

# The UCLA Herb Alpert School of Music

Department of Ethnomusicology

Winter 2012 Newsletter

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## Message from the Publications Office

Dear Faculty, Students, Staff, and Friends,

Greetings from the Ethnomusicology Publications Office! It is wintertime at UCLA, but do not let the rainy season get you down because, as you will see by this quarter's newsletter, there is much to celebrate and look forward to.

In addition, please join us for our Nazir Ali Jairazbhoy Colloquium Series, featuring four lectures by Anthony Seeger, Distinguished Professor of Ethnomusicology and Director of the Ethnomusicology Archive, who will retire at the end of the winter 2012 quarter, after more than a decade at UCLA.

Larry Robinson  
Publications Coordinator

Kathleen Hood  
Publications Director

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# Department News

A number of UCLA Ethnomusicology faculty members and graduate students participated in the 56<sup>th</sup> Annual Meeting of the Society for Ethnomusicology in Philadelphia, Pennsylvania, November 17–20, 2011.

## FACULTY PRESENTATIONS

### *As Panel Participants*

**Anthony Seeger**

South America II (as panel chair)

Play it Forward: Revisiting the Legacy of Music for Children (as panel discussant)

**Timothy Rice**

Eastern and South East Europe II (as panel chair)

Sounds of Difference and Recognition: Music, Interculturalism, and Belonging in the European Nation-State (as panel discussant)

## STUDENT PRESENTATIONS

### *As Panel Participants*

**Abimbola Cole** (as panel chair)

Hip Hop

### *Student Papers*

**Abimbola Cole**

“Welcome to the United States of Africa: Kwame Nkrumah’s Philadelphia Years, African Nationalism, and Hip-Hop Perspectives on Unity in the New Africa”

**Rebecca Dirksen**

“Power and Potential in Contemporary Haitian Music: Mizik Angaje, Cultural Action and Community-Led Development in Pre- and Post-Quake Port-au-Prince”

**James Edwards**

“‘Like a Jeweled Cup Without a Bottom’: Neo-Confucian Political Philosophy and Gender in the Courtly Dance-Drama of Early Modern Ryūkyū”

**Ryan Koons**

“Transcribing the Owl Dance: Examining Performance and Transcription in a Native American Community”

**Jeff Roy**

“The Invisible Goddess: Identity Performance in Hijra Music and Dance”

**Brigita Sebald**

“Copyright, Circulation, and Censorship in the Republic of Georgia”

**Dave Wilson**

“Making Macedonian-ness: Imagining the Past, Enduring the Present, and Idealizing the Future in the Popular and Traditional Music of Toshe Proeski”

\* \* \*

Please welcome new Student Affairs Officer **Brenda Galvez**, who will be working in Student Services with Al Bradley and Sandra McKerroll.

Under the auspices of the UCLA Herb Alpert School of Music, the Department of Ethnomusicology’s **Chinese Music Ensemble** collaborated with the Department of Music in *Music Draws Blood*—a new monodrama that melds twelfth-century Chinese art song and Western operatic arias. This performance featured soprano **Hsing-An Chen** singing Western and traditional Chinese operatic pieces, accompanied by the Chinese Music Ensemble under the direction of Professor **Chi Li**. The event, which was held on January 15, 2012 in Schoenberg Hall, creatively merged Western operatic repertoire with Chinese traditional instruments. Professor Chi Li arranged all the pieces, bringing out the unique qualities that Chinese instruments possess and demonstrating that beautiful music can transcend cultural boundaries.

**Mariachi de Uclatlán** had a successful return to the competition scene during the fall 2011 quarter. In October, the group tied for second place in the Second International Rosarito Mariachi Festival and earned first place in the Anaheim Mariachi Festival.

## Faculty and Staff News

**Tamir Hendelman** has been busy performing in the United States and internationally with a variety of ensembles. Highlights include a European tour and performances with the Clayton-Hamilton Jazz Orchestra at the Blue Note in Tokyo this past December. In January, he went on an East Coast mini-tour with the Tamir Hendelman Trio. He also performed with the Luchette Trio at the Jazz Education Network's Third Annual Conference in Louisville, Kentucky. The performance by the Luchette Trio, directed by bassist and author Sherry Luchette (who is also Tamir's wife), featured special guest vocalist **Sandra Booker** (B.A. 2008).

**Wolf Marshall** performed on the guitar in Burt Bacharach's new show, *Some Lovers*. The world premiere was in San Diego's famed Old Globe Theatre during November and December 2011. This musical contained all-new Bacharach music. Burt supervised all rehearsals, which granted the band the opportunity to interact and receive input from a master. Marshall was featured on electric guitar in the rock number "Welcome to my World" and on the acoustic guitar in the ballad "Hush." For more information, please visit [Some Lovers](#).



L to R: Wolf Marshall and Burt Bacharach

Adjunct Assistant Professor **Barbara Morrison** performed numerous times this winter, including shows at Steamers Jazz Club and Café, Hotel Casa Del Mar, and the Catalina Bar & Grill.

Prof. **A. J. Racy** received the 2011 Robert M. Stevenson Prize for "a composition by an ethnomusicologist" during the Society for Ethnomusicology annual meeting in Philadelphia, in November 2011. In connection with the award, Racy gave two concerts of his own compositions on November 18 and 20 at the Philadelphia Trinity Center for Urban Life with a local ensemble directed by Hanna Khoury. The concerts were presented by Philadelphia's Al-Bustan Seeds of Culture. At the Society's meeting, Racy also gave a workshop with local artists on world music pedagogy for K-12 music teachers and SEM members (November 19, 2011). On April 16, 2011, Racy, on the *nay* and *buzuq*, joined the UCLA Philharmonia, conducted by Neal Stulberg, in a Los Angeles Walt Disney Concert Hall performance of *A Sea of Memories*, a suite that was composed by Racy and arranged for orchestra by Stanford University Professor Emeritus Arthur P. Barnes. Including works by UCLA and other world composers, the concert, titled "A Celebration of World Music," was part of a yearlong series of events celebrating 50 years of ethnomusicology at UCLA.

**Bobby Rodriguez** released two Christmas singles that are available through distributors such as iTunes, CD Baby, and Amazon.com. Both singles feature UCLA's **Barbara Morrison** with Rodriguez's 22-piece LatinJazz Orchestra. The first composition is "Christmas Time Baby," an original piece written by Yvonne DeBourbon-Rodriguez and Bobby. The second single is a Latin jazz arrangement of "Santa Claus is Coming to Town."



**Maureen Russell** is now editor for "Off the Beaten Path," a column in *Music Reference Services Quarterly* (a peer-reviewed journal published by Taylor & Francis). The column covers lesser-known collections of music materials across the world, usually through interviews with the curators of those collections.

**Timothy D. Taylor** was invited to give a paper entitled "World Music Festivals as Spectacles of Genrefication and Diversity" at the international colloquium "Sing a Simple Song" at the Musée d'ethnographie de Neuchâtel, Switzerland, in September 2011.

## Student News

Beginning on Friday February 3rd, from 11:00am-12:00pm, The UCLA Herb Alpert School of Music (HASOM) Director's Student Advisory Council will be hosting "**Casual Fridays at Popper**," a weekly, student-run performance series in Popper Theater. This series has been created to provide all HASOM students with the opportunity to perform in front of their colleagues in a casual and welcoming environment. As a brand new initiative of the Student Advisory Council, "Casual Fridays at Popper" will be held every Friday through the end of the spring quarter.

All HASOM students are welcome to perform in any genre of their choosing. Musicologists, you are also encouraged to present any papers or research that you are currently working on. Looking for an opportunity to try out something on your secondary instrument? We'll take that too! We ask that you keep your selections under fifteen minutes, which will ensure that several individuals or groups have the opportunity to perform each week.

If you are interested in performing or presenting your work, please see the Director's assistant, Shannon Regan Hickman (in SMB 2539G), to schedule a performance date and time (or email her at: [sregan@arts.ucla.edu](mailto:sregan@arts.ucla.edu)). Performers must sign up by

Wednesday on the week of their intended performance date. When you sign up, you'll need to list the performance title, length, and the number and names of the performers.

**The Bluegrass and Old Time String Band** is proud to announce the release of their first album under their touring name, the L.A. BlueGrassHoppers. Twelve tracks feature several members of the UCLA Department of Ethnomusicology, including **Jennie Gubner**, **Cameron Hovsepian**, **Scott Linford**, **Joseph Lorge**, **Tommy Stanton**, **Wyatt Stone**, and **Nicolette Yarbrough**, along with other UCLA students from a variety of disciplines, all under the direction of Professor **Tony Seeger**. It also includes a surprisingly sweet duet between banjo and Indian *veena*. Recorded over the past two years on the sound stage at the School of Film and Television, the album is a team effort supported by many individuals throughout the UCLA community. Their coming together has resulted in an invaluable educational opportunity in ensemble recording, sound engineering, and distribution. The musical material for the album digs deep into the roots of an American tradition while embellishing it with novel interpretations. The album is being sold on [CD Baby](#), where the tracks can be previewed. Copies are also available for purchase from band members. To find out more about the project, or get involved in the ensemble, send an email to Scott Linford at [scottlinford@ucla.edu](mailto:scottlinford@ucla.edu).

**The UCLA Jazz Ambassadors**, consisting of UCLA Jazz Studies undergraduates **Owen Clapp** (bass), **Julian Le** (piano), **Jonah Levine** (trombone), and former UCLA exchange student **Phil Maniez** (drums), recently finished a tour of Europe that took them to Paris, Lyon, and Albania. During the tour they taught, performed, and recorded a full-length album that will be released at the end of January. For further updates regarding the group, please visit their blog: [UCLA Jazz Ambassadors](#).

Graduate student **Michael Iyanaga** presented his paper "Santos católicos na Bahia: Reflexões sobre a resistência negra" (Catholic Saints in Bahia: Reflections on Black Resistance) in October 2011 at the 3rd Annual Bahian Conference of Black Researchers (CBPN), which was held in Bahia, Brazil. Additionally, during the first week of December 2011, Michael delivered a series of talks at the Federal University of the State of Rio de Janeiro (UNIRIO) about topics ranging from his research on Bahian devotional music for Catholic saints to ethnomusicology in the U.S.

In August, graduate student **Jessie M. Vallejo** traveled to Ecuador with a team from Smithsonian Folkways led by alum **Daniel Sheehy** (Ph.D. 1979 and M.A. 1974). There, they recorded an album with Hatun Kotama, a flute school specializing in the indigenous *gaita* tradition from northern Ecuador. Over the last few months, Jessie has



Jessie M. Vallejo (middle row, second from left) and Daniel Sheehy (holding banner)

been writing the liner notes for the upcoming album. For a preview, please visit [“Yaku Chaka” by Hatun Kotama and Smithsonian Folkways/CFCH](#), and also listen to the “Yaku Taki” track recently featured on the Folkways website (English translation by Jessie Vallejo: [Happy Birthday, Moe!](#))

Ph.D. Candidate **Nolan Warden** was awarded the UC MEXUS dissertation research grant, which he will use to fund fieldwork in Jalisco, Mexico. Nolan will be moving to Mexico with his wife and newborn daughter this summer to begin the fieldwork, affiliating with a regional campus of the University of Guadalajara in Colotlán, Jalisco, México.

## Alumni News

**Taña Barajas** (B.A. 2010) completed a fourteen-city U.S. tour as a staff member with “Water is Rising,” a project of the UCLA Center for Intercultural Performance, under Director Judy Mitoma. The “Water is Rising” project brought together 36 artists from the Pacific Island nations of Kiribati, Tuvalu, and Tokelau. The power of traditional music and dance was used to put a human face on the issue of climate change and raise awareness of the effects that climate change is having on these islands. In particular, the rising sea levels threaten to submerge low-lying atolls and displace people and culture. The voices of these artists filled concert halls, classrooms, panel discussions, and lecture-demonstrations across America with beautiful smiles, harmony, and a plea to reduce consumption and carbon emissions so that future generations can continue to sing and dance the songs of their islands, on their islands. The full performance, filmed at UCLA’s Royce Hall, can be viewed at [Festival of Sacred Music](#). Additional information about “Water is Rising,” the islands, the artists, and ways to take action can be found at [“Water is Rising.”](#)



Taña Barajas (R) with a “Water is Rising” performer

**Christi-Anne Castro’s** (M.A. 1997, Ph.D. 2001) book, *Musical Renderings of the Philippine Nation*, was published by Oxford University Press in 2011. The scheduled book launch was part of “The Impact of Music in Shaping Southeast Asian Societies” conference held at the University of the Philippines in September 2011. A book signing was also held in Massachusetts under the sponsorship of the Iskwelahang Pilipino of Boston.



The American classical modern dance company Vox Dance Theatre, with its all-female ensemble, joined Italian musicians Enzo Fina and **Roberto Catalano** (M.A. 1995, Ph.D. 1999) of Musicantica for a special program of American modern dance and the music of southern Italy in four Mexican cities in the month of October 2011. Vox Dance Theatre presented *Brigantesse*, a powerful number inspired by episodes abstracted from the lives of the ferocious women of the legendary *briganti* outlaws of nineteenth-century southern Italy. It featured Musicantica's special brand of rich, dramatic, fiery music, dense with potent rhythms and electrifying moments. Vox Dance Theater also presented *Fimmine* (Women), the signature work by the company's leader and choreographer Sarah Swenson, danced to the sound of Philip Glass' Concerto for Violin & Orchestra. Musicantica opened the evening with a fresh, innovative offering of the music of mediterranean Italy, skillfully performed with thrilling vocals and on a variety of traditional and contemporary instruments.



L to R: Enzo Fina and Roberto Catalano

**Nancy Hao-Ming Chao Chin** (Ph.D. 1995) was invited to lecture in northwestern China, July 2011. She has completed fieldwork in Dun-huang, Mogao Grottoes. Chin presented a paper at the World Music Conference in Beijing on academic training in world music at UCLA. In the paper, she compared the academic study of world music in Europe with that of UCLA. In November 2011, she presented the paper "Reviving Sounds of the



Nancy on the Silk Road

Chiang K'uei's Secular Chinese Songs of the Twelfth Century in the Song Dynasty" at the Sixth Symposium on Music Temperament of East Asia, which was held in Ningbo, China. In October 2011, she presented the paper "Music Archaeology and the Reconstruction of Music and Dance in the Tang Dynasty, Using 'The Singing of Spring Orioles' as an Example" at the Third Symposium on the Music Archaeology of East Asia, in Seoul, Korea. In July, 2011, she presented the paper "The Transmission, Reconstruction, and Creation of Music and Dance in the Tang Dynasty: Discussing the Research Between China and Japan" at the Second International Symposium on the Music History of the Han and Tang Dynasties, in Xi'an, China. In November 2010, Chin presented a paper titled "The Music Culture of Taiwan's Aborigines: The Formosa Aboriginal Singing and Dancing" at the Symposium of the Ethnomusicology between China, Hong-Kong and Taiwan in Soochow, China. She also presented the



paper “Music, Archaeology, and the Contemporary Composition and Performing Arts: the Values between Heritage and Future” at the Seventh Symposium of the International Study Group on Music Archaeology (ISGMA) in Tianjin, China, in September 2010.

Symphony 47 has just started up at the office of Professional Musicians, Local 47, through the efforts of ‘cellist **Janice Foy** (Ph.D. 1990) and trumpet player Floyd Clark. With the encouragement of the Local’s VP John Acosta, Dr. Foy chose Maestra Eimear Noone for the conductor’s spot and began rehearsals October 17, 2011. Dr. Foy has had much experience as an orchestral ‘cellist and contractor while she was at UCLA and has brought this expertise to Symphony 47 (formerly Local 47’s Senior Symphony since the 1930’s). Its mission is to bring together musicians of all ages and stages and to rehearse/perform symphonic music in all musical styles with retired and semi-retired musicians. The programs will feature young talent and new works, and the music will be enjoyed by communities that will include local schools. Foy welcomes everyone (especially string players), to join the Symphony, which rehearses Mondays 11am–1pm at the Local 47 Serena Kay and Earl Williams Auditorium, 817 Vine Street in Hollywood, CA 90038. Free parking is available next to the building. Contact principal ‘cellist and Symphony 47 Liason Dr. Janice Foy at 818-892-8737 or at [info@bravo-la.com](mailto:info@bravo-la.com) (<http://www.bravo-la.com>). All Local 47 Union members who perform in Symphony 47 programs will be paid—call 323-462-2161 for info on Union membership. In addition to being a ‘cellist and ethnomusicologist, Dr. Foy is also a pianist. Her string quartet, the New American Quartet, will be featured in Symphony 47’s first concert in Shelly Cohen’s work, “Big Band Memories.”

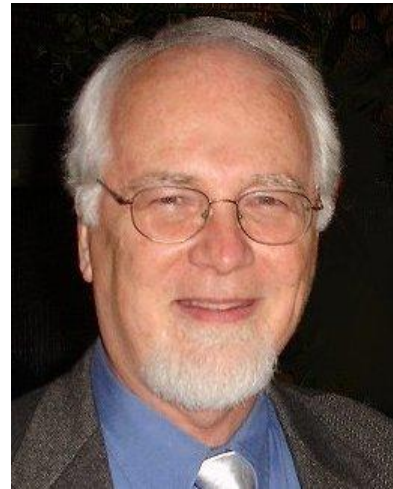


L to R: Floyd Clark, trumpet player; Dr. Janice Foy, ‘cellist; Craig Garfinkle, Asst. Conductor (husband of Eimear); and Maestra Eimear Noone

**David Harnish** (Ph.D. 1991) is Chair of the Music Department at University of San Diego as of 2011. He served as Interim Dean, Associate Dean, and Professor of Ethnomusicology at Bowling Green State University in Ohio for 17 years, and is happy to be back in California, particularly during this time of the year. He recently co-edited, with fellow UCLA alum **Anne Rasmussen** (Ph.D. 1991), a volume titled *Divine Inspirations: Music and Islam in Indonesia* with Oxford University Press (2011). He can be reached at [dharnish@sandiego.edu](mailto:dharnish@sandiego.edu).

**Jorge Herrera** (M.A. 2006) is currently teaching an Introduction to Ethnic Studies course, History of Mexico Since 1906, and two Chicana/o music courses at California State University, Fullerton. He recently gave three lecture-demonstrations at the Gene Autry Museum titled “Music of a Generation,” which discussed Mexican American music in Los Angeles from 1945 to 1965 as part of the Pacific Standard Time exhibition. He is currently planning a two-month visit to Mexico City during the summer of 2012 as part of the fieldwork for his dissertation. He and his wife are enjoying their seven-month-old baby boy, Adan Andres Herrera.

**Dale A. Olsen** (Ph.D. 1973), Professor Emeritus of Ethnomusicology (1973–2008) at Florida State University, has written a new book to be released this coming spring by the University of Illinois Press. Titled *World Flutelope: Flutes in Folktales, Myths, and Other Stories of Magic and Power*, the book is about the cultural significance of world flutes, flute situations, and flute players as learned and interpreted from flutelope. It addresses the important question, Why are flutes and the sounds of flutes magical and powerful? and includes many stories and topics such as “Flutes and Gender Roles,” “Flutes, Sexuality, and Love Magic,” “Flutes and the Animal Kingdom,” “Flutes and Nature,” “Flute Origin Myths and Flute Heroes,” “Flutes and Protective Power,” “Flutes and Death,” and many more. In July 2011, Dr. Olsen presented a paper at the ICTM International Conference in St. John’s, Newfoundland. On August 21, 2012, he will deliver an invited paper titled “Musics of El Dorado” at the Rencontres d’Aubrac festival and conference in southern France. The conference theme for this year is “Imaginaires de l’Eldorado.” Who said anything about slowing down in retirement?



Dale A. Olsen

**Simeon Pillich** (Ph.D. 2009) recently played bass on Dr. Dre’s upcoming CD. His article “Cautionary Tales from the Changing World of the Hollywood Film and Television Studio Musician” was published in the *Journal of the Music & Entertainment Industry Educators Association* (2011: Vol. 11, No. 1). He teaches at Occidental College, where he received the Donald R. Loftsgordon Memorial Award for Outstanding Teaching. He also teaches at the Colburn School Conservatory of Music and will teach an online course on hip-hop through Oregon State University beginning in fall 2012. He is currently conducting fieldwork in Ceiba, Honduras in connection with his previous work on the music of the Garifuna people of Central America.

**Megan Rancier** (M.A. 2004, Ph.D. 2009) was hired as an Instructor of Ethnomusicology at Bowling Green State University this past summer (August 2011). She taught Music of World Cultures, Masterpieces of Music, and Music of Indonesian Cultures in fall 2011. In winter 2012 she will teach Music of World Cultures, Masterpieces of Music, and Music and Protest.

**Anne K. Rasmussen** (Ph.D. 1991) had a wonderful sabbatical during the 2010–2011 academic year. She was the first Research Fellow of the Sultan Qaboos Cultural Center and as such made four trips to Oman and the UAE looking for and thinking about music and cultural production in Oman and circum-Indian Ocean musical roots and routes. She also gave lectures, workshops, and performances at UCLA,



Anne in the fog and mist of the Dhofar Province of southern Oman, about 30 km from the Yemeni border, during the monsoon season, July 2010.

the University of Michigan, the University of Alberta in Edmonton, New York University (campuses in New York and Abu Dhabi), Virginia Tech, Sultan Qaboos University in Muscat, Oman, and for the Brooklyn Historical Society. Along with UCLA fellow alum **David Harnish** (Ph.D. 1991), she published *Divine Inspirations: Music and Islam in Indonesia* (Oxford University Press, 2011). In addition, her book *Women, the Recited Qur'an, and Islamic Music in Indonesia* (University of California Press, 2010) was recently awarded an Alan Merriam Prize Honorable Mention. She is Chair of the Department of Music at the College of William and Mary, where she also directs a Middle Eastern Music Ensemble, now in its fifteenth year.

**James Swing** (B.A. 2003) has been teaching guitar, bass guitar, and ukulele privately and in groups. During the past two years, he has been studying Hawaiian guitar music, focusing primarily on the two main styles of Hawaiian guitar music, *kī hōʻalu*, or slack key, and *kika kila*, or steel guitar. Having been a performer on the blues-style bottleneck slide guitar for decades, he has been interested in the possible links between early Hawaiian steel players and the bottleneck guitarists. In his latest video, Swing re-imagines the confluence of three different styles Hawaiian guitar styles: slide, steel, and slack key. For a preview, please visit [“Hawaiian Silent Night.”](#)

**Pantelis N. Vassilakis** (Systematic Musicology, Ph.D. 2001) published the article “Assessment-Driven Collaborative Learning” in *Symposium*, the Journal of the College Music Society, Volume 49-50:207-216. He also published the paper “Curricular, Resource, Administrative, and Collaborative Components of Launching a New Academic Program” in the *Proceedings of the 10th Annual HICE* (Hawai'i International Conference on Education), available on CD-ROM (ISSN #1541-5899). For more information, see <http://www.hiceducation.org>. In addition, he was invited to give the following presentations: “What Is Really Wrong with Data Compressed Audio?” for the Engineering and Recording Society of Chicago (EARS), September 27, 2011 and “Perceptual Implications of Data Compressed Audio” for the Audio Engineering



Society, Chicago Chapter, December 6, 2011. He also recorded vocals and co-wrote “With You” for fEATHERsTAR’s third album, *Primitive*, released in the UK in August 2011. To purchase this album, see [Primitive](#). Pantelis currently is Department Chairman and Associate Professor in Audio Arts + Acoustics, School of Media Arts, Columbia College Chicago, where he recently launched the first Bachelor of Science in Acoustics program in the United States. For further information, visit <http://www.colum.edu/aaa>.

**Iris Yellum** (M.A. 2011) is currently studying Urdu on a Department of Education Fellowship at the American Institute of Indian Studies in Lucknow, India. She has also been studying *tabla* under Ustad Ilmas Hussain Khan since June 2011, when she began a Critical Language Scholarship in Urdu.

**Wen-hsiung Yen** (Ph.D. Candidate) received the Chinese Art and Literature Award in 2009, the Sixteenth Worldwide Chinese Cultural and Artistic Heritage Award in 2010, and the Equal Interval System Award from the Performing and Communication Arts Division of Pasadena City College in 2010. He is currently an adviser at The Chinese Study Center at California State University, Los Angeles and Professor and Director of the Graduate Division of Music at American Purlinton University. In addition, he is the Principal of the American Chinese Culture School of L.A., the President of the Chinese American Musicians Association, and the Conductor of the Chinese Music Orchestra of Southern California. Yen conducted the Chinese Music Orchestra in renditions of his newly completed compositions *The Five Elements* (Wu Xing Zhi Qu), *The Song of Heaven and Earth* (Qian Kun Zhi Ge), *The Spirit of AARP*, *The Song for a Century*, *The Lake Water and its Visitors Reaction*, *The White Cloud*, *Chinese Folk Song Suite*, and *Taiwanese Gezaixi Aria and Folk Songs*, which were performed at the Los Angeles Convention Center and the Chinese Culture Center in El Monte (2010-2011).



Wen-hsiung Yen conducting the Chinese Music Orchestra of Southern California

# Winter 2012 Events\*

## **Wednesday, January 11, 1-3pm**

Nazir Ali Jairazbhoy Colloquium Series

Lecture by Aaron Bittel, Archivist, UCLA Ethnomusicology Archive

*"21st Century Archives for a 21st Century Ethnomusicology"*

Schoenberg Music Building, Room B544

## **Sunday, January 15, 4pm**

Hsing-An Chen, soprano, DMA Recital

UCLA Chinese Music Ensemble: music arranged and conducted by Chi Li; scenario devised by Peter Kazaras

Schoenberg Music Building, Schoenberg Hall

## **Wednesday, January 25, 1-3pm**

Nazir Ali Jairazbhoy Colloquium Series

Lecture by Anthony Seeger, Distinguished Professor of Ethnomusicology, UCLA

*"Are you related to . . . ?" Growing up in the Seeger Family: Music, Politics, and Repression—1900 to 1958"*

Schoenberg Music Building, Room 1440

## **Wednesday, February 8, 1-3pm**

Nazir Ali Jairazbhoy Colloquium Series

Lecture by Anthony Seeger, Distinguished Professor of Ethnomusicology, UCLA

*"Why Study the Suya Indians of Brazil?: Anthropology, Music, and Ethnomusicology"*

Schoenberg Music Building, Room 1440

## **Tuesday, February 14, 1-3pm**

A Lecture/Performance by Ade Suparman, multi-instrumentalist and composer of Sundanese music

Schoenberg Music Building, Jan Popper Theater

## **Wednesday, February 22, 1-3pm**

Nazir Ali Jairazbhoy Colloquium Series

Lecture by Anthony Seeger, Distinguished Professor of Ethnomusicology, UCLA

*"What is it all for? Applying Scholarship Outside the Classroom: Indigenous Rights, Archiving, Folkways Records, and Professional Organizations"*

Schoenberg Music Building, Room 1440

## **Friday, February 24, 2pm**

Kazakh folk ensemble Kulansaz in concert

Schoenberg Music Building, Jan Popper Theater

**Monday, March 5, 7-9pm**

UCLA Jazz Combo Concert

Schoenberg Music Building, Schoenberg Hall

**Tuesday, March 6, 7-9pm**

UCLA Big Band Concert

Schoenberg Music Building, Schoenberg Hall

**Wednesday, March 7, 1-3pm**

Nazir Ali Jairazbhoy Colloquium Series

Lecture by Anthony Seeger, Distinguished Professor of Ethnomusicology, UCLA

*"It All Happened in Westwood! The Seegers at UCLA: Charles, Pete, Mike, Peggy, and Tony in the Land of the Bruins—1958 to 2012"*

Schoenberg Music Building, Room 1440

\*For further details about these and other upcoming events, please see

[http://www.ethnomusic.ucla.edu/index.php?option=com\\_eventlist&view=categoryevents&id=6&Itemid=34](http://www.ethnomusic.ucla.edu/index.php?option=com_eventlist&view=categoryevents&id=6&Itemid=34)

Newsletter Editor: Larry Robinson

Larry Robinson, Publications Coordinator

Kathleen Hood, Publications Director

The UCLA Herb Alpert School of Music  
Department of Ethnomusicology  
2539 Schoenberg Music Building, Box 951657  
Los Angeles, CA 90095-1657

telephone: 310-825-5947

email: [ethnopus@arts.ucla.edu](mailto:ethnopus@arts.ucla.edu)

website: <http://www.ethnomusic.ucla.edu>



THE UCLA HERB ALPERT SCHOOL OF MUSIC