

*About the Artist – Roger Reynolds (UCSD Department of Music)*

Roger Reynolds joined the UCSD Department of Music in 1969. He became founding director of the Center for Music Experiment (now called the Center for Research in Computing and the Arts, or CRCA), UC's oldest Organized Research Unit in the arts, in 1972. Reynolds was awarded the Pulitzer Prize in Music in 1989 for "Whispers Out of Time." He is credited with being the second experimentalist, after Charles Ives in 1947, to win the prestigious prize. Reynolds is a prolific composer - with an orchestral catalog numbering some 100 compositions. His music incorporates elements of theater, literary texts, digital signal processing, dance, video and real-time computer spatialization, which moves counterpoints of sound around the listener, as well as the perspectives of experimental psychology. His work with spatialization of sounds began in 1961-2 with his renowned music-theater piece "The Emperor of Ice Cream," on a text by Wallace Stevens.

Among the first American composers to make significant use of science and new technology, Reynolds continues to work at the cutting edge: In 1998, Mode Records released Reynolds' "Watershed," the first DVD in Dolby Digital 5.1 to feature music composed expressly for five independent channels of audio. He is currently serving as the first composer-in-residence at the California Institute for Telecommunications and Information Technology (Calit2), where he is concentrating on "Sanctuary," for percussion and real-time computer sound, scheduled for DVD release on Mode records this winter.

In 1998, the Library of Congress recognized his unique contributions to culture by establishing the Roger Reynolds Special Collection.

Writing in *The New Yorker*, Andrew Porter has called him "at once an explorer and a visionary composer, whose works can lead listeners to follow him into new regions of emotion and meaning."

In August 2009, Reynolds was appointed University Professor by the University of California Board of Regents. He is only the 36th UC faculty member since 1960 to be honored with the title - and the first artist. The designation, the highest honor that can be bestowed on UC faculty, is reserved for scholars of international distinction who are recognized and respected as teachers of exceptional ability. The purpose of the University Professorship is to recognize throughout the UC system the special talents of outstanding scholars and teachers.

*Draft Syllabus*

Title: The Arts in the Capitol  
Instructor: Roger Reynolds  
Campus Sponsor: University of California, San Diego  
Target Term: Winter '10 Quarter  
Course ID: Music 198

7 January [Thursday]

General Introduction: The performing arts, the visual arts, monuments, and libraries of Washington. Class meets at UCDC.

14 January [Thursday]

Introduction to Washington Art Museums; what are their missions? Consideration of museum publications and press releases, newspaper and internet reviews, curatorial strategies, collections and acquisitions.

Guest: Charles Richie, Associate Curator, National Gallery of Art discusses the role of the museum curator. Class meets at UCDC.

21 January [Thursday]

General discussion of Performing Arts Centers in the US;  
Programming at the Kennedy Center, publicity compared with newspaper and internet reviews.  
"Arts in Crisis: A Kennedy Center Initiative" aimed at assisting performing arts centers throughout the country.

Comparative discussion of notable foreign Arts Centers: Cité de la musique (Paris), The South Bank (London), Art Tower Mito (Mito, Japan)

Guest: Washington Post staff reviewer, Aaron Grad (What motivates someone to become a music critic? How does one proceed?)

30 January [Saturday]

A Day at Washington's Museums:

The National Gallery of Art (Guided tour with Charles Richie; "The Robert and Jane Meyerhoff Collection", "Designing the Lincoln Memorial", features of the collection;

Group lunch at NGA cafeteria;

Smithsonian American Art Museum (Guided tour of: "Graphic Masters III: Highlights from the Smithsonian American Art Museum (1960s-90s); the Lunder Conservation Center;

The Phillips Collection ("Georgia O'Keeffe: Abstraction" and its permanent collection of Impressionist masterworks)

Optional group dinner TBA. (Continuing discussion throughout.) [Counts for two meetings.]

\* NB: All seminar members are asked to visit the Smithsonian American Art Museum's show: "What's it All Mean: William T. Wiley in Retrospect" (Curator: Joann Moser). It runs only until 24

January 2010. The Smithsonian American Art Museum is open until 7:00, evenings. [NB: Wiley is a former Visual Art Professor at UC Davis and UC Berkeley.]

4 February [Thursday]

Performance at the Kennedy Center: Alvin Ailey Dance Theater

11 February [no meeting]

18 February [Thursday during the afternoon]

Tour of the Library of Congress: The Reading room, the Coolidge Auditorium, the Music Division, Cataloging, Conservation work; presentation on the Library's digitization program and the role of the internet.

Focus session on the Music Division.

NB: Any student unable to attend must take a tour on his/her own.

Dates TBA

Optional extra events:

Washington area poets as well as visiting experimental poets read from their own works at Bridge Street Books (Phillip Levy, proprietor, Rod Smith, curator). An opportunity to contrast such informal, intimate evenings with the more mainstream series of poetry readings that go on at the Library of Congress throughout the year (Notification of such events will be provided.)

26 February [NB. Friday] Performance at the LOC Coolidge Auditorium by the Altenberg Trio (Rachmaninoff, Dvorak, Martin, Schumann).

This concert will be preceded by a talk in the series "Music and the Brain II": Ohio State University Psychologist David Huron explores "Why Do Listeners Enjoy Music That Makes Them Weep?"

4 March [Thursday] Supporting Art in America: The National Endowment for the Arts, The DC Commission for the Arts and Humanities, private foundations and philanthropy, curatorship.

Guest Panel: NEA staff, Steve Antosca (Washington area composer and contemporary music activist; Director, Verge Ensemble), Howard Klein (former Arts Officer of the Rockefeller Foundation), Staff member from DC Commission on the Arts and Humanities, Joann Moser (Senior Curator, Smithsonian American Art Museum)\*. A moderated discussion of how art in America is nourished in various ways.

11 March [Thursday] Wrap-up: What do Washington arts institutions offer? How do they represent their offerings to the public? How do critics respond? What is your take on this process of presentation and response?

Individual statements by Seminar members.

Each member of the Seminar is required to submit on line, by 8 March, a one-page set of "talking points". This will be used during the 11 March meeting in association with a verbal

presentation to the entire seminar. The goal is to hear from each Seminar participant how the experiences of the Quarter may (or may not) resonate for him or her in the years to come.