Message from the Publications Office

Dear Faculty, Students, Staff, and Friends,

Greetings from the Ethnomusicology Publications Office! This issue brings you updates about the recent accomplishments of department faculty, students, and alumni, covers the SEMSCHC conference held at UCLA in March 2016, and reviews the annual Spring Festival of World Music and Jazz.

And at this time of year when so many of us are embarking on summer research, travels, new career directions, and insightful journeying near and far, we wish you all much ethnomusicological adventure and fulfillment in summer 2016!

Georgia Broughton, Publications Coordinator
Kathleen Hood, Publications Director

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Estate of Former UCLA Student Leaves $11.7 Million for Music School

Originally appeared in UCLA Newsroom, February 29, 2016

The bequest from the David Dobrow Trust establishes an endowment that will help ensure the music school’s long-term financial security. The David and Irmgard Dobrow Fund, which is now invested prudently in a diversified pool managed by the University of California, will provide the school with nearly $500,000 per year in perpetuity, said Judith Smith, the school’s interim dean. Dr. David Dobrow, a long-time orthopedic surgeon, specified in his will that the funds be used to support classical music performances. Smith said the unexpected gift will enhance the school’s ability to fulfill its performance mission while also freeing up current resources for the performance of world music and jazz, Smith said.

“The extraordinary generosity of Dr. Dobrow and his wife, Dr. Irmgard Dobrow, will allow us to enhance our performances of classical music while maintaining our balanced commitment to multiple musical genres that is the foundation of our mission,” Smith said. “At the UCLA Herb Alpert School of Music, we are dedicated to the scholarship of music and music-making in all of its diverse forms, including Western classical music, world music, jazz and popular music.”

The school celebrated the gift on March 3 with a special event that included a reception, a tour of the new Evelyn and Mo Ostin Music Center recording studio, and classical music performances by students and faculty in Schoenberg Hall. The event was hosted by UCLA Chancellor Gene Block and his wife, Carol. The announcement of the bequest came just five weeks after the University of California Regents formally established the UCLA Herb Alpert School of Music. The school, which was created in 2007 with a $30 million gift from the Herb Alpert Foundation, had been operating under the auspices of the UCLA School of the Arts and Architecture. The new school includes the departments of music, ethnomusicology, and musicology, as well as an academic program focusing on the music industry.

David Dobrow, a Los Angeles native, attended UCLA from 1946 to 1949 as a pre-med major. He played on the football team, and was a member of the Bruins team that played in the 1947 Rose Bowl game. He also appeared as an extra in several motion pictures, including All the King's Men and Sinbad, the Sailor. Dobrow went on to earn a medical degree from UC San Francisco and enlist in the U.S. Air Force. While serving at Bitburg Air Force Base in Germany, he met Irmgard, a nurse who would later become a physician and his wife. The couple later relocated to Arvada, Colorado, near Denver. Along the way, he took up playing the trumpet and acquired an extensive collection of classical music recordings.

“One of David Dobrow’s great passions was classical music,” said Clarence Lederhos, a friend and executor of his
Department news, continued

(Dobrow Trust, cont.)
estate, who attended the March 3 event. “David recalled his years at UCLA very fondly, and his intention was to
make a gift that would leave a musical legacy.” David Dobrow died in 2013 at the age of 85. Irmgard died in 2006.
They had no children.

The gift is part of the $4.2 billion UCLA Centennial Campaign, which is scheduled to conclude in December 2019
during UCLA’s 100th anniversary year. To read this article in its originally published format and to learn more about
the David Dobrow Trust and the UCLA Centennial Campaign, please visit the following website:
http://newsroom.ucla.edu/releases/estate-of-former-ucla-student-leaves-11-7-million-for-music-school

In Memoriam: Alden Banning Ashforth (1933-2016)
Originally appeared in the Los Angeles Times
Published: April 11 to April 17, 2016

Alden Banning Ashforth, 82, of New Orleans, LA, composer and professor, died of heart failure on January 29, 2016.
He was born in New York City, the son of Henry Adams Ashforth and Mariana Richardson Ashforth. He spent his
childhood in Manhattan, NY, Greenwich, CT, and Deering, NH, and graduated from St. Paul’s School, Concord,
NH. He received an A.B. and B.M. from Oberlin College and an M.F.A. and Ph.D. from Princeton University. With
interests ranging from classical to jazz to electronic music, he was an instructor at Princeton, Oberlin, NYU, CUNY,
and a professor of music at UCLA (1967-98) where he also coordinated the electronic music studio.

He was a composer of numerous instrumental, vocal, and electronic works, including Episodes (1962), The Unquiet
Bugle (1989), and Palimpsests (1997). He also, with his friend David Wyckoff, recorded and produced sessions of
traditional New Orleans jazz. In the early 1950s he produced Dauphine Street Jam Session Vol. 1 & 2 (1951, 1952)
with Emile Barnes’ bands and the Kid Clayton Sessions (1952), all released by Folkways (1983) and acquired by the
Smithsonian. Two further Barnes sessions were recorded in 1951, one headed by Kid Thomas; both were released on
the American Music label. His recordings of New Orleans marching bands, such as The Eureka Brass Band (1952,
American Music), Doc Paulin’s Marching Band (1982, Smithsonian) and The Eagle Brass Band (1984, GHB Records),
are considered classics. Active as a jazz researcher, he contributed to the Annual Review of Jazz Studies and to The New
Grove Dictionary of Jazz.

He also wrote articles on classical music in Perspectives of New Music (on Schoenberg) and The Music Review (on
Beethoven). Alden was a highly skilled player of the piano, harpsichord, organ, and cello, and as a jazz musician
played both the clarinet and piano. He was a gourmet cook and avid photographer. Brilliant, highly opinionated and
equally vocal, Alden was warm and caring and will be deeply missed by all who knew him.

He is survived by his partner, Steven D. Teeter of New Orleans, his children Robyn R. Ashforth of Burbank, CA,
Melissa A. Hipple of Carpinteria, CA, and Lauren A. Dimen of Pasadena, CA, his sister Marna A. Geoffroy of Santa
Cruz, CA; his step-sister Christina M. Whitman of New York, NY, his former wife Nancy Regnier of Sherman Oaks,
CA, and six grandchildren. He was predeceased by his half-sister Eleanor A. Harvey of Stonington, CT, half-brother,
Henry A. Ashforth, Jr. of Greenwich, CT, and his step-brothers, Michael and Peter Madden.
More Ethnomusicology Archive Recordings Now Online at California Light and Sound

Submitted by Maureen Russell on March 17, 2016

The UCLA Ethnomusicology Archive is pleased to announce that more recordings from the Archive’s collections are now available as part of the California Light and Sound Collection on the Internet Archive. California Light and Sound is a project of the California Audiovisual Preservation Project (CAVPP).

Below are several recordings recently added to the collection and highlighted by Ethnomusicology Archive Director Maureen Russell:

Buddy Collette and his band at the California Institution for Men in Chino, 1986, part of the California Arts in Corrections collection. Buddy Collette, reeds; Al Viola, guitar; Al Aarons, trumpet, flugelhorn; Larry Gales, bass; Harold Jones, drums; and David Keller, manager.


Amy Catlin-Jairazbhoy discusses her Khmer Dance and Music project on KCET, 1987. The recordings reveal a social history of the Khmer from Cambodia to California, illustrated by Khmer music, dance and interviews. The original research was funded in part by grants from the NEA and NEH.

The complete list of the fourth round of UCLA Ethnomusicology Archive recordings on California Light and Sound includes over 50 new additions and can be accessed via the department’s website: http://ethnomusicologyreview.ucla.edu/content/more-ethnomusicology-archive-recordings-now-online-california-light-and-sound-0

Summer Sessions 2016

The department offers ethnomusicology courses every summer through UCLA Summer Sessions. These courses are available to the public. Please visit UCLA Summer Sessions webpage for enrollment and fee information: http://www.summer.ucla.edu/

Session A: June 20-July 29, 2016

Global Pop
(GE-approved course)
ETHNOMU 25
Instructor: Jesse D. Ruskin

Blues, Society, and American Culture
(GE-approved course)
ETHNOMU 35
Instructor: Ray Briggs

Cultural History of Rap
(GE-approved course)
ETHNOMU M119
(same as African American Studies M107)
Instructor: Ray Briggs

Music of India: Tabla
(Performance course)
ETHNOMU 91F:1 and 161F:1
Instructor: Abhiman Kaushal

Music of African Americans
(Performance course)
ETHNOMU 91P and 161P
Instructor: James Roberson
“Sounds of Schoenberg”

Spring 2016 marks the third and final quarter for “Sounds of Schoenberg,” a weekly series by The Daily Bruin Arts & Entertainment section reviewing the UCLA World Musical Instrument Collection and the performers who contribute to the musical landscape of the UCLA Herb Alpert School of Music and the UCLA campus at large.

Over twenty individuals in the Department of Ethnomusicology faculty, staff, and student body have been featured in this series, creating a lasting multimedia portrait of the department at present and introducing the UCLA populace to many of our finest musical treasures. Thank you to The Daily Bruin for developing this innovative series and for promoting the exploration of musical practice and ethnomusicology research at UCLA!

To access the full series, please visit: http://www.ethnomusic.ucla.edu/ethno-department-news
For extended interviews and infographics, please visit: http://graphics.dailybruin.com/sounds-of-schoenberg

Veena Specialist Kalyani Ramchander Examines Department Veenas

On February 12, 2016, the World Musical Instrument Collection was delighted to welcome Carnatic (South Indian) vocalist and veena specialist Mrs. Kalyani Ramchander to look at our five veenas. Kalyani, who holds a post-graduate diploma in fine arts with specialization in veena from Nagarjuna University, has worked as a performer and announcer for All India Radio, and has been active as a performer and teacher in India, Oman, Dubai, and Belgium, where she currently lives.

The UCLA veenas were all acquired in or around the year 1959 and were all found to be easily returnable to playing condition. Kalyani gave us some very helpful suggestions for their long-term care. We look forward to her next visit and to the opportunity for her to interact with students interested in learning more about these instruments.
Department Faculty Featured in Concert Performance at The Getty Center

On the evening of Friday, May 20, 2016, The Getty Center hosted a remarkable concert titled “East and West of Dunhuang: Music Carried on the Wind,” which featured numerous Department of Ethnomusicology faculty and students, as well as guests of the department. This event complemented the current Getty exhibition Cave Temples of Dunhuang: Buddhist Art on China’s Silk Road, and served as a musical journey showcasing the cultures that shaped the Dunhuang caves. Performances featured included the musical traditions of China, India, the Middle East, and Central Asia, in addition to cross-cultural collaborative compositions that vibrantly brought the Silk Road to life.

The concert was held in the Harold M. Williams Auditorium at The Getty Center and was presented in collaboration with the World Music Center at UCLA (Department of Ethnomusicology, UCLA Herb Alpert School of Music) and the UCLA Confucius Institute.

The current Getty exhibition Cave Temples of Dunhuang: Buddhist Art on China’s Silk Road is on view at The Getty Center from May 7 to September 4, 2016. This exhibit consists of a gallery of priceless artifacts from Dunhuang, a virtual immersive experience, and breathtaking replicas of the Dunhuang caves.

More information about this stunning exhibit can be found at the following website: http://www.getty.edu/research/exhibitions_events/exhibitions/cave_temple_dunhuang/index.html

At left: Faculty, students, and guests of the department in performance at the “East and West of Dunhuang: Music Carried on the Wind” concert held at The Getty Center on May 20, 2016. From left to right: A.J. Racy (violin), Chi Li (erhu), Helen Rees (tenor recorder), Münir Beken (Turkish ‘ud), Miles Jay (bass), Souhail Kaspar (darbukka), Abhiman Kaushal (tabla), Rahul Neuman (sitar), and Farzad Amoozegar (setar). Recent alumnus Zo Anthony Shay served as stage manager for the event. (Photo: Gabriel Lavin)

At right: Cave 285, wall painting detail depicting a celestial musician. (Courtesy of The Getty Center/Dunhuang Academy. Photo: Wu Jian)
World Music Center news, continued

Quarterly World Music Center Report

By: Helen Rees, WMC Director

Winter quarter 2016 has been busy for the World Music Center. On Friday, January 22, we partnered with the Terasaki Center for Japanese Studies, the Tadashi Yanai Initiative, and the UCLA Department of Asian American Studies to present the first Los Angeles screening of the film *Hidden Legacy: Japanese Traditional Performing Arts in the WWII Internment Camps*. The screening was greatly enhanced by a koto performance beforehand by filmmaker Shirley Kazuyo Muramoto-Wong and by a post-film discussion led by Ms. Muramoto-Wong and actress Takayo Tsubouchi Fischer. Ms. Fischer talked about her experiences as a child internee at Jerome and Rohwer camps in Arkansas, where she studied kabuki, classical dance, and shamisen. Popper Theater was nearly at full capacity, with several audience members identifying themselves as fellow internees of the period, and the discussion was heartfelt and very memorable.

The month of February saw an exhibition downtown at the LA Law Library of historical legal documents on colonial- and postcolonial-era laws in Africa that sought to restrict drumming. This project was the result of a collaboration led by Neel Agrawal, global law librarian at the LA Library, and UCLA lecturer and Africa specialist Jesse Ruskin. The exhibition was enhanced by the loan of selected instruments and photographs from the World Musical Instrument Collection, the Ethnomusicology Archive, and Jesse’s own collection. We look forward to a joint presentation by Neel and Jesse on their work in the Ethnomusicology Laboratory at 3pm on Wednesday, April 20, 2016.

Through another partnership, this time with the UCLA Program on Central Asia, on February 9, 2016, we supported a lecture by professor emerita and former SOAA associate dean Lorraine Sakata titled “Looking Back on 50 Years of Musical Research in Afghanistan.” Richly illustrated by photographs, sound recordings, and rare video footage, the lecture offered a rare retrospective on this country in its pre-war musical state. The event was well attended, with about thirty people present from different departments of the university.

Our largest-scale undertaking this quarter was the exhibition of Southeast Asian musical instruments set up in the Gamelan Room in conjunction with the annual meeting of the Southern California and Hawai‘i chapter of the Society for Ethnomusicology. We displayed a selection of Indonesian, Philippine, and Thai instruments for several hours on Saturday, March 5 and Sunday, March 6, along with relevant documents from the Ethnomusicology Archive. For all or part of the time, experts on the different areas generously contributed their time and knowledge to the fifty or so visitors: Supeena and Chris Adler oversaw the Thai instruments; Bernard Ellorin, Peter de Guzman, Eleanor Lipat-Chesler, and Mary Talusan offered an enthusiastically received lecture-demonstration on kulintang; Tyler Yamin answered questions about the

Above: Demonstration of southern Philippine kulintang music and dance by UCLA alumni Bernard Ellorin (seated), Peter de Guzman (playing dabakan drum), Eleanor Lipat-Chesler (dancing), and Mary Talusan (standing behind large gongs), as part of Southeast Asian instrument exhibit for SEMSCHC, March 5, 2016. (Photo: Helen Rees)

(Continued, next page)
World Music Center news, continued

(Quarterly Report, cont.)
gamelans; and Aaron Bittel manned the archive table. Earlier in the day on Saturday, March 5, we also hosted NAT TV (the local Thai-language TV station) as they interviewed several people about the restoration of our Thai instrument collection, a project that has excited great interest in the local Thai community and back in Thailand itself.

At the end of 10th week, on March 11, we hosted a very informative workshop in the Gamelan Room titled “Grantwriting for Preservation Projects to Enhance Collection Care,” which was run by Barclay Ogden, the director for library preservation at UC Berkeley. This was offered by WESTPAS, the Western States and Territories Preservation Assistance Service, whose major funder is the National Endowment for the Humanities. Over twenty people attended, representing local universities, high schools and museums, all responsible in different ways with preserving valuable collections in often adverse circumstances.

Finally, I would like to highlight two longer-running projects. The first is our collaboration over the last two quarters with the Daily Bruin, which every Friday through the “Sounds of Schoenberg” series has focused on one of our students or faculty playing and talking about instruments from the World Musical Instrument Collection or their own personal collections. The second is the Ethnomusicology Archive’s ongoing participation in California Light and Sound, a project of the California Audiovisual Preservation Project (CAVPP). If you go to the Ethnomusicology Archive channel on the Internet Archive (https://archive.org/details/uclaethnomusicologyarchive), you’ll see that we currently have 251 items listed there. Recent additions have included video footage featuring well-known LA musicians, producers, and composers such as Ernest Fleischmann and James Horner; folk dance in LA; LA jazz icon Buddy Collette; and Amy Catlin-Jairazbhoy’s fieldwork with Hmong and Khmer communities in southern California.

The above events and activities have been made possible by the collaborative efforts of several people, most notably Donna Armstrong, Aaron Bittel, Kathleen Hood, and Maureen Russell. We are grateful for the consistent support of Department Chair Steven Loza; the professional administrative services offered by Jennie Molina, Martha Rider, and Tania Williams; and technical expertise provided by Luis Henao, David Martinelli, and Loren Nerell.
UCLA ethnomusicology faculty, students, and staff participated in the 57th Annual Meeting of the Society for Ethnomusicology, Southern California and Hawai‘i Chapter. The conference was held from March 4 through March 6, at the University of California, Los Angeles. The conference, open to the public and attended by over 100 scholars from many disciplines, included two concerts featuring UCLA student and faculty ensembles in addition to an array of lectures and panel discussions. Dr. Jacqueline Cogdell DjeDje (former department chair and professor emeritus) was featured as a keynote speaker, as was alumna Dr. Martha Gonzalez, currently Assistant Professor of Chicana/o Latina/o Studies at Scripps College and lead singer of the Grammy-winning band Quetzal.

**UCLA Student Papers**

**Ben Doleac:** “‘Give Me My Projects Back’: Rhythm, Dance and Resistance in the Contemporary New Orleans Second Line”

**Deonte Harris:** “Revelry or Revolution?: Masquerading the “Black Radical Tradition” at London’s Notting Hill Carnival”

**Pablo Infante-Amate:** “Dependency, Individualization, Dispersion: Popular Music in Equatorial Guinea during the Era of Structural Adjustment”

**Gabriel Lavin:** “Fen al-Sawt: Music in the Arabian Peninsula and the Indian Ocean Cultural Continuum”

**Badema Pitic:** “Commemorative Izvoma Songs and Sound Memorials of the Srebrenica Genocide”

**Alyssa Mathias:** “We Are Here: A study of Sound, Listening, and Emotion among American-Armenian Participants at the Armenian Genocide Centennial Commemoration in Istanbul”

**Larry Robinson:** “Genre Circulation as Musical Multiculturalism and the Struggle for Recognition in Southern China”

**John Widman:** “Feeding the Flames: the Role of Music in Mythologizing Audiovisual Portrayals of Wildland Fire”

**Tyler Yamin:** “Music in the (Literal) Margins: Reviving Extinct Gamelan Instruments from the Notes and Scribbles of Early Ethnomusicologists”

**Faculty Leadership**

**Supeena Insee Adler**

“Giving Sounds, Giving Stories: The David Morton Thai Musical Instrument Collection at UCLA”

**Cheryl Keyes**

Hip Hop and Jazz (Panel Chair)

**Helen Rees**

“Music of Thailand at UCLA, 1960s to the Present: Instruments as Cultural Archives and Social Actors”

**Jesse Ruskin**

Global Pop (Panel Chair)

**Timothy D. Taylor**

“Musical Performance as a Medium of Value” (Panel Chair) Music, Trauma, and Commemoration (Discussant)

**Dave Wilson**

Beyond Cultural Imperialism (Panel Chair) “This is the Most Future Music”: Techno between Detroit and Skopje, Macedonia”

*(Continued, next page)*
Papers:
- **Jonathon B. Grasse** (CSU, Dominguez Hills), “(T)here is a Place . . . (W)here(?)”
- **David Harnish** (University of San Diego), “Cecil Taylor and the Kyoto Prize”
- **Lara Diane Rann** (Claremont Graduate University), “Student Experiences of Soul Healing in Music and Dance Performance Courses at The University of California, Los Angeles”

Panels:
- **David Harnish** (USD): Gender and Feminist Perspectives (Chair)
- **Charlotte D’Evelyn**: (LMU; CalArts) Identity and Music (Chair)
- **Jonathan Ritter** (UCR): Musics of Brazil (Chair)
- **Mary Talusan** (LMU; CSU Dominguez Hills): Revitalization and Resilience (Chair)

Roundtable:
- **Eleanor Lipat-Chesler** (Independent Scholar, roundtable Chair): “Staging Ethnography: Seeking a Model for Grassroots Performance in the Philippine Sulu Suite”
  *Additional Participants*: Bernard Ellorin (Pakaraguian Kulintang Ensemble), Peter de Guzman (Malaya Filipino American Dance Arts), Mary Talusan (LMU; CSU Dominguez Hills)

Concerts

**Friday, March 4, 2016: Mariachi Music and Persian Classical Music**
Featuring: Mariachi de UCLAAtlán and Farzad Amoozegar, setar and tar
St. Alban’s Episcopal Church

**Friday, March 5, 2016: Fusion Performance and Balinese Music**
Featuring: Gamelan Burat Wangi directed by I Nyoman Wenten
Francis P. Awe, Münir Beken, Cheryl L. Keyes, Chi Li, Steven Loza, A.J. Racy, Otto Giovanni Stuparitz, David Trasoff, Ivan and Tzvetanka Varimezovi, I Nyoman Wenten, and the UCLA OMG Ensemble
Schoenberg Hall

SEMSCHC 2016 Local Arrangements Committee
Georgia Broughton, Luis Henao, Kathleen Hood, Pablo Infante-Amate, Scott Linford, Steven Loza (Chair), David Martinelli, Loren Nerell, Otto Stuparitz

UCLA World Music Center Exhibition Committee
Supeena Adler, Aaron Bittel, Charlotte D’Evelyn, Helen Rees, Maureen Russell
Münir N. Beken’s performances and guest appearances have been numerous in recent months. In January, he was invited to present his compositions and discuss his compositional technique and philosophy at the fifty-ninth LA Composer Salon. He performed with the renowned performer and UCLA professor A.J. Racy on January 23 as part of the Voices of the Olive Branch, a concert organized by Farzad Amoozegar, the UCLA Department of Ethnomusicology, and the UCLA Mickey Katz Endowed Chair in Jewish Music. The Beken-Racy duo also performed later in March at the Faculty Fusion Concert as part of the local SEMSCH chapter conference here at UCLA. In February, Professor Beken gave a solo ‘ud performance of December 1952 by Earle Brown as part of the Intercultural Conference at University of California, San Diego. During the conference, he lectured as a discussant on the Shiraz-Persepolis Festival of Arts and Iannis Xenakis’ 1971 tape piece Polytope de Persepolis, and Iran’s complex cultural policies of music. Additionally, the Ankara premier of Beken’s symphony Istanbul Tales was performed on March 18, 2016, by the Presidential Symphony Orchestra in Turkey. Following several performances in various countries in Europe, the Latvia premier of the same symphony was also performed last August by the Liepajas Simfoniskais Orkestris in Liepaja.

Professor Amy Catlin-Jairazbhoy, in addition to furthering the Sidi Literacy Project in Gujarat during her annual three month research trip in India, continued the Bake Restudy by conducting a “Re-Restudy” of rod puppetry footage shot in 1938 by Arnold Bake in Hallare Village, Mysore (Karnataka). She and the late Nazir Ali Jairazbhoy travelled to Hallare in 1994, guided by folklorist and puppetry expert Dr. S.A. Krishnaiah, to restudy Bake’s materials, filming the same troupe of puppeteer-musicians, and repatriating all materials to the ARCE in New Delhi.

With departmental graduate student Ryan Vig’s assistance, Amy improved her DVD intercut of the 1938 and 1994 footage and repatriated all the 1938 and 1994 materials directly to the delighted puppeteers. They have since opened the trunk containing the play’s 90-page manuscript, Satya Harischandra, and hand-copied it for deposit in Krishnaiah’s manuscript archive in Udupi, Karnataka. The puppeteers invited Amy to be Chief Guest at their Karnataka State Award ceremony before the performance.

At right: Amy in a peta (Mysore turban), Hallare, December, 29, 2015. Puppeteers offer recognition, S.A. Krishnaiah observes. (Photo courtesy of Amy Catlin-Jairazbhoy)
Faculty News, continued

**Tamir Hendelman**’s recent travels include visits to the University of Missoula, the Columbus Jazz Arts, and the Jazz Cruise this winter with the Jeff Hamilton Trio. He also performed with jazz vocalist Roberta Gambarini, flutist Lori Bell, and jazz vocalist Dee Dee Bridgewater in a benefit concert for Flint, Michigan. In early 2016, two recordings he made with the Jeff Hamilton Trio featuring saxophonists Cory Weeds (*Happy Madness*) and Scott Hamilton (*Hamilton and Hamilton*) reached #1 and #2 on the jazz radio charts. Flutist Lori Bell’s release, *Brooklyn Dreaming*, on which Tamir performs, received four stars from *Downbeat* magazine. Tamir will be on the faculty at the Centrum Jazz Workshop in Port Townsend this July. At UCLA, his piano, improvisation, composition, and arranging students performed in their third group concert this year on Wednesday, June 1, 2016.

**Loren Nerell** is happy to announce that his first two albums, *Point of Arrival* and *Book of Alchemy*, have been released digitally. The albums were originally released in the 1980s and are available on iTunes, Spotify, and Bandcamp. Mr. Nerell was recently interviewed by the *The Long Beach Post*, and these albums, as well as his long career in electronic music, were discussed at length.

To read the full interview in its original form, please visit the following link:

At right: Tamir Hendelman in performance. (*Photo courtesy of Tamir Hendelman*)
Faculty News, continued

Professor A. J. Racy was invited to give a keynote presentation at the Duke-UNC Consortium for Middle East Studies Annual Conference, held at the FedEx Global Education Center, University of North Carolina at Chapel Hill, on February 19–20, 2016. Titled “World War I and the Transformation of the Middle East,” the event featured historians and World War I experts including Michelle Campos (University of Florida), Lerna Ekmekcioglu (MIT), Dimitris Kamouzis (Center for Asia Minor Studies, Athens, Greece), and E. J. Zürcher (Leiden University Institute for Area Studies, the Netherlands).

Opening the symposium on Friday evening, February 19, Racy spoke about World War I in the collective memory of his village of birth, Ibl al-Saqi, in southern Lebanon. He read excerpts from the memoirs of his late uncle Munah Racy, who was conscripted by the Ottomans during World War I, and from stories retold by village elders and by his late father Salam Racy in his many published books. The narratives alternated with musical compositions from the war era that were performed by Professor Racy on a variety of traditional Near Eastern instruments.

Above: Concert program for Professor Racy’s recent performance in North Carolina titled “World War I and the Transformation of the Middle East.”

(Photograph courtesy of A.J. Racy)

During the month of May, Timothy Rice screened his documentary film “May It Fill Your Soul” and presented a related paper at the biannual meeting of the ICTM Study Group on Music and Dance of Southeastern Europe in Blagoevgrad, Bulgaria. He also received an honorary doctorate from Sofia University in a ceremony at the university on May 11, 2016.

At the end of last year, he published the lead chapter “Musical Practice and the Experiential Power of Place” in a collection of essays titled Beyond the East-West Divide: Balkan Music and its Poles of Attraction, published by the Serbian Academy of Sciences and edited by Ivana Medić and Katarina Tomašević. (Belgrade: Institute of Musicology and Department of Fine Arts and Music, Serbian Academy of Sciences and Arts, pp. 11-26.)
Student News

Fowler Out Loud!

Recent months have seen UCLA Department of Ethnomusicology students frequently performing as featured artists in the UCLA Fowler Museum’s “Fowler Out Loud!” concert series. Concerts are held weekly in the museum’s main courtyard and are open to the public with free admission.

To see the complete series listing and to learn more about the Fowler Museum, please visit: http://fowler.ucla.edu/calendar/upcoming-concerts-performances

Dave Wilson and Gabe Lavin with Special Guests: Thursday, May 12, 6 pm
Dave Wilson on clarinet and Gabe Lavin on ‘ud perform original compositions featuring improvised and pre-composed elements influenced by diverse musical cultures of the Middle East. Responding to the exhibition Intersections: World Arts/Local Lives, Wilson and Lavin, joined by special guests, performed their interpretations of American jazz and contemporary Arab compositions.

Gamelan Pandan Arum: Thursday, May 26, 6 pm
Inspired by Art of the Austronesians, the spring season concludes with a unique performance by the Balinese gamelan ensemble Pandan Arum. Led by UCLA graduate student Tyler Yamin, this gamelan (an orchestra of gongs, metallophones, and other percussion instruments) performs rare pieces from village traditions including traditional Balinese dance.

Student Updates

Graduate student Ganavya Doraiswamy recently recorded with Cuban pianist Alfredo Rodriguez for his new album, Tocororo. The album received a rave review by NPR’s Michelle Mercer and was featured as part of their “All Things Considered” program. To listen to the full interview with Alfredo Rodriguez and hear excerpts of Ganavya’s performance on the title track, please visit the following link: http://www.npr.org/2016/03/08/469665151/on-tocororo-alfredo-rodriguez-brings-cuba-to-the-world-and-the-world-to-cuba

Student News continues on next page.
Mariachi de UCLAAtlán Performs in Europe, Wins Big at Home

By: Logan Clark

On March 31, 2016, UCLA's official student mariachi ensemble, Mariachi de Uclatlán, was featured at Utrecht University's UUited MuziekFestival, celebrating the University's 380th anniversary. Mariachi de Uclatlán performed as part of a festival featuring several other groups at Utrecht's premier performance venue, TivoliVredenburg.

The majority of performances during the evening featured Utrecht University's ensembles—ranging from chamber groups to orchestras, choirs to jazz trios. Uclatlán was one of two international acts invited to the festival—the other being a barbershop octet from the University of Cambridge (https://www.facebook.com/FitzBarbershop/).

The mariachi played two sets to a large and enthusiastic audience, who danced along to international favorites such as “Bésame Mucho” and “Cielito Lindo,” as well as some traditional repertoire that is less known outside of Latin America. The group was led by Jesús (Chuy) Guzmán, Grammy-award-winning music director for Mariachi Los Camperos de Nati Cano, as well as student leaders Logan Clark and Christian Ortiz, both students in the Department of Ethnomusicology.

They were co-sponsored by the Universiteit Utrecht music department, with the help of Clara Van Meyel, by the UCLA Herb Alpert School of Music Student Opportunity Fund, and by the new UCLA Center for Latino Arts, with the help of its director, Steven Loza, and UCLA Herb Alpert School of Music MSO Martha Rider.

At right: Mariachi de Uclatlán received the 2nd Place prize at the 12th annual Mission San Juan Capistrano Battle of the Mariachis! Performers: L-R: Rolando Villa, Jerry Ascencio, Stefanie Espinoza, Gabby Gaxiola, Taña Barajas, Elisa Quiñonez, Julio Rodriguez, Pauline Arriaga, Ariana Quiñonez. (not pictured: Christian Ortiz, Fabian Narez). (Photo: Logan Clark)
Alumni News

The Aditya Prakash Ensemble, a powerful collective of young musicians, recently returned from their acclaimed tour of India. UCLA Department of Ethnomusicology alumni in this music group include ensemble leader Aditya Prakash (B.A. 2011), Julian Le (B.A. 2012), Owen Clapp (B.A. 2013), and Mark Einhorn (B.A. 2011). While bridging Western and Eastern approaches to performance, they create a boldly innovative and powerful mix of the deep rooted tradition of Indian ragas, chants, and rhythms with the modern sounds of jazz harmony and hip hop infused rhythms. Deeply grounded in the foundation of their musical traditions, this group pushes the boundaries of these traditions to find common ground and create a sound that is distinct. Visit their website for current performance information: http://www.akpmusic.com/

Jack Bishop (Ph.D. 2005) operates an Internet radio station that promotes only the music of independent musicians. The station, WJKO - The Sound of Independents, gratefully accepts submissions from independent musicians and bands for airplay. The music of several UCLA music and ethnomusicology graduates can be heard daily. WJKO is listener supported and airs twenty-four hours a day at: http://www.wjkoradio.org. Tune in and hear “The Best Music You’ve Never Heard!” For more information contact Jack at: jack@wjkoradio.org.

Roberto Catalano (Ph.D. 1999) was invited by the Getty Villa Education Department to present a series on musical instruments of ancient Greece for two weekends during the months of March and May. For the occasions, he made renditions of the aulos and had an instrument-maker friend construct two perfect replicas of the clappers known as krotala. Other instruments, such as the lyre, were provided by the Getty. A priority for the presentation was to raise awareness that relatives of some of these Greek instruments are still being used in traditional music in many parts of the Mediterranean.

Loren Chuse (Ph.D. 1999) spoke at Encuentros 2016: Flamenco and the Articulation of Identity, at the Center for Iberian and Latin American Studies at the University of California, Riverside, February 24-25. Her lecture “Challenging Exclusion: Las Tocoras and the Flamenco Guitar” presented issues of gendered instrumental performance in the flamenco tradition historically and in contemporary practice. She has recently published on the topic of women flamenco guitarists in Flamenco on the Global Stage: Historical, Critical and Theoretical Perspectives (McFarland 2015). She will be presenting her work on this topic at the 9th Symposium of the Music and Gender Study Group of the International Council for Traditional Music (ICTM), in Bern, Switzerland, July 2016. She continues her participation in the Mediterranean Musics Study group of the ICTM and spoke on the topic of musical collaborations between North African and flamenco musicians at the symposium “Musicians in the Mediterranean: Narratives of Movement” in June 2016.

Janice Foy (Ph.D. 1990) was interviewed by Corey Whipple for The Paper Mixtape magazine, a new Bruin publication founded by Morgan Cadigan that features and supports art, culture, and artists. Janice’s article, “Musical Healing Here, There, and Everywhere,” is the outcome of that interview. For CSUN’s Chinese Institute New Year’s dinner, Dr. Foy and Steve Chiu premiered his “Taiwan Ballads Suite for Erhu and Cello,” which included a mix of folksongs with jazz rhythms. Dr. Foy has also recently joined the musical forces of La Verne Heights Presbyterian Church, conducted by Townsend Losey and Nathanael Tronerud, for their Good Friday program. San Fernando Valley Academy’s Principal Jerlene Johnson-Thorne invited Janice to teach her strings class as part of their new summer program.

Michael Frishkopf (Ph.D. 1999), Professor of Music at the University of Alberta and Director of the Canadian Centre for Ethnomusicology (CCE), recently concluded an integrative project titled “Music as Social Technology: Building Sustainable Capacity for Global Health Promotion in Northern Ghana.” The project, also known as
“Singing and Dancing for Health,” aimed to create, evaluate, and refine effective music and dance interventions for public health education and promotion in the developing world. In particular, the program seeks to collaboratively develop and assess the impact of participatory “dance dramas” (comprising music, song, dance, poetry, drama, and comedy in traditional or neo-traditional idioms) for public health education in northern Ghana, the country’s most underdeveloped area, in partnership with a Ghanaian performing arts/education NGO. The current foci are two critical health care issues: sanitation/cholera and malaria. Please visit the following link for more information: http://bit.ly/sngdnc4h

Scott D. Lipscomb (Ph.D., Systematic Musicology, 1995) was recently promoted to full professor at the University of Minnesota. Beginning in summer 2016, he has been appointed as Associate Dean for Academic Affairs and Director of Graduate Studies at the College-Conservatory of Music at the University of Cincinnati, where he will also be a Professor of Electronic Media.

James Swing (B.A. 2003) participated in the Ventura County Art Collective at the Pacific View Mall in Ventura in February of this year where he performed on guilele, also known as a 6-string ukulele. Swing played a piece taught to him by guitarist Arnold Lessing (recently retired Santa Monica College music faculty and UCLA graduate), and he has named his own guilele interpretation of this piece “Variations on a Rumba.” In the following video, Swing introduces the guilele, a relatively new instrument, and explains its tuning in relation to the guitar and how it adapts well to Spanish rumba music. Watch the following video for Swing’s wonderful performance: https://goo.gl/3epQ7P

Mary Talusan (Ph.D. 2005), Eleanor Lipat-Chesler (M.A. 2005), and Bernard Ellorin (B.A. 2003), presented “Staging Ethnography: Seeking a Model for Grassroots Performance in the Philippine Sulu Suite” and performed on kulintang at SEMSCHC in March 2016. The instruments on which they performed were brought over from the Philippines by Jose Maceda in the 1950s and were recently restored with funds acquired through the dedicated efforts of departmental professor Helen Rees.

Dave Wilson (Ph.D. 2015) has accepted a permanent position as a lecturer of Jazz Studies at the New Zealand School of Music at Victoria University of Wellington beginning in July 2016. He will join the faculty of the Music Studies program at NZSM and also work closely with the faculty of the jazz program.
Spring Festival of World Music and Jazz

The Spring Festival of World Music and Jazz 2016 took place from May 13 through May 24, featuring performances by UCLA’s wide array of world music ensembles, UCLA jazz combos, the UCLA Jazz Orchestra, the UCLA LatinJazz Big Band, the UCLA Ellingtonia Orchestra, and the Thelonious Monk Institute of Jazz Performance Ensemble. All performances took place in Schoenberg Hall.

Tickets: $14 general admission, $11 UCLA faculty, staff and students (with ID) HASOM faculty/staff are entitled to two free tickets; HASOM students are entitled to one free ticket. Central Ticket Office (310) 825-2101; http://tickets.ucla.edu/ Tickets also available at the Schoenberg Hall Ticket Window beginning at 6pm before each concert.

FRIDAY May 13 7 p.m. SATURDAY May 14 7 p.m. SUNDAY May 15 7 p.m.
Music of India Ensemble Abhiman Kaushal and Rahul Neuman, co-directors
Near East Ensemble A. J. Racy, director
Music of the Balkans Ensemble Tzvetanka and Ivan Varimezovi, co-directors
African American Ensemble James Roberson, director
Music of China Ensemble Chi Li, director
Omni-Musicality Group Steven Loza, director Otto Stuparitz, co-director
FRIDAY May 20 7 p.m. SATURDAY May 21 7 p.m. SUNDAY May 22 7 p.m.
Bluegrass & Old-Time String Band Scott Linford, assistant director
Music of Bali Ensemble I Nyoman Wenten, director
Music and Dance of West Africa Ensemble Omowale Orisayomi and Francis Awe, co-directors
Charles Mingus Ensemble Justo Almario, director
The Sphere Project: Thelonious Monk Institute of Jazz Performance Ensemble
Music of México Ensemble Jesús “Chuy” Guzmán, director Logan Clark, assistant director
Los Hermanos Arango (visiting ensemble from Cuba)
MONDAY May 23 7 p.m. TUESDAY May 24 7 p.m.
UCLA Jazz Combos, directed by George Bohanon, Kenny Burrell, Clayton Cameron, Charley Harrison, Charles Owens, and Michele Weir; with special guests, the Thelonious Monk Institute of Jazz Performance Ensemble
UCLA Big Bands, featuring the UCLA Jazz Orchestra, directed by Charley Harrison; the UCLA LatinJazz Big Band, directed by Dr. Bobby Rodriguez; and the UCLA Ellingtonia Orchestra, directed by Kenny Burrell
Spring 2016 Events

Nazir Ali Jairazbhoy Colloquium Series

The Nazir Ali Jairazbhoy Colloquium Series presents a variety of lectures focusing on ethnomusicological research and other issues important in the field of ethnomusicology. These lectures are open to the public and free of charge. All NAJ events are scheduled for Wednesdays, 1-3pm, and take place in Room B544, Schoenberg Music Building.

March 30: Denis Crowdy, Lecturer, Macquarie University, Sydney, Australia
“Music, Mobile Phones, and Community Justice in Melanesia”

April 13: Katherine Butler Schofield, King’s College London
“The Veiling of Venus: Hindustani Music between Empires, 1748-1858”

April 27: Liz Przybylski, Assistant Professor of Ethnomusicology, University of California, Riverside
“Online, Offline, and In-Between: Protest Music Beyond the Digital Realm”

May 11: Jessica A. Schwartz, Assistant Professor, UCLA Department of Musicology
“Silence, Secrecy, and Radiation Songs: Nuclear Aurality and the Politics of Voice”

May 25: Maria Elena Vinueza, Director of Music at Casas de las Américas, Havana, Cuba
Maria Elena Vinueza will be discussing her research, publications, and Casa de las Américas.

Lectures & Performances

Lecture on Colonial-Era African Drumming Laws
April 20, 2016, 3:00 pm
Ethnomusicology Lab, B544 Schoenberg Music Building,
445 Charles E. Young Drive East, University of California, Los Angeles, CA 90095

Ustad Sabri Khan Memorial Concert
April 23, 2016, 7:00 pm - 9:00 pm
Choral Room, 1325 Schoenberg Music Building,
445 Charles E. Young Drive East, University of California, Los Angeles, CA 90095

Duke Ellington Birthday Celebration
April 29, 2016, 3:00 pm - 6:00 pm
Jan Popper Theater, 1200 Schoenberg Music Building,
445 Charles E. Young Drive East, University of California, Los Angeles, CA 90095
Spring 2016 Events, continued

**Film Screening and Lecture by Jacqueline Cogdell DjeDje and Carol Merrill-Mirsky**
May 26, 2016, 3:00 pm - 6:00 pm
1344 Schoenberg Music Building,
445 Charles E. Young Drive East, University of California, Los Angeles, CA 90095

**Jewish and Persian Music Concert**
Featuring the Jewish Performance Ensemble, directed by Neal Brostoff, in collaboration with UCLA Department of Ethnomusicology Ph.D. Candidate Farzad Amoozegar
June 7, 2016, 7:00pm
Orchestra Room, 1343 Schoenberg Music Building,
445 Charles E. Young Drive East, University of California, Los Angeles, CA 90095
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