

**The Making of the Modern World Program.** The Making of the Modern World (MMW) is a general-education sequence designed to provide a broad, global overview of the past from the dawn of human history and early societies to the emergence of social, environmental, economic, and political challenges facing the world today, while also providing instruction in university-level research and writing. MMW supports our belief that, regardless of academic or professional area of specialization, all ERC graduates should have a basic understanding of the shared and remarkably diverse human experience that comprises our world, both past and present.

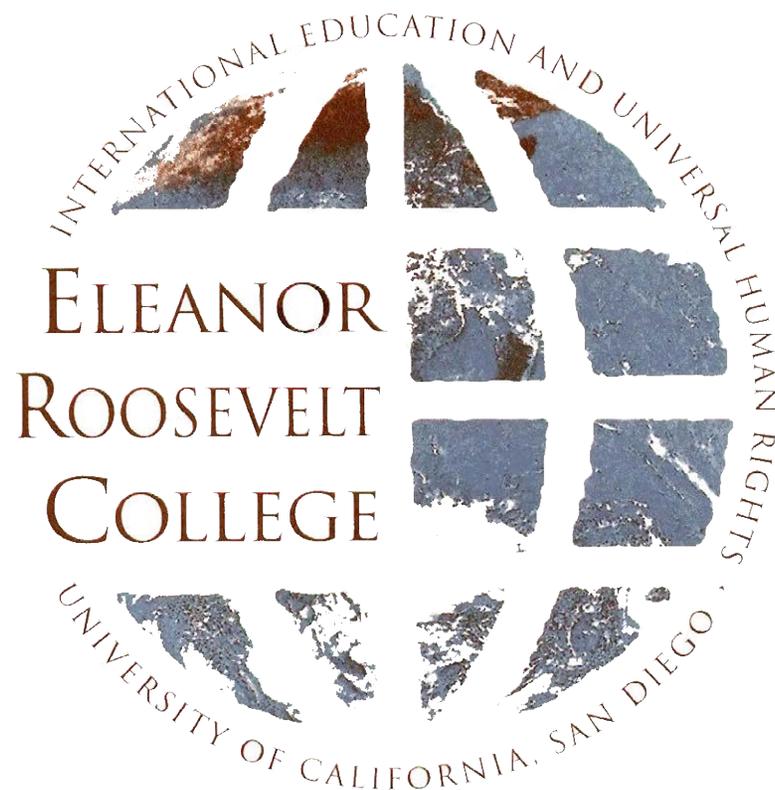
**UCSD Alumni.** The UCSD Alumni Association represents nearly 150,000 alumni at the forefront of the sciences, business, research, the arts, social innovation and political service in California, throughout the nation and around the world. By fostering meaningful connections among this diverse group, we help to forge lifelong, mutually beneficial relationships between alumni, students and the University to ensure that UCSD – and every alumnus – will always remain world class. Learn more at [alumni.ucsd.edu](http://alumni.ucsd.edu).

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**UCSD's Department of Music** was founded under the belief that the most effective educational environment brings together the finest faculty with promising students in a challenging, supportive environment that encourages each student to find his or her own path. The department's emphasis is on grad programs including Composition, Computer Music, Integrative Studies, and Performance. Emerging artists from around the world compete each year to become one of a handful of new students accepted to these programs. *More information:* <http://music.ucsd.edu>

For more information about this series, please visit:  
<http://roosevelt.ucsd.edu/publicevents>



THE MAKING OF THE MODERN WORLD:

# TO BE MUSICAL

Public Lecture Series  
Winter 2013

January 9, 2013– February 27, 2013

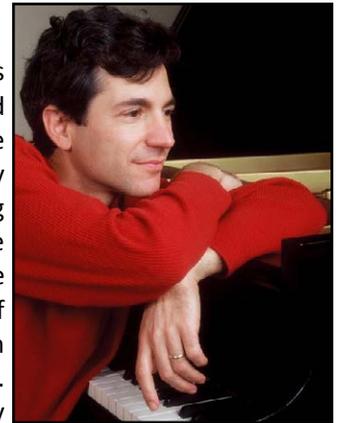
UC San Diego

Conrad Prebys Music Center

January 9	<b>"On the Bridge: The Beginnings of Contemporary Percussion Music"</b>  Steven Schick, Distinguished Professor of Music <i>Post Reception Hosted by UCSD Alumni</i>
January 16	<b>"Why Music?"</b>  David Borgo, Professor of Music
January 30	<b>"Craft and Tools in Late Beethoven"</b>  Aleck Karis, Professor of Music
February 6	<b>"How the West Rejected 'Nice' Music a Century Ago: Abandoning the Tonal System and Emancipating Dissonance"</b>  Steven Cassedy, Professor of Slavic and Comparative Literature
February 20	<b>"Utterance, Ritual, Expression: Why Singing Makes Us Human"</b>  Susan Narucki, Professor of Music <i>Post Reception Hosted by Chancellor's Associates</i>
February 27	<b>"Musical Illusions, Perfect Pitch, and Other Curiosities"</b>  Diana Deutsch, Professor of Psychology

### **About the Speaker**

**Aleck Karis** is a pianist whose varied career has encompassed recitals, chamber music and appearances with orchestra. While still at the Juilliard School in the mid-70's he was already playing with many of New York's leading contemporary music ensembles, and as the pianist of the elite new music ensemble Speculum Musicae has performed dozens of premieres and appeared at major festivals such as those in Bath, Warsaw, Geneva and Venice. His discography includes solo piano music by Mozart, Stravinsky, Schumann, Chopin, Carter, Cage, Davidovsky, Babbitt, Glass, Reynolds and Liang. His recordings of contemporary ensemble music are even more extensive. Karis came to UCSD in 1990 and is presently a Professor of Music and Associate Dean of the division of Arts and Humanities.



### **About the Lecture**

#### ***"Craft and Tools in Late Beethoven"***

Beethoven's late music is acclaimed as intellectually and emotionally profound, challenging, highly personal and deeply expressive. Where does this emotional intensity and expressive power come from? How specific are its meanings? How does a performer develop an interpretation, and what tools does a performer use to project that interpretation? This lecture will approach these questions by focusing on a single work, the magnificent Sonata opus 110, including a complete performance. Beethoven was a master and an innovator of harmony, counterpoint and form, who ceaselessly experimented with new colors and techniques on the piano. It is hoped that looking closely at the technical elements of the composer's craft may provide clues to the work's meaning and, ultimately, a way to appreciate and feel the music more deeply.

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"The good particular men may do separately is small, compared with what they may do collectively, or by a joint endeavor and interest." (Benjamin Franklin)