

Wednesdays@7 presents

Reed Family Concert

Wednesday, January 25, 2023 - 7:00 p.m.
Conrad Prebys Concert Hall

Septet (1953)

I Movement I

II Passacaglia

III Gigue

Igor Stravinsky (1882-1971)

Inclinations (2023)

world premiere

Alex Taylor (b. 1988)

Double Concerto (2002)

Unsuik Chin (b. 1961)

Shaoai Ashley Zhang, piano
Rebecca Lloyd-Jones, percussion



Septet (1953) - Igor Stravinsky

Grace Talaski, clarinet
David Savage, bassoon
Darby Hinshaw, horn
Liam Wooding, piano
Kate Hatmaker, violin
Michael Molnau, viola
Peter Ko, cello

Inclinations (2023) - Alex Taylor

Rose Lombardo, flute
Teresa Díaz de Cossio, flute
Carlos Felipe Rosas, oboe
Grace Talaski, clarinet
David Savage, bassoon
Darby Hinshaw, horn
Tricia Skye, horn
Rachel Allen, trumpet
Berk Schneider, trombone
Aaron McCalla, tuba
Camilo Zamudio, percussion
Tasha Smith Godinez, harp
Kate Hatmaker, violin
Myra Hinrichs, violin
Michael Molnau, viola
Andrew Waid, viola
Peter Ko, cello
Robert Bui, cello
Matthew Henson, contrabass

Double Concerto (2002) - Unsuk Chin

Rebecca Lloyd-Jones, percussion soloist

Shaoai Ashley Zhang, piano soloist

Rose Lombardo, flute

Teresa Díaz de Cossio, flute

Carlos Felipe Rosas, oboe

Grace Talaski, clarinet

David Savage, bassoon

Darby Hinshaw, horn

Tricia Skye, horn

Rachel Allen, trumpet

Berk Schneider, trombone

Aaron McCalla, tuba

Yongyun Zhang, percussion

Tasha Smith Godinez, harp

Kate Hatmaker, violin

Myra Hinrichs, violin

Michael Molnau, viola

Andrew Waid, viola

Peter Ko, cello

Robert Bui, cello

Matthew Henson, contrabass

Steven Schick, conductor

Program Notes:

***Inclinations* (2023) - Alex Taylor**

Inclinations for nineteen players (2023) is part of a continuing series of instrumental works that explore different kinds of linear motion. However, the title is not only a reference to musical 'geometry' – lines, angles, gradients, planes, velocity, inertia – but also to this composer's personal inclinations: my own predilections, habits, quirks.

Here the music follows the interaction of two kinds of material. Like beams of light, pairs of sustained thirds are passed throughout the ensemble, forming a disjunct patchwork of primary colors. Against this, quartertone scales rise insistently, threads of a malfunctioning barber's pole gradually losing momentum even as it continues to doggedly turn. Amidst the interaction (conflict?) of these two shapes, other whims and tangents periodically emerge.

Inclinations is dedicated to Steve Schick and all the committed performers who contribute their precious time, energy, and boundless musicality to realizing composers' dreams, and indulging their steepest and most fanciful inclinations.

Artist Bios:

Steven Schick, conductor

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 for nearly 50 years, and in 2014 was inducted into the Percussive Arts Society Hall of Fame.

Steven Schick is Music Director Emeritus of the La Jolla Symphony and Chorus, serving as its Music Director from 2006-2022, and the Artistic Director Breckenridge Music Festival. He has guest conducted the BBC Scottish Symphony Orchestra, Saint Paul Chamber Orchestra, Milwaukee Symphony, Ensemble Modern, the International Contemporary Ensemble, and the Asko/Schönberg Ensemble. He was Artistic Director of the San Francisco Contemporary Music Players (2010-2018) and directed programs at Banff Centre for Arts and Creativity from 2009-2019, the last three of which as Co-artistic Director, with Claire Chase, of the Summer Classical Music program.

In 2020, Steven Schick won the Ditson Conductor's Award, given by Columbia University for commitment to the performance of American music.

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). The latter received the Deutscheschallplattenkritikpreis for the best new music release of 2015.

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

Igor Stravinsky, composer

Igor Feodorovich Stravinsky was born in Oranienbaum (now Lomonosov), a Baltic resort near St Petersburg, on 5 June (17 June, New Style) 1882, the third son of Feodor Stravinsky, one of the principal basses at the Maryinsky (later Kirov) Theatre in St Petersburg. Stravinsky's musical education began with piano lessons at home when he was ten; he later studied law at St Petersburg University and music theory with Fyodor Akimenko and Vassily Kalafati. His most important teacher, though, was Nikolay Rimsky-Korsakov, with whom he studied informally from the age of twenty, taking regular lessons from 1905 until 1908.

Although Stravinsky's first substantial composition was a Symphony in E flat, written in 1906 under the tutelage of Rimsky-Korsakov, it was *The Firebird*, a ballet commissioned by Sergei Diaghilev and premiered by his Ballets Russes in Paris in 1910, that brought Stravinsky into sudden international prominence. In the next year he consolidated his reputation with *Petrushka*, like *The Firebird* a transformation of something essentially Russian into a work of surprising modernity. Stravinsky's next major score – a third ballet commission from Diaghilev – is one of the major landmarks in the history of music: the blend of melodic primitivism and rhythmic complexity in *The Rite of Spring* marked the coming of modernism in music and was met with a mixture of astonishment and hostility. Stravinsky, now a Swiss resident, became established, as the most radical composer of the age.

A rapid succession of works – *The Nightingale*, an opera, in 1914, *Renard* in 1915, *The Soldier's Tale* in 1918, the *Symphonies of Wind Instruments* two years after that – all reinforced his aesthetic dominance. The explicitly Russian flavour of his music – played out in the *Symphonies of Wind Instruments* (1920), the opera buffa *Mavra* (1922) and *Les Noces* (1923), for four solo voices, chorus and an orchestra consisting of four pianos and percussion – now gave way to a more refined neo-classicism, beginning with the ballet *Pulcinella* (1920), for which Stravinsky went back to the music of Pergolesi, reworking it into something completely personal.

1920 was also the year that Stravinsky settled in France, taking French citizenship in 1934. Stravinsky expected to be elected to a vacant seat in the Académie française following Dukas' death in 1935, and felt rebuffed when Florent Schmitt was elected in his stead. His ties to his adopted homeland were further loosened when, in a mere eight months, from November 1938, Stravinsky suffered the deaths of his daughter Lyudmilla, aged only 29, his mother and then his wife (and cousin) Catherine (*née* Nossenko); faced with an imminent war in Europe, Stravinsky and his second-wife-to-be Vera Sudeikin (*née* de Bosset) emigrated to the United States. After a year spent on the East Coast, including a stint as a lecturer at Harvard University, he and Vera soon settled in California, which they were to make their home for the rest of their lives.

Pulcinella turned out to be only the first of many works in which, over the next two decades, Stravinsky subdued the music of the past to his own purposes, among them the 'divertimento' *The Fairy's Kiss*, derived from Tchaikovsky, and the ballet *Apollon Musagète*, both premiered in 1928. Two choral-orchestral works – the oratorio *Oedipus Rex* (1927) and the *Symphony of Psalms* (1930) – showed that he could also work on an epic scale; and it was not long before he tackled a purely orchestral *Symphony in C* (1938), which was followed within four years by the *Symphony in Three Movements*. With *Perséphone* (1934), *Jeu de Cartes* (1936) and *Orpheus* (1946), the series of ballets also continued, generally in collaboration with George Balanchine, a partnership as important to dance in the twentieth century as Tchaikovsky's and Petipa's had been in the nineteenth. Stravinsky's neo-classical period culminated in 1951 in his three-act opera *The Rake's Progress*, to a libretto by W. H. Auden and Chester Kallman.

One of the most unexpected stylistic volte-faces in modern music came in 1957, with the appearance of the ballet *Agon*; Stravinsky himself conducted its premiere at a 75th-birthday concert. Hitherto he had ignored Schoenbergian serialism, but in 1952 he began to study Webern's music intensely and *Agon* was the first work in which he embraced serialism wholeheartedly, though the music that resulted was entirely his own – indeed, it has a formal elegance that he seemed to have been trying to capture in his neo-classical period. The chief works from Stravinsky's late serial flowering are *Threni*, for six solo voices, chorus and orchestra (1958), *The Flood*, a

'musical play for soloists, chorus and orchestra' (1962), the 'sacred ballad' *Abraham and Isaac* (1963), *Variations for Orchestra* (1964) and *Requiem Canticles* (1966).

Stravinsky was also active as a performer of his own music, initially as a pianist but increasingly as a conductor. The first among contemporary composers to do so, he left a near-complete legacy of recordings of his own music, released then on CBS and now to be found on Sony Classical. His conducting career continued until 1967, when advancing age and illness forced him to retire from the concert platform. His tenuous grasp on life finally broke on 6 April 1971, in New York, and his body was flown to Venice for burial on the island of San Michele, near to the grave of Diaghilev.

Igor Stravinsky is published by Boosey & Hawkes
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Alex Taylor, composer

Alex Taylor (b. 1988) has been commissioned and performed by prominent artists in his native New Zealand and abroad, including Orchestra Wellington (NZ), Enso Quartet (US), Ensemble U (EE), Ensemble Proton Bern (CH) and the Tanglewood Music Center (US). After studying English Literature and Music, he completed a Masters in Composition with First Class Honours under the supervision of Eve de Castro-Robinson and John Elmsly in 2011, and is currently a Ph.D. candidate at the University of California San Diego, studying with Lei Liang. Alex's compositional work often explores interactions between seemingly disparate materials, especially between old and new musics. As well as composing, he is also a multi-instrumentalist, writer and music educator. His violin-piano duo *Three Endings* is featured on Sarah Watkins and Andrew Beer's 2019 Rattle release *11 Frames*. A new work for theorbo, violin and cello, *on what grounds*, will be touring in eleven towns in New Zealand throughout April and May 2023.

Unsuik Chin, composer

Unsuik Chin was born in 1961 in Seoul, South Korea. She studied with Sukhi Kang and György Ligeti and has lived in Berlin since 1988. Her music has attracted the attention of international conductors including Simon Rattle, Gustavo Dudamel, Alan Gilbert, Kent Nagano, Esa-Pekka Salonen, David Robertson, Peter Eötvös, Myung-Whun Chung, George Benjamin, Susanna Mälkki, Jukka-Pekka Saraste, François-Xavier Roth, Leif Segerstam, Hannu Lintu, Jakub Hrusa, Kazushi Ono and Ilan Volkov, among others. It is modern in language, but lyrical and non-doctrinaire in communicative power. Chin has received many honours, including the 2004 Grawemeyer Award for Music Composition for her *Violin Concerto*, the 2005 Arnold Schoenberg Prize, the 2010 Prince Pierre Foundation Music Award, the 2012 Ho-Am Prize, the 2017 Wihuri Sibelius Prize, the 2019 Hamburg Bach Prize, the 2020 Kravis Prize as well as the 2021 Leonie Sonning Music Prize.

She has been commissioned by leading performing organisations and her music has been performed in major festivals and concert series in Europe, the Far East, and North America by orchestras and ensembles such as the Berlin Philharmonic, Chicago Symphony Orchestra, London Philharmonic Orchestra, Philharmonia Orchestra, Leipzig Gewandhaus Orchestra, BBC Symphony Orchestra, New York Philharmonic, Boston Symphony Orchestra, City of Birmingham Symphony Orchestra, Orchestre Philharmonique de Radio France, Gothenburg Symphony, Los Angeles Philharmonic Orchestra, Swedish Radio Symphony Orchestra, Tokyo Symphony, Sao Paulo Symphony Orchestra, Royal Concertgebouw Orchestra, London Sinfonietta, Royal Stockholm Philharmonic, Ensemble Intercontemporain, Ensemble Modern, Kronos Quartet and Arditti Quartet. In addition, Unsuik Chin has been active in writing electronic music, receiving commissions from IRCAM and other electronic music studios.

In 2007, Chin's first opera *Alice in Wonderland* was given its world première at the Bavarian State Opera as the opening of the Munich Opera Festival and released on DVD and Blu-ray by Unitel Classica. She has been Composer-in-Residence of the Lucerne Festival, the Festival d'Automne, Stockholm International Composer Festival, Deutsches Symphonie-Orchester Berlin, the Cologne Philharmonic's Eight Bridges festival, the São Paulo Symphony, Casa da Música, BBC Symphony's Total Immersion Festival, Melbourne Symphony, the NDR Elbphilharmonie Orchestra in Hamburg, and many more. Between 2006 and 2017 Chin was Composer-in-Residence with the Seoul Philharmonic Orchestra, overseeing its contemporary music series which she founded. She served as Artistic Director of the 'Music of Today' series of the Philharmonia Orchestra in London for nine seasons between 2011 and 2020. In 2022 she started a five year tenure as Artistic Director of the Tongyeong International Festival in South Korea and her Artistic Directorship of the Weiwuying International Music Festival in Taiwan. Portrait CDs of her music have appeared on Deutsche Grammophon, Kairos and Analekta.

Unsub Chin's works are published exclusively by Boosey & Hawkes.

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Rebecca Lloyd-Jones, percussion soloist

Australian-born percussionist Rebecca Lloyd-Jones is a multiform musician, passionate about performance, research, and education.

Having performed professionally across Asia, Europe, North America, and Oceania, Rebecca has presented as a soloist at several focus days for the Percussive Arts Society International Convention and attended the Roots and Rhizomes program held at the Banff Centre for Arts and Creativity, Canada.

Active across many genres, Rebecca has performed on the Walt Disney Concert Hall stage in conjunction with the Los Angeles Philharmonic's Noon to Midnight marathon new-music festival, at the BBC Proms, Concertgebouw Concert Hall, and The National Centre for the Performing Arts, Beijing, with the Australian Youth Orchestra.

Rebecca has participated in the soundSCAPE composition and performance exchange (Italy) and was a guest artist at the VI Semana Internacional de Improvisación and tutor at the Festival de Música Nueva 2019, Ensenada, Baja California (Mexico).

Rebecca is an early career creative development grant recipient from the American Australian Arts Fund and is currently working on a research project that examines the percussion works of Lucia Dlugoszewski, Eleanor Hovda, and Maryanne Amacher. Rebecca presented her research at the Transplanted Roots Research Symposium, 2017-2019, and was the artistic producer of the 2022 edition held in San Diego (USA).

Rebecca graduated from the Victorian College of Arts with the Desma Woolcock award for academic excellence, received a Master of Music Research from the Griffith University Queensland Conservatorium, and is a Doctoral candidate at the University of California San Diego with Distinguished Professor Steven Schick and ensemble red fish blue fish.

Rebecca currently holds the position of Lecturer and Coordinator of Percussion at Queensland Conservatorium, Griffith University.

Shaoai Ashley Zhang, piano soloist

Hailed as a musician with “flair and fury,” Shaoai Ashley Zhang is active internationally and within the US as a concert pianist and a chamber musician. International performances include concerts in Russia, Germany, Switzerland, China, and Hong Kong. A strong advocate of contemporary music, Ashley has premiered dozens of new compositions and worked with some of the most prominent composers today such as Helmut Lachenmann, Sofia Gubaidulina, and Unsuk Chin. A passionate exponent of chamber music and collaboration, Ashley has appeared with the UC San Diego Palimpsest Ensemble, HUB New Music, Alea III, The Callithumpian Consort, and NEC Contemporary Ensemble.

We are grateful to the University of California San Diego Department of Music for their support, especially to its excellent concert production staff for their indefatigable work. We are especially grateful for the long-standing support of the Reed family, whose generosity makes possible these concerts and many other departmental projects.

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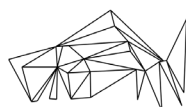
This performance will be live streamed, with audio and video documentation for archival purposes, only.

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