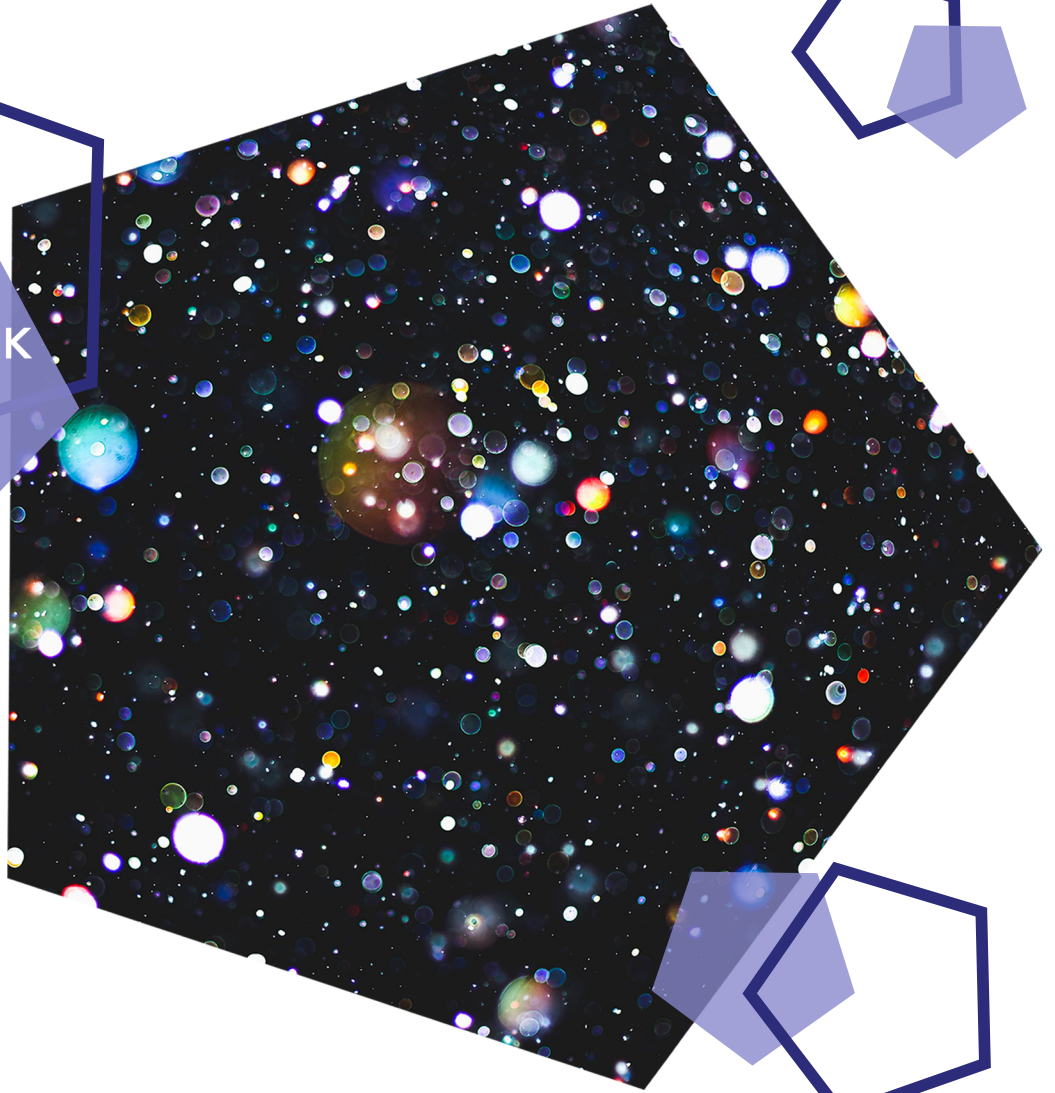


UC San Diego  
ARTS AND HUMANITIES  
Music

RENGA

STEVEN SCHICK  
CONDUCTOR

PAMELA Z  
FEATURED PERFORMER



REED FAMILY CONCERT

**BEETHOVEN**

**INTERPOLATIONS:**

**AN EVENING OF MUSIC AND CONVERSATION**

SATURDAY, FEBRUARY 1, 2020 7:00 P.M.

CONRAD PREBYS CONCERT HALL

MUSIC BY LUDWIG VAN BEETHOVEN, LUIGI DALLAPICCOLLA, PAMELA Z,  
ANNA THORVALDSDOTTIR, AND ANTON WEBERN

CONVERSATION PARTNERS: PAMELA Z, LILLIAN FADERMAN, HENRY TORRES BLANCO

# Beethoven Interpolations:

## An Evening of Music and Conversation

### Reed Family Concert 2020

RENGA

Kate Hatmaker and Steven Schick, co-artistic directors

Saturday, February 1st, 2020 –7:00 p.m.

Conrad Prebys Concert Hall

*The music will be preceded by a conversation with Steven Schick  
and a panel including Henry Torres Blanco, Lilian Faderman, and Pamela Z*

*All works will be performed without pause.*

Heiligenstadt Lament (2019)

Pamela Z

featuring Pamela Z, voice and electronics

Symphony no. 1 in C Major, Op. 21, First Movement (1800)  
*Adagio Molto, Allegro con Brio*

Ludwig van Beethoven

Symphony, Opus 21 (1927-28)

Anton Webern

Symphony no. 1, Second Movement  
*Andante Cantabile con Moto*

Ludwig van Beethoven

Una Piccola Musica Notturna (1954)

Luigi Dallapiccola

Symphony no. 1, Third Movement  
*Allegro Molto e Vivace*

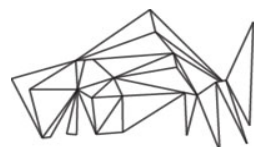
Ludwig van Beethoven

Symphony no. 1, Fourth Movement  
*Adagio Allegro Molto e Vivace*

Ludwig van Beethoven

Aequilibria (2014)

Anna Thorvaldsdóttir



# Renga

Steven Schick, Conductor

Flute	Diana Morgan Alexander Ishov
Oboe	Sarah Skuster Juliana Gaona-Villamizar
Clarinet	Theresa Tunnicliff
Clarinet/Bass Clarinet	Madison Greenstone
Bassoon	Ryan Simmons David Savage
Horn	Benjamin Jaber Lisa Ford
Trumpet	Rachel Allen Alexandria Smith
Trombone	Berk Schneider
Timpani	Jason Ginter
Percussion	Michael Jones Rebecca Loyd-Jones
Piano	Shaoai Ashley Zhang
Harp	Julie Smith Phillips
Violin I	Kate Hatmaker Wesley Precourt Hanah Stuart Kenneth Liao Matthew Leslie-Santana
Violin II	Pei-Chun Tsai Igor Pandurski Nicole Sauder Tommy Dougherty Ilana Waniuk
Viola	Adam Neeley Travis Maril Michael Molnau
Cello	Alex Greenbaum Abe Liebhaber Peter Ko
Bass	Kathryn Schulmeister Matthew Kline
Concert Producer	Fiona Digney

## Beethoven Interpolations

Ernest Hemingway reportedly expressed his disdain for the music of George Antheil by quipping, “Thank you, but I prefer my Stravinsky straight!”

So, what do I say to those listeners to tonight’s performance of “Beethoven Interpolations,” who prefer their Beethoven straight? One response might be that the meaning of “straight” has changed. Beethoven would scarcely recognize today’s typical concert of classical music. Only in the relatively recent past has the concert experience become a super-serious event in stadium seating where entire pieces are presented without interruption before a large, respectful (and mostly silent) audience. In his day, concerts were often cacophonous events, where small pieces—solos, humorous ditties and the like—were interspersed among the movements of a main piece as a backdrop to often boisterous conversations among audience members.

This evening’s concert is not an invitation for audience hijinks! But, in celebration of Beethoven’s 250th birthday, we are building on the classical notion of interpolation to shed some light on his impact on music of the 20th and 21st centuries. Among the movements of Beethoven’s mercurial *First Symphony* (1800), we’ll perform music that in one way or another responds to early Beethoven. The newer pieces—by living composers Pamela Z and Anna Thorvaldsdóttir, along with 20th century classics by Webern and Dallapiccola—echo Beethoven’s formalism, his penchant for lyricism, and even his wicked sense of humor. By combining the disparate music of remarkably similar historical and cultural moments, we seek to portray these artists not as dusty statues in a museum, but as living humans who were and continue to be impelled to react to their times through art.

Here’s a personal memory: I was rehearsing a Beethoven-inspired passage in music by George Crumb with the brilliant director Peter Sellars and the oracular pianist Gil Kalish. Gil, who could turn a musical phrase as well as anyone I ever worked with, was toying with a cadence point when Peter remarked, “Gil, this phrase needs a little crisis.” Kalish responded with his usual sophistication, and in that moment the music stopped sounding like Crumb and began to evoke Beethoven. Indeed, the management of crisis—in other words the constant negotiation between turmoil and equipoise—is a critical skill in the interpretation of Beethoven.

We unpack that idea in the two newer works that frame our concert. We’ll start with Pamela Z’s *Heiligenstadt Lament*—a recent commission by the San Francisco Conservatory of Music for this very program, which we premiered there last year. We’re delighted that Pamela Z has joined as vocal soloist. Here we imagine the relatively happy period in Beethoven’s life just before encroaching deafness threatened to change everything. Pamela Z reflects the increasing chaos in Beethoven’s aural life through overlaid looping and real-time processing of her voice. By posing the unfathomable prospect of deafness even before we hear the very first note of his very first symphony, we seek to cast the *First Symphony*, not as an early light-weight romp, but as something truly seminal. And as a valedictory statement, we offer Anna Thorvaldsdóttir’s aptly-named *Aequilibria* to remind us that, no matter how painful his travails may have been, Beethoven was at his essence a classicist, for whom balance and equilibrium were the abiding tokens of a classical aesthetic.

And what do we make of Beethoven’s radical understanding of democracy? The famous Schiller text, *An die Freude*, which Beethoven carried with him nearly all of his life and which was set, unforgettably, in his *Ninth Symphony*, remains palatable to nearly every modern listener. This shows the enormous extent to which Beethoven has permeated our understanding of the world. But in his time, Beethoven was hardly mainstream. In spiritual league with the flame-throwing radicals of the Jacobin, he turned his back on princes and emperors (unless they could be of help to him.) What might he have said of today’s cultural aristocracy? How would he feel about the commercially-tinged hagiography that accompanies his birthday? I shudder to think of his famous temper.

In response, the central works of today’s performance—Anton Webern’s *Symphony, Opus 21* and Luigi Dallapiccola’s haunting *Una Piccola Musica Notturna*—represent Beethoven the egalitarian. The politics of neither mid 20th century composer were as uncomplicated as Beethoven’s. Neither was as committed an ideologue and, while Dallapiccola’s dramatic works reflect the radical politics of post-war Italy, egalitarianism shows up more as composerly technique rather than political statement. In twelve-tone music, each note is by definition equal to every other note—in essence the ultimate musical statement of *Liberté, Égalité, Fraternité*.

Perhaps there is a final reason for an interpolation such as the one we offer this evening. Our definition of the world has grown. The homogeneity of life experiences that one expected when the *First Symphony* was first heard some 220 years ago—when people rarely moved outside of the social circles, geography, income brackets, and ideologies of their births—has been replaced by an expectation of fluidity in the economic, ideological and geographical sphere. The very notion that one can reinvent oneself and that that reinvention might not follow any pre-existing precepts, is one of the most important gifts of Enlightenment philosophy. On a small scale, that means that we are invited to create our private discontinuous interpolations. That I love post-war American jazz and eat Thai food; drive a German car and wear French suits, is an inconsequential example. On a more important scale, the message is that we do not have to accept the precepts of earlier generations. We can choose—always and anew—how to live, whom to love, where to invest our faith. And as we navigate our one wild and ravishing life, whether our personal interpolations are small or grand, I think that Beethoven—revolutionary, musical inventor, shunner of emperors—would be pleased.

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In another anniversary, this year is the fifth annual Reed Family Concert. The generous gift the Reed's made to establish the Reed Family Presidential Chair, of which I am honored to be the inaugural holder, has made possible ensemble concerts of larger-than-usual size. From Olivier Messiaen's *Des Canyons aux Étoiles* to Boulez's *Répons*; from Stravinsky "Interpolations" to the music of the Debussy, Mahler and Schoenberg, these concerts have been a chance to explore large-scale works and ample ideas. Along the way, we have also commissioned gifted graduate student composers, who have been invited to compose for these concerts. Additionally, the annual Reed Family Concerts have often been the centerpieces of undergraduate classes, such as the one I am currently teaching that compares Beethoven with the Beatles. Look around you: you'll see members of that class in the hall.

None of this would be possible without the Reed family. We are grateful for your gift, Ann and Joel, and offer this music as our concrete thanks for your generosity.

~Steven Schick

Previous Reed Family Concerts:

- |      |   |
|------|---|
| 2016 | Olivier Messiaen <i>Des Canyons aux Étoiles</i>   |
| 2017 | Edgard Varèse <i>Octandre</i><br>Anahita Abbasi <i>Cordatum</i><br>Pierre Boulez <i>Répons</i>    |
| 2018 | Igor Stravinsky <i>Histoire du Soldat</i> with Luis Urrea, Wilfrido Terrazas and Lux Boreal Dance |
| 2019 | Heat Lightning: Music from when the Future was Young  |

## About the Artists

### Henry Torres Blanco

Dancer, choreographer and scenic director. Founding member of Lux Boreal Dance Company based at Tijuana, Mexico since 2002. Born in Culiacan, Sinaloa he truly trusts in art as a tool to transform society, develop awareness and better human beings. He has created more than ninety dance pieces, in a wide range of scales and styles. Touring his work in Mexico, United States, Latin America and Europe. As part of Lux Boreal, he has contributed to develop education programs in the performing arts, as well as platforms that pursue to exhibit emerging and consolidated artists. He is Member of the National System of Art Creators of Mexico (SNCA 2019-2022).



### Lilian Faderman

Lillian Faderman was an English professor for 40 years at California State University, Fresno. She began her writing career with a focus on literary history, which soon morphed into women's history and LGBT history. Her work has been recognized by numerous awards, including Yale University's James Brudner Lifetime Achievement Award, The Monette-Horwitz Award, and the Anisfield-Wolf Book Award. The New York Times named three of her books on its lists of "Notable Books of the Year."



### Pamela Z

Pamela Z is a composer/performer and media artist who makes solo works combining a wide range of vocal techniques with electronic processing, samples, gesture activated MIDI controllers, and video. She has toured extensively throughout the US, Europe, and Japan. Her work has been presented at venues and exhibitions including Bang on a Can (NY), the Japan Interlink Festival, Other Minds (SF), the Venice Biennale, and the Dakar Biennale. She's created installations and has composed scores for dance, film, and chamber ensembles (including Kronos Quartet). Her awards include the Rome Prize, a Guggenheim Fellowship, the Doris Duke Artist Impact Award, the Robert Rauschenberg Foundation residency, the Herb Alpert Award, and an Ars Electronica honorable mention, and the NEA/Japan-US Fellowship. [www.pamelaz.com](http://www.pamelaz.com)



### Kate Hatmaker

Violinist Kate Hatmaker enjoys a varied career as performer, educator and entrepreneur. She is the cofounder, co-Artistic Director and Executive Director of *Art of Élan* and has been a violinist with the San Diego Symphony since 2006. Ms. Hatmaker has played with a wide variety of American orchestras, including the Pittsburgh Symphony Orchestra and the New World Symphony, and has also performed at the Breckenridge Music Festival, the Vail International Dance Festival, La Jolla Music Society's SummerFest, and the Strings Music Festival. In addition to teaching privately and at the Coronado School of the Arts, Ms. Hatmaker is a frequent chamber music recitalist and guest clinician, and has been a featured soloist with numerous orchestras in North America. A passionate advocate for innovation in the arts, she has been invited to speak at Carnegie Mellon University, San Diego State University and Point Loma Nazarene University, among others. She completed her Master of Music degree at Carnegie Mellon University and her undergraduate training at both the University of Iowa and the Sorbonne University in Paris, France, graduating Phi Beta Kappa with high honors and degrees in both Political Science and French.



## **Steven Schick**

Percussionist, conductor, and author Steven Schick was born in Iowa and raised in a farming family. Hailed by Alex Ross in the *New Yorker* as, “one of our supreme living virtuosos, not just of percussion but of any instrument,” he has championed contemporary percussion music by commissioning or premiering more than one hundred-fifty new works. The most important of these have become core repertory for solo percussion.

Steven Schick is artistic director of the La Jolla Symphony and Chorus and the Breckenridge Music Festival. With Claire Chase, he is co-artistic director of the Summer Music Program at Banff Center in Canada.

Also active as a conductor, he has appeared with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Milwaukee Symphony, Ensemble Modern, the International Contemporary Ensemble, and the Asko/Schönberg Ensemble. In 2018 he curated and was conductor and percussion soloist in, “It’s About Time,” a festival of the San Diego Symphony designed to highlight the musical dimensions of the cross-border area.

Schick’s publications include a book, “The Percussionist’s Art: Same Bed, Different Dreams,” and numerous recordings including the 2010 “Percussion Works of Iannis Xenakis,” and its companion, “The Complete Early Percussion Works of Karlheinz Stockhausen” in 2014 (Mode). For the latter, he received the Deutscheschallplattenkritikpreis for the best new music release of 2015. He was inducted into the Percussive Arts Society Hall of Fame in 2014.

Steven Schick is Distinguished Professor of Music and holds the Reed Family Presidential Chair at the University of California San Diego.

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**Renga** is an ensemble of friends and colleagues from UC San Diego, the San Diego Symphony and beyond. Led by Artistic Directors Kate Hatmaker and Steven Schick, Renga unites the most recent and provocative contemporary music with established classical repertoire in settings ranging from solos and small ensembles to full chamber orchestra. Renga was a featured ensemble at the 2015 Ojai Music festival and has performed regularly in San Diego since its inception in 2013.

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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 photography is allowed in the hall. UC San Diego is a non-smoking campus.

## CONTACT US

For information on upcoming concerts:  
Music Box Office: (858) 534-3448 | <http://music.ucsd.edu/concerts>

## Upcoming Concerts

### **David Borgo: 50**

Sunday, February 9th, 2020 – 5:00 p.m.  
Conrad Prebys Music Center Experimental Theater

### **Wednesday@7: Mexican Music (Mostly Not)**

Wednesday, February 12th, 2020 – 7:00 p.m.  
Conrad Prebys Concert Hall

### **Changing Tides II – A Telematic Translocational Concert**

Thursday, February 13th, 2020 – 7:30 p.m.  
Conrad Prebys Music Center Experimental Theater

### **Wednesday@7: Red Fish Blue Fish Remembering Chou Wen-Chung**

Wednesday, February 19th, 2020 – 7:00 p.m.  
Conrad Prebys Music Center Experimental Theater

### **Wednesday@7: Palimpsest Honoring Mario Davidovsky**

Wednesday, February 26th, 2020 – 7:00 p.m.  
Conrad Prebys Concert Hall

### **Wednesday@7: Susan Narucki**

Wednesday, March 4th, 2020 – 7:00 p.m.  
Conrad Prebys Concert Hall

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#### **University of California San Diego**

Pradeep K. Khosla, Chancellor  
Elizabeth H. Simmons, EVC Academic Affairs  
Cristina Della Coletta, Dean, Division of Arts & Humanities

#### **Department of Music**

David Borgo, Chair  
Barbara L. Jackson, Chief Administrative Officer  
Linda Higgins, Fiscal Manager  
Olivia Rochelle, Fiscal Assistant

Jessica C. Flores, Production Manager  
David Espiritu, Production Coordinator  
Jeremy Olson, Theatrical Production Specialist  
Production Technicians: Bobby Bray, Mark Geddes, Pablo Ochoa, and Aaron Sum

Andrew Munsey, Recording Engineer  
Micheal Butler, Recording Engineer  
Recording Assistants: Xochilt Khoury, Christopher Robinson, Jeffrey Xing, Hailey Brown, and Mason Davis

Sherry An, Marketing & Promotions Coordinator  
Madison Greenstone, Program Associate