

UC San Diego

ARTPOWER



AUSTRALIAN HAYDN ENSEMBLE



Dear ArtPower Friends,

For two decades, ArtPower at UC San Diego has been a leader in arts and culture, enriching the lives of countless individuals through diverse and captivating programming. ArtPower's 20th anniversary season provides us with the opportunity to reflect on the organization's remarkable journey and its enduring commitment to bringing world-class performing arts to our community.

Founded in 2003, ArtPower was conceived with a simple yet profound mission: to engage, energize, and transform the diverse cultural life of the University and San Diego through the performing and media arts. Over the years, ArtPower has consistently delivered a diverse array of performances that span the genres with the goal of developing more empathetic students and community members who are better prepared to engage in the world around them.

Our 20th anniversary season promises to be a testament to ArtPower's unwavering dedication to this mission. With a carefully curated lineup of performances and events, this season is set to captivate, challenge, entertain, and inspire audiences in ways that only ArtPower can.

ArtPower's commitment to education and community engagement remains as strong as ever. Throughout the season, there will be a range of programs that connect artists with students, community members and art enthusiasts of all ages and backgrounds. These initiatives not only enhance our understanding of the arts, but also for one another.

As we embark on this milestone season, I extend my heartfelt gratitude to those who have invested their time, talent, and treasure into ArtPower at UC San Diego. Looking forward to the next twenty years, let us revel in the beauty of artistic expression and reflect on the impact ArtPower has had on our community. Thank you for being part of the ArtPower legacy.

Cheers,

A handwritten signature in white ink that reads "Colleen".

Colleen Kollar Smith



Chamber Music/Australia

AUSTRALIAN HAYDN ENSEMBLE

**Skye McIntosh,
Artistic Director**

Oct 13, 2023 at 7:30 pm
Department of Music's
Conrad Prebys
Concert Hall

Program

Johann Christian Bach (1735–82)

Symphony in G Minor, op. 6 no. 6
Allegro
Andante più tosto adagio
Allegro molto

Franz Joseph Haydn (1732–1809)

Symphony no. 6 in D Major "Le Matin"
Adagio - Allegro
Adagio - Andante - Adagio
Menuet e Trio
Allegro

Intermission

Wolfgang Amadeus Mozart (1756–91)

Symphony no. 29 in A Major, K. 201
Allegro moderato
Andante
Minuetto: Allegretto - Trio
Allegro con spirito

Franz Joseph Haydn

Symphony no. 8 in G Major, "Le Soir"
Allegro molto
Andante
Menuetto & Trio
Presto





About the Program

Symphony in G Minor, opus 6, no. 6

Johann Christian Bach

Born September 5, 1735, Leipzig

Died January 1, 1782, London

No one could have predicted how radically the career of Bach's youngest son would differ from those led by his older brothers. Wilhelm Friedemann, Carl Philipp Emanuel, Johann Christoph Friedrich (and even Johann Gottfried) all established careers musical careers in the expected German settings, but Johann Christian—who had been only 15 when his father died—did things very differently. He moved to Italy at 24, converted to Roman Catholicism, served as organist in the Milan Cathedral, and wrote operas that were produced in Turin and Naples. Moving to London in 1762, Johann Christian made that city his base for the rest of his life—he was referred to during his lifetime as “the English Bach.” In London, he became royal music master, accompanying George III when that king played the flute, giving music lessons to Queen Charlotte (herself of German origin) and her children, and leading the Queen's Band. He met the eight-year-old Mozart in 1764 when the boy was visiting England, and the two played duets with Mozart seated in Bach's lap. Bach married the Italian soprano Cecilia Grassi in the early 1770s, and she sang in some of the operas her husband wrote for London. These, however, had little success, and his final years were marked by increasing debts and declining health, so that at the time of his death he was hardly remembered. It was left to Mozart, who had just moved to Vienna, to write to his father upon hearing of Bach's death: “What a loss to the musical world!” Later generations have rediscovered this music and come to enjoy it for its fusion of German form and Italian melodic grace.

The Symphony in G Minor is one of the fifteen symphonies Bach wrote for a series of concerts he put on in London during the 1760s with composer Karl Friedrich Abel. Of those fifteen symphonies, the Symphony in G Minor is the only one in a minor key. Scored for two oboes, two horns, strings, and continuo, it is in the three-movement form of the Italian *sinfonia*. This is extraordinary music. It comes from the moment when the *Sturm und Drang* movement was gathering force in Europe, and it is full of seething, driving energy across every instant of its fourteen-minute span.





The *Allegro* bursts to life with a fierce gesture which then erupts into the slashing energy that will drive the entire movement; even the secondary material—which should provide some contrast—partakes of this same energy. Strong accents and sharp contrasts mark the entire movement, which concludes on a stark single chord.

After such an opening movement, we expect the slow movement to bring a measure of relief, but the *Andante più tosto adagio* remains in the same mood as the first movement, just at a slower tempo. Its long melodic lines—this movement is longer than the outer movements combined—are again broken by sharp attacks.

The concluding *Allegro molto* is much in the manner of the first movement. It is fast, dark, and seething, and after all this energy the suddenly understated conclusion comes as a complete surprise.

Symphony No. 6 in D Major “Le matin”

Franz Joseph Haydn

Born March 31, 1732, Rohrau

Died May 31, 1809, Vienna

Prince Paul Anton Esterhazy hired Haydn as his Vice-Kapellmeister in May 1761, and the composer immediately took up his duties at the Esterhazy palace in the small town of Eisenstadt, about thirty miles south of Vienna. The old Kapellmeister, Gregor Werner, was being eased upstairs, and the 29-year-old Haydn was charged with revitalizing the court orchestra. He auditioned players (many of whom he knew from Vienna) and assembled an orchestra of about seventeen members: flute, two oboes, bassoon, two horns, and a small string section.

The story has it that Prince Paul Anton himself suggested that Haydn compose a trilogy of symphonies that would take as their subject morning, noon, and night. Haydn was not attracted to the idea of writing descriptive music, but he was alert enough to take the prince’s suggestion. His real intention in writing these three symphonies, however, may have been to show off his own talents and the orchestra he had helped to create. Haydn himself gave the three symphonies their French nicknames—*Le matin*, *Le midi*, and *Le soir*—perhaps as a nod to the taste for things French in Vienna at that time.

These three symphonies, Nos. 6–8, date from 1761, during Haydn’s first months in his new position. The symphony as a form was taking shape in these years (in fact, it was largely Haydn who would define that form), and these three early symphonies show certain elements that did not survive in the symphony of the





classical period, primarily the extended use of solo players who stand in contrast to the larger orchestra. Many have been quick to identify this as the influence of the baroque concerto grosso, though there is disagreement as to how well Haydn knew that form. In any case, the Symphony No. 6 has important solo parts for winds, violin, cello, and doublebass. Perhaps Haydn was recalling the concerto grosso. Perhaps he was simply trying to show off the quality of the orchestra he had assembled for the Esterhazy court.

Haydn may have felt an aversion to descriptive music, but the *Adagio* that opens the first movement of the Symphony No. 6 is pretty clearly a depiction of the rising sun. Across that six-measure introduction, the music begins with softly-pulsing violins, climbs upward and gathers strength, and lands on a resplendent *fortissimo* chord. From out of this "sunrise," the music leaps ahead smartly at the *Allegro*, which is in a tentative sonata form: its second subject, built on nicely-calculated echo effects, makes a fleeting appearance and then never returns.

Longest of the movements, the *Adagio*—scored only for strings—offers extended solos for violin, cello, and doublebass. The movement is in ternary form: the opening *Adagio* leads to the long central *Andante*; Haydn rounds matters off with a modified reprise of the opening *Adagio*. The wind band returns for the sturdy *Menuetto*; H.C. Robbins Landon describes its trio section as sounding "far more baroque than anything in [Haydn's earlier] symphonies"—it is largely a bassoon solo over bass-line accompaniment. The *Finale* showcases the orchestra and its various principal players: solo flute leads the way, and in the course of the movement comes an extended passage of concertante writing for solo violin, as well as solos for various other instruments.

Hearing this music without knowing that it is nicknamed *Le Matin*, would we guess that it was inspired by the morning? Almost certainly not. What we do recognize in this music is the high quality of the orchestra Haydn had created for Prince Paul Anton, the crisp writing for its solo players, and an impressive symphony by the new young Vice-Kapellmeister at the Esterhazy court.





Symphony No. 29 in A Major, K.201

Wolfgang Amadeus Mozart

Born January 27, 1756, Salzburg

Died December 5, 1791. Vienna

In July 1773 Leopold Mozart took his 17-year-old son to Vienna for a ten-week visit that the elder Mozart hoped would gain his son a court position. The visit to Vienna earned no position for the young Mozart, but it did bring him into contact with classical style as it was developing in that city and particularly as it was developing in Haydn's quartets and symphonies. Mozart returned to Salzburg that fall and soon produced the first three of his symphonies to hold a place in the active repertory: No. 25 in G Minor, No. 28 in C Major, and No. 29 in A Major. All three show features that Mozart had discovered in Vienna. They are in four movements rather than the three of the Italian *sinfonia* (the extra movement is in all cases a minuet), they employ more fully worked-out sonata forms, and many of their movements conclude with a coda.

Mozart wrote the Symphony No. 29 in April 1774, a few months after his eighteenth birthday. Though it retains the light scoring of some of the earlier symphonies (pairs of oboes and horns, plus strings), the Symphony in A Major shows new maturity of technique and new depth of content. This new mastery is evident from the first instant of the symphony, and in fact the entire opening movement is one of the finest in all of Mozart's symphonies. There is no opening fanfare or introduction—the work simply begins with a quiet octave drop. The octave drop then recurs three more times within the theme, rising a major second with each repetition. It is an immensely impressive beginning, a theme full of grace and power, fused with rising tension. A second subject, also introduced by the first violins, is just as graceful and much more lyric. Mozart shows the influence of his visit to Vienna in the concise development of these themes and the inclusion of a coda to the movement. The *Andante* is one of Mozart's most pleasing slow movements. He mutes the violins and gives them music that combines romantic intensity with rococo grace. In its intimacy, the *Andante* seems more nearly a movement from a string quartet than from a symphony. The minuet is full of angular themes and dotted rhythms; Mozart makes a wry little joke of the sound of the oboes and horns as they toot out the cadences. The *Allegro con spirito* lives up to its name. It flies along in 6/8 time and, like the first movement, incorporates the interval of the octave drop in its main theme.





Symphony no. 8 in G Major "Le Soir"

Franz Joseph Haydn

The final symphony of Haydn's 1761 triptych, the Symphony No. 8 in G Major has the subtitle *Le Soir* (The Night). Its opening *Allegro molto* is indeed a very fast movement: it flies along its 3/8 meter and along the way offers a number of solo passages for the flute. The graceful *Andante* features extended solos for the concertmaster, the principal second violin, and the cello, while the sturdy *Menuetto* puts the spotlight on the doublebass. Up to this point, nothing in this symphony is in any way associated with the night, but now Haydn gives his finale a title, *La Tempesta* (The Storm), that suggests that this is a picture of a stormy night. This movement is very fast (Haydn's marking is *Presto*), and once again there are prominent solo passages for the two violins and cello.

Program notes by Eric Bromberger

About the Artists

Formed in 2012, the Australian Haydn Ensemble (AHE) burst onto the Australian music scene with passion and energy. It has performed all over Australia and has enjoyed many invitations to major Australian festivals such as the Adelaide Festival, the Canberra International Music Festival, the Melbourne Festival, and many others.

AHE's premiere U.S. tour in October 2023 includes performances from coast to coast, including a New York *début* at Carnegie Hall.

Under the direction of Artistic Director and violinist Skye McIntosh, AHE is one of Australia's leading historically-informed orchestras. AHE brings together world-class musicians who excel in both modern and period instrument performance and are highly committed to both historical research and performance. The group's repertoire is principally music of the late Baroque and early Classical eras. The ensemble's name pays tribute to the great "Papa Haydn," who was a central figure of late 18th century music in Europe.

AHE has built a reputation for its vibrant and accessible performances, which are faithful to the sound-worlds that would have been familiar to Haydn and his contemporaries. AHE has received critical acclaim for its *début* recording on ABC Classics, *The Haydn Album*, which premiered at No. 1 on the Australian Classical Aria Charts. *Gramophone Magazine* hailed the group as "a polished, style-conscious ensemble."





The Australian Haydn Ensemble has collaborated with many leading international and Australian historical specialist performers including Midori Seiler (Germany), Melvyn Tan (UK), Marc Destrubé (Canada), Catherine MackIntosh (UK), Charles Neidich (USA), Stefanie True (Canada), Erin Helyard (Australia), Neal Peres Da Costa (Australia), Sara Macliver (Australia), Helen Sherman (UK) and David Greco (Australia).

AHE's latest CD release is *Beethoven Piano Concertos Nos. 1 & 3* with leading historical keyboardist Neal Peres Da Costa. It has been applauded by leading music historian Clive Brown, who said it "marks a new and exciting development in period-instrument performance of Beethoven's music. It offers a highly persuasive combination of impressive musicianship and convincing historical research."

The Musicians:

Skye McIntosh,
Artistic Director & Violin I leader
Matthew Greco, *Violin II leader*
Anna McMichael, *Violin **
Annie Gard, *Violin*
Alice Rickards, *Violin*
Ella Bennetts, *Violin*
Emma Williams, *Violin*
Karina Schmitz, *Viola*
Kristen Linfante, *Viola*

Daniel Yeadon, *Cello ***
Eva Lymenstull, *Cello*
Pippa Macmillan, *Double Bass*
Melissa Farrow, *Flute ****
Joel Raymond, *Oboe I*
Kirsten Barry, *Oboe II*
Simon Rickard, *Bassoon*
Michael Dixon, *Horn I*
Dorée Dixon, *Horn II*

*Anna McMichael appears courtesy of the Sir Zelman Cowen School of Music and Performance, Monash University

**Daniel Yeadon appears courtesy of Sydney Conservatorium of Music, The University of Sydney

***Melissa Farrow appears courtesy of the Australian Brandenburg Orchestra





The Australian Haydn Ensemble gratefully acknowledges the support of the following organizations: The Australian Haydn Ensemble is supported by



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www.australianhaydn.com.au

The Australian Haydn Ensemble appears by arrangement with Lisa Sapinkopf



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Donor list and PowerPlayer list reflecting gifts and pledges received after July 1, 2022.

NEW FOR 2023-24

THE CHRISTOPHER AND PATRICIA WEIL INSPIRATION CHALLENGE

The Christopher and Patricia Weil Inspiration Challenge provides a dollar-for-dollar match, up to \$50,000, for all new, upgraded sponsor gifts, or multi-year pledges in support of ArtPower at UC San Diego. Donors with a qualifying gift for the Inspiration Challenge will be recognized at the total matched gift level. To make your gift visit artpower.ucsd.edu.





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Tesla Quartet *with* Pianist David Kaplan

The Kreutzer Affair



Friday, November 3 at 7:30 pm
Dept. of Music's Conrad Prebys Concert Hall

The Kreutzer Affair is an immersive theatrical concert program created by the Tesla Quartet with pianist David Kaplan, exploring how music was captured into words and then rebottled into music again.

PROGRAM :

Beethoven : Sonata for Piano and Violin in A minor, op. 47 "Kreutzer"
Janáček : String Quartet no. 1 "The Kreutzer Sonata"
Amy Beach : Piano Quintet in F sharp minor, op. 67





**THURSDAY, NOVEMBER 9 AT 7:30 PM
PRICE CENTER EAST BALLROOM**

Multi-genre work *Requiem for the Enslaved* by Carlos Simon is a musical tribute to commemorate the stories of 272 enslaved men, women and children sold in 1838 by Georgetown University, infusing original compositions with African American spirituals and familiar Catholic liturgical melodies. Performed by the Hub New Music with Carlos at the piano, *Requiem* features spoken word and hip hop artist Marco Pavé, and trumpeter MK Zulu.

Requiem for the Enslaved was nominated for a 2023 GRAMMY award for Best Contemporary Classical Composition.





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Special Guest: The DIVA Jazz Orchestra

WED. DECEMBER 13 AT 7:30 PM | EPSTEIN FAMILY AMPHITHEATER

The Manhattan Transfer has achieved an incomparable career of pop and jazz hits, a legacy that defines the group as it celebrates its 50th anniversary. The legendary quartet has won 10 Grammy Awards out of 20 nominations and has been inducted into the Vocal Group Hall of Fame. Their dynamic performances and sense of style have led them to become one of the most iconic music groups in the world. With their enduring creativity, energy, and joy in their music, the group has joined the pantheon of the entertainment industry.

