

Iyer’s compositions have been commissioned and premiered by Bang on a Can All-Stars, The Silk Road Ensemble, Ethel, Brentano Quartet, Brooklyn Rider, Imani Winds, American Composers Orchestra, International Contemporary Ensemble, Chamber Orchestra Leopoldinum, Orpheus Ensemble, Matt Haimowitz, and Jennifer Koh. Iyer has performed, recorded, and collaborated with musical pioneers Steve Coleman, George Lewis, Butch Morris, Roscoe Mitchell, Henry Threadgill, Rudresh Mahanthappa, Dr. L. Subramaniam, Steve Lehman, Craig Taborn, Oliver Lake, Ambrose Akinmusire, Tyshawn Sorey, Matana Roberts, poets Amiri Baraka and Mike Ladd, novelist Teju Cole, and rapper Himanshu Suri.

Iyer is the director of The Banff Centre's International Workshop in Jazz and Creative Music, the 2015-16 Artist-in-Residence at the Metropolitan Museum of Art, and Musical Director for the 2017 Ojai Festival. He holds a doctorate in music cognition from University of California, Berkeley, and his writings have appeared in *Journal of Consciousness Studies*, *Wire*, *Music Perception*, *JazzTimes*, *Journal of the Society for American Music*, *Critical Studies in Improvisation*, and *The Oxford Handbook of Critical Improvisation Studies*. He is a Steinway artist and uses Ableton Live software.

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PowerPlayers have generously committed \$100,000 in matching funds to double your impact with ArtPower. Participate in the match today and help us reach our goal of fully funding the ArtPower program for the 2018-2019 season!

- Each NEW gift made in support of ArtPower between June 18, 2018 and June 30, 2019 will unlock the same amount from our match fund!
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*List reflects giving from January 14, 2018.*

If you're interested in becoming an ArtPower donor, please contact Carolena Deutsch-Garcia at [carolena@ucsd.edu](mailto:carolena@ucsd.edu).



Special Event / U.S.A.

## Dahlak Brathwaite | *Spiritrials*

Wednesday, May 9, 2019, at 8 pm

Price Center East Ballroom

Tickets: \$25; UCSD Student: \$9

A young African American man is stopped by the police without clear cause. Again and again and again. The tenth stop leads to entanglements with the courts, jail, and attorneys, with potentially life-changing results. In *Spiritrials*, addiction, religion, and the law intersect in a court-ordered drug rehabilitation program.

Dahlak Brathwaite's incisive humor transforms a chilling personal story into a vital performance that layers character-driven storytelling and poetic verse with original songs to create a hybrid hip-hop drama, accompanied by beats from DJ Dion Decibels. A virtuosic and timely exploration of the criminal justice system, *Spiritrials* chronicles the journey of Brathwaite's own criminalization along with his struggle to be vindicated and decriminalized in the eyes of the law and society. The piece works through the personal shame of criminal stigmatization to examine the factors—both internal and external—that have misplaced him in what appears to be a cultural rite of passage.