Music of India Ensemble
Abhiman Kaushal and Rahul Neuman, co-directors

FRIDAY
May 13
2016
7 p.m.

Program

Raga by the UCLA Sitar and Tabla Ensembles
directed by Abhiman Kaushal and Rahul Neuman

Presentation of raga (melodic piece) and taala (rhythm cycle) by students in the Indian music ensembles on sitar and tabla. The performance will begin with a brief alap (introduction of raga), followed by gats (compositions) in raga Bageshree. The taal will be teen taal (16 beat cycle). The performance will also include individual and group solos on both instruments.

Tabla Ensemble:
Pablo Infante
Arko Dewri
Harnadar Anand
Guransh Singh
Dante Luna
Simran Singh
Ram Vaidyanathan
Matt Marlowe

Sitar Ensemble:
Candy Samareta
Tyler Wennstrom
Rohan Luhar
Nessa Riazi
Nicole Andrews
Chris Hunter
Vileena Koneru
Ethan Opdahl
Samy Warrior
Rahul Chandrupatla

Abhiman Kaushal teaches tabla drumming at UCLA. He was initiated into the art of North Indian tabla by his father R.B. Kaushal, who learned under the legendary Ustad Amir Hussain Khan. Abhiman Kaushal also studied under Ustad Shiekh Dawood and Shri B. Nand Kumar. He is well known for his proficiency in the art of solo tabla and for his sensitive accompaniment, and is especially applauded for his rich tone and clarity. Mr. Kaushal has accompanied most of the leading musicians of North Indian classical music and has toured internationally.

Rahul Neuman has been a student of Hindustani music since he was a child. He began studying sitar at age twelve with his aunt, Sharmistha Sen, and Jeff Lewis, a disciple of the late Z.M. Dagar. In 1992, Rahul began intensive training under his guru Ustad Shujaat Khan in Seattle, where he was a visiting artist at the University of Washington. Rahul made several subsequent trips to New Delhi, India, where he continued training under the guidance of his guru. Rahul has performed at a variety of venues in Delhi, Chicago, and Southern California. In addition to teaching at UCLA, Rahul is currently an artist-teacher in residence for the Center for World Music in San Diego.
The Balkan Ensemble focuses on Bulgarian traditional and contemporary music with a wedding orchestra of modern instruments and a choir (Superdevoiche) that sings traditional songs and modern arrangements. Ivan and Tzvetanka Varimezovi have many students from all over the world, and at UCLA they continue to teach music from the different regions of Bulgaria. They have taken the Balkan Ensemble on tours throughout California and internationally. In 2013, Ivan and Tzvetanka Varimezovi once again had a wonderful experience teaching a large group of students, this time in Mexico. From May 22-26, they traveled with the UCLA Balkan Ensemble to Mexico, and more specifically the CENIDIM campus. They held workshops for the singers and the musicians, and the trip culminated with a combined concert with students from CENIDIM and also the Balkan Ensemble. Ivan and Tzvetanka Varimezov’s goal was organizing another trip for UCLA students to Bulgaria in 2015, because of the invitation from Koprivshtitsa Folk Festival 2015, and they were able to make it. Over the years, they have gained much experience with the organization of musical-educational tours in Bulgaria, and Ivan and Tzvetanka’s work with UCLA students has given them great joy and satisfaction. The tour to Bulgaria in August of 2015 was a continuing musical education of the students in the Music of the Balkans Ensemble. Once again UCLA’s students saw thousands of musicians, singers, and dancers from Bulgaria and from all over the world. They also were able to perform at the National Folk Festival in Koprivshtitsa, which brings groups from all over Bulgaria and abroad for three days of performances on seven stages placed all around the city nestled in the mountains. After the concert, which was at the main stage in Koprivshtitsa on August 7, 2015, UCLA students were overjoyed to receive the Koprivshtitsa Festival award. This year in the Balkan Ensemble there is a group of dancers who have never danced before, taught by Dr. Phil. Gergana Panova Tekath, who is currently a Fulbright scholar at UCLA.

Program

**Balkan Ensemble**

**Three songs from Rodopa Mountain**
Arr. by Ivan and Tzvetanka Varimezovi

“Devoiko Mari Hubava”
A young man is asking a young woman if she fell from heaven or she did spring up from the garden, because she is so beautiful. She said: “I was born like you, I’m a human, I’m a real one…”

“Vchera Si Minah Male Le”
A man meets a woman at the farmers market and offers her money in order her to even look at him. She says no, because she is engaged.

“Jano Le Janchitse”
A mother gets her daughter engaged without asking her, but her daughter breaks off the engagement. When the mother asks her why she did it, the girl tells her that she didn’t ask her if she liked the boy at all.

**Balkan Band**

**Boljarinsko Horo**
Arr. by Ivan Varimezov
Dance from Trace Region in 2/4 time

**Plovdivska Rachenitsa**
arranged by Ivan Varimezov
Dance from Trace Region in 7/8 time

**Superdevoiche Choir**

The Music of the Balkans Ensemble program continues on the following page.
Program, cont.

“Otdolu Idat”  
Arr. by Stefan Mutafchiev  
A wedding song from North Bulgaria
A wedding is being prepared for Stujan and Toina.

“Hubava Milka”  
Arr. by Nikolai Kaufman  
Milka’s mother boasted about her: “She is so industrious and very stylish too” Milka’s fame spread all the way to Istanbul to the marketplace. When Marko, the merchant heard about her, he loaded his boat with silk, silver thread and gold. When Milka stepped aboard to buy silk, Marko battened down the hatches and carried off beautiful Milka.

“Strati Angelaki”  
Arr. by Petar Krumov  
Song from Strandja, Trace region - the song is about two leaders, Strahil is asking Angelaki: “You were the leader of our group, but now you look sad and old. What is going on?”. Angelaki answers: “I’m sad, old and tired, because I’m wounded(bullet) and now I’m sick.

“Tri Bjuljula Pejat”  
Arr. Petar Krumov -  
Three nightingales sing in the Pirin Mountain, the first for dinnertime, the second for night and the third for the morning. A young woman was feeding them: the first one with sweet bread, the second one with figs and raisins. The third one she was feeding with bitter vine and poison, because she didn’t want to wake up early.

BALKAN BAND  
Dobrudzhanska Sborenka - Arr. Ivan Varimezov  
Dance from Dobrudzha Region in 2/4 time  
Daichovo Horo - Arr. Ivan Varimezov  
Dance from North Bulgaria Region in 9/8 time  
Shopska Rachenitsa - Arr. Ivan Varimezov  
Dance from Shop Region in 7/8 time

SUPERDEVOICHE CHOIR  
Oi Mori Kavale - Arr. Stefan Mutafchiev  
A sound of kaval players comes from Pirin mountain, because there is a wedding.

Bairakrate - Arr. Stefan Mutafchiev  
Two traditional duets from Shop Region

BALKAN MIXED CHOIR ENSEMBLE  
Izgrejala Mesechinka - Arr. Stefan Kanev  
The Moon is looking at the young girl Irina’s garden, she was picking flowers and making a coloured bouquet of red, orange, green, blue, yellow....

BALKAN MIXED CHOIR ENSEMBLE  
Two songs from Pirin Macedonia  
Arr. Ivan and Tzvetanka Varimezovi

“Domakine” - A guests were asking the master of the house: “Wake up, wake up, you have to treat us, because we brought a very good news for you. You just got a new baby boy, and also your sheep flock was lambed and got so many baby lambkins. Now your soul is so rich and full of joy.

“Tri Momi” - A young man was asking his mother: “Mom, I’m in love with three young women and tell me which one I can take as a wife, the first one, the second one or the third one?” Her answer was: “Take the first one my son, she is the best one.”
Superdevoiche Choir

directed by
Tzvetanka Varimezova

Alexandres Catherine Maria
Alexandra Grabarchuk
Ani. Tontcheva
Bonny Nj
Choi Moonsun Sarah
Eleanor Lipat
Elena Georgieva
Inaba Sophia Hiromi
Joan Hantman
Jane Parks
Kim Tiffany Tae Hyon
Kim Yoojin
Li Zhequin
Mellen Emily Donovan
Nessa Riazi
Paula Peng, Ronda Berkeley
Sean Roderick
Shen Xu
Sahagun Sophia Natalia
Taing Nongfa Melanie
Tatyana Tabakova

Balkan Band

directed by
Ivan Varimezov, gaida (bagpipe)

Joseph Ferrin, saxophone
Ceylan Guzel Yagmur, clarinet
Anna Kouchnerov, violin
Ryan Koons, violin
Melinda West, accordion
Ming Kan Tak, piano
Samuel Robertson, accordion
Pablo Infante Amate, drum
Jerry Ryan, tambura

Drummers Class:
Chen Yayi, Cho Seunghui,
Choe Leslie, Hau Ka Lam, Jin
Jong Hyun, Kim Blair, Kwak
Soohyun, Lee Joongho, Lee
Ho Sung, Lee Min Sug, Li
Nize, Lim Stacy, Park Andrew,
Shin Ian, Song Joohee

Mixed Choir

directed by
Tzvetanka Varimezova

Alexandres Catherine Maria, Alexandra Grabarchuk, Ani. Tontcheva,
Bonny Nj, Choi Moonsun Sarah, Choe Fernando Javier, Doleac Benjamin Grant, Eleanor Lipat, Elena Georgieva, Inaba Sophia Hiromi,
Jane Parks, Joan Hantman, Kim Tiffany Tae Hyon, Kim Yoojin, Li
Zhequin, Mellen Emily Donovan, Nessa Riazi, Paula Peng, Ronda
Berkeley, Sean Roderick, Shen Xu, Sahagun, Sophia Natalia, Taing
Nongfa Melanie, Tatyana Tabakova

Dancers

directed by
Gergana Panova

Bayraktar Sevi, Chung Seon, Huh Seung Woo, Jeon Daeun, Jeon Seong Hyeon, Kim Junsung, Kim Juyoung, Kim Kiwon, Lee
Sangcheon, Li Yongwen, Lim Jong Woo, Pan Lin, Park Da Ye, Pi
Jeong Chan, Situ Ting, Yoon Seo Young

The Music of the Balkans Ensemble program continues on the following page.
**Ivan Varimezov**, a master of the Bulgarian *gaida* (bagpipe) and director of traditional folk instrumental ensembles, was born in Bulgaria and received an MA degree in folk instrument performance and ensemble conducting from the Academy of Music and Dance in Plovdiv, Bulgaria. Ivan began his musical education at the knee of his uncle, Kostadin Varimezov, who was Bulgaria’s most famous bagpiper until his death in 2002 and the subject of Timothy Rice’s book, *May it Fill Your Soul: Experiencing Bulgarian Music* (Chicago, 1994). Raised in the traditions of his native region Strandja, Ivan is one of the most outstanding *gaida* players of his generation and has many solo recordings and awards to his name. During the 1980s, he was a soloist in the Thrace Ensemble of Music and Dance in Plovdiv and a soloist and conductor of the folk instrumental ensemble Pazardzhik. During the 1990s, he moved to Sofia to become a soloist with the Bulgarian National Ensemble of Folk Music and Dance and the Bulgarian National Radio Folk Orchestra. Both Tzvetanka and Ivan Varimezovi moved to the United States in 2001 to teach Bulgarian folk music at UCLA. In 2008, Ivan received the “Golden Lyre” and the Honorary Citizen Award from his native town, Sredetz, in recognition of his thirty-year professional artistic career.

**Tzvetanka Varimezova** is an internationally respected singer, conductor of Bulgarian-style choirs, and a gifted teacher. She was born in Pazardzhik, Bulgaria and received an MA degree in choral conducting and folk instrument pedagogy from the Academy of Music and Dance in Plovdiv, Bulgaria. During the 1980s, she directed the choir of the Pazardzhik regional professional ensemble of folk song and dance. During the 1990s, she was a soloist and assistant choral director of a number of professional women’s choirs in Sofia, including the Bulgarian National Ensemble of Folk and Dance, founded by Philip Koutev; Les Grandes Voix Bulgares, a choir specializing in Bulgarian folk and Orthodox music; and the folk ensemble of Trakia. Tzvetanka has many solo recordings to her name and is well known for her sweet and brilliant tone quality, her coloratura-like flexibility, and her interpretations of the highly-ornamented songs from her native Pazardzhik region. In addition to being an accomplished vocalist, accordionist, pianist, and tambura player, she is also a skilled folklore collector. She has toured throughout the world and has coached choirs and conducted workshops in Denmark, France, Greece, Japan, and the United States. In August 2010, Tzvetanka celebrated her fiftieth birthday in Bulgaria with 180 musicians from all over the world. At that concert, the mayor of Pazardzhik, Todor Popov, gave her an Honorary Citizen Award in recognition of her thirty-year professional artistic career.

**Gergana Panova Tekath** is a Professor of International Dance at Folkwang University of Arts in Essen, Germany and Chair of the Ethnochoreology Program at the Bulgarian Academy of Sciences in Sofia. Currently she is Fulbright scholar and teacher at UCLA. Gergana Panova-Tekath is trained as a stage performer, dance teacher, choreographer, ethnologist, stage director, and Laban notator. She was born in Sofia, Bulgaria and graduated with honors from the National High School for Dance (Sofia) and the Academy for Music and Dance (Plovdiv). She was a soloist and ballet master with Philip Koutev Ensemble (1988-1993), while also working with children and youth doing stage performances. She obtained her Ph.D. *summa cum laude* from Technical University Dortmund, where she studied communications, philosophy, and intercultural education. In 2011, she completed the post doctorate in ethnochoreology and intercultural communication at the Bulgarian Academy of Sciences in Sofia. Gergana Panova-Tekath also co-founded the Theater Department of the New Bulgarian University (Sofia), was director of the National Dance Archive at the Bulgarian Academy of Sciences, and has served as visiting professor in Berlin, Zurich, TU Dortmund, and Vienna. She is the author of two books and more than sixty articles on intercultural communication and the semiotics of various forms of traditional dance. She also organizes frequent summer culture seminars in Bulgaria and has taught dance workshops in Europe, Asia, and North and South America.
The UCLA Near East Ensemble presents music largely from the Arab world, particularly from East Mediterranean cities such as Cairo, Damascus, and Beirut. The repertoire includes court music from the Ottoman era, Sufi-related works, modal improvisations, and music heard in folk celebrations. Distinguished guest artists join the ensemble for this evening’s performance, which features both conventional full-ensemble pieces and compositions for the takht, or traditional small ensemble.

Program

A traditional medley in maqam (melodic mode) Nahawand, consisting of dulab (short pre-composed prelude); taqasim (solo instrumental improvisation) on the buzuq (long necked fretted lute) by Ryan Vig; and “Longa Nahawand” (an instrumental work), composed by A. J. Racy.

Taqasim on the ‘ud (short-necked lute) performed by Gabe Lavin, followed by “Tutah,” a composition by the late singer, composer, actor, and ‘ud virtuoso Farid al-Atrash.

Taqasim on the ‘ud in maqam Hijaz performed by Sam Robertson.

“Murra t-Tajanni,” a muwashshah (an old classic vocal genre), lyricist and composer unknown, performed by Albert Agha.

Improvisations and variations on traditional musical themes performed by Münir Beken on ‘ud, A. J. Racy on nay (reed flute), and Souhail Kaspar (frame drum).

“Promenade,” a composition by A. J. Racy performed by a smaller group: Anna Kouchnerov on violin, Dave Wilson on clarinet, Gabe Lavin on ‘ud, Ryan Vig on qanun (plucked zither), Miles Jay on double bass, and Pablo Infante-Amate on riqq (traditional small tambourine).

“Mayyala,” a folk-inspired instrumental work composed by A. J. Racy with a percussion improvisation on the tablah (Arab hand drum) by Souhail Kaspar.
A. J. Racy, PhD is a performer, composer, and professor of ethnomusicology at the University of California at Los Angeles. Born in Lebanon, he comes from a well-known family of artists, scholars, and academicians. Racy is internationally recognized for his extraordinary musicianship and his numerous publications, including his award winning book, Making Music in the Arab World: The Culture and Artistry of Tarab (Cambridge University Press, 2003). He is a master of many traditional instruments, particularly the nay, a reed-flute, and the buzouq, a long-necked fretted lute. He has performed extensively in Lebanon and has appeared in major U.S. theaters, such as Carnegie Hall, the Kennedy Center, the Hollywood Bowl, and the Walt Disney Concert Hall, and at international venues, including the Beiteddine Festival in Lebanon, the Commonwealth Institute in England, the Institute of Fine Arts in Mexico, the School of Music of the Federal University of Rio de Janeiro and the Villa-Lobos Institute in Brazil, and the China Conservatory of Music in Beijing. He has lectured widely in North America, as well as in Finland, Greece, Mauritius, Réunion, England, Turkey, Mexico, Brazil, China, Canada, and throughout the Arab world. He has composed for and performed with the Kronos Quartet and the Sacramento Symphony Orchestra, as well as for feature and documentary films. He has performed with many renowned artists including Kenny Burrell, Shujaat Khan, Tsun Yuen Lui, Sting, Tito Puente, Djivan Gasparian, Wadi al-Safi, Cheb Khaled, and Shaykh Hamza Shakour. His music has been released on a number of CDs, including four Lyricchord albums, Ancient Egypt, Taqsim, Mystical Legacies, and When the Rivers Met, and on a Kronos Quartet release titled Caravan. Dr. Racy is the recipient of numerous honors and tributes from a variety of cultural institutions, including a highly prestigious award in 2012 from the Chinese Taichi Traditional Music Foundation for outstanding traditional musicians and music scholars worldwide.

Performers
Albert Agha (‘ud, violin, & voice)
Duke Anderson (riqq)
Nicole Andrews (‘ud)
Kathleen Beaufait (violin)
Münir Beken (‘ud)
Robin Blades (riqq)
Meriel Caressa (violin)
Pablo Infante-Amate (riqq)
Tina Javanbakht (violin)
Miles Jay (double bass)
Laura Jue (‘ud)
Olivia Kaplan (‘ud)
Souhail Kaspar (riqq, framedrum, and tablalih)
Adnan Khoja (‘ud)
Anna Kouchnerov (violin)
Maia Kuspa (riqq)
Gabe Lavin (‘ud)
Ziyad Marcus (‘ud)
Emily Mellen (nay)
Authur Minas (‘ud)
A. J. Racy (violin, nay, & buzouq)
Barbara Racy (riqq)
Mina Riazi (riqq)
Nessa Riazi (riqq)
Sam Robertson (‘ud)
Elana Sasson (riqq)
Amanda Sussman (nay)
Ryan Vig (buzouq)
Malek Vossoughi (violin)
Samyukta Warrier (riqq)
Tyler Wennstrom (‘ud)
Dave Wilson (clarinet)
Eli-Ran Youshaci (riqq)
Müni Beken is a composer, performer, and assistant professor of theory and composition in the Department of Ethnomusicology at the University of California, Los Angeles. His compositions have been performed internationally with considerable recognition in some of the most significant concert halls in the world. The performance of his Triple Concerto featured the eminent violinist Shlomo Mintz. His symphonic poem Gallipoli was premiered in March 2005, and A Turk in Seattle featured Seattle Chamber Players in February 2006 at Benaroya Hall in Seattle. He has given recitals in such venues as the Metropolitan Museum of Art and the Herbst Theater in San Francisco. In 1994 he won the Individual Artist Award of the Maryland State Arts Council and became the executive director of the Center for Turkish Music at the University of Maryland, Baltimore County. American composers Melodie Linhart, Eric Flesher, and Christopher Shainin have written original compositions for Beken.

Souhail Kaspar is a highly acclaimed performer on Near Eastern percussion instruments and a Durfee Foundation award winner. Born in Lebanon, Mr. Kaspar received his early music training in Syria, where he assimilated the basic theory and technique of Arab percussion from established artists. Since then, he has played with various celebrated ensembles and vocalists. Now based in Los Angeles, he has performed in major Middle Eastern venues in the United States and has accompanied singing stars in this country and abroad. Kaspar has appeared with A. J. Racy in numerous concerts and cultural events. He has also recorded on a number of albums, including Khaliji, featuring compositions from the Arab Gulf region, and Auzan, which illustrates the various Arab rhythmic modes. A 2008 Grammy nominee, Kaspar gives master classes and workshops throughout the country and internationally.

Miles Jay is a bassist, film composer and producer, and has performed in over two dozen countries at venues including Carnegie Hall, the TED Convention, the Emirates Palace Abu Dhabi, and ABC’s “Dancing with the Stars,” with artists such as Youssou N’Dour, Ziad Rahbani, and Naseer Shamma. Miles was the Music Director of the thirteen member ensemble The Nile Project from 2012-2015, called “a committed Euphoric International Coalition” by the New York Times. Miles is a Sundance Composer Fellow and recently co-scored with Vernon Reid the award-winning documentary Through a Lens Darkly: Black Photographers and the Emergence of a People.

A performance by the Music of China Ensemble follows a fifteen-minute intermission.
Music of China Ensemble
Chi Li, director

May 14
2016

Program

1. ENSEMBLE
Mei Li de Shen Hua (A Beautiful Myth)  
Cui Junrong, Arranged by Chi Li
Voice: Albert Agha; Gaohu: Joel Hernandez, Zo Shay

Xi Qing de Ri Zi (A Day of Celebration)  
Zhu Jianer
Banhu: Georgia Broughton
Ensemble One

2. SILK AND BAMBOO MUSIC
Si Chang Zhu Qing (Lustrous Silk and Green Bamboo)  
Fu Peihua
Putao Shule (The Grapes Have Ripened)  
Wang Guowei
Arranged by Chi Li
Albert Agha, Georgia Broughton, Allison Chaklos, Yi-jui Chang, Di Chen, Tianlong Chen,  
Teresa Ji, Zhe Ji, Wandai Li, Yuan Ma, Lin Pan, Tianyi Ruan, Kelly Seto, Zo Shay, Jessica  
Tang, Raphael Wang, Yiqin Wei, Hanning Xing, Ling Yang, Jieming Zhao

3. QIN UNISON
Gu Yuan (Ancient Lament)  
Jiang Kui (1155-1221)
Zha Fuxi Version
Katie He, Sihong Liu, Raphael Wang, John Widman, Siyu Wu, Eros Zhao

Mei Hua San Nong (Three Variations on Plum Blossom)  
Yu-hsiao Chen, Jubing Ge, Siosi Wong, Meimei Zhang, Shiyi Zheng
Manuscript of Jiao An (1868)
Zhang Ziqian Version

4. ZHENG UNISON
Gao Shang Liu Shui (Steep Mountain and Flowing Water)  
Traditional Zheng music
Zhejiang school
Yu Chen, Kelsey Khanh, Keyi Tan, Yiye Sun, Haorui Zhang

Mo Li Feng Fang (Jasmine Fragrance)  
He Zhanhao
Xing Chen, Yingying Hong, Ling Yang, Kady Yan, Yutian Yang

5. Di Quartet
Ding Zui (Bickering)  
Folk Music from Hebei Province
Liang Peiyin, Liu Liren Version
Yi-Jui Chang, Irwin Hui, Kelly Seto, Emily Tsai

The Music of China program continues on the following page.
**Program, cont.**

6. *Kun Opera Aria*

*Zi Chai Ji – Zhe Liu (The Story of the Purple Hairpin – The Willow Branch)*

Tang Xianzu (1550 - 1616)

Meng Shi, Jinling Wang, Lu Wang, Mengxiaow Wang, Iris Yang,
Meihong Yue, Changchang Zhang, Jieming Zhao, Yiwen Zhu,
Di: Yi-Jui Chang, Erhu: Georgia Broughton

7. *Dance*

*Kong Que Wu (Peacock Dance)*

Dai people’s dance

Leading dancer: Rose Zhang

Ruixue Feng, Shuwei Gong, Bernice Leung, Jing Li, Xiaoying Nie,
Xu Shen, Hanlu Su, Lumin Wang, Meilin Xie, Lingqi Yin, Siyang You,
Gan Yu, Lanxin Zhang, Liming Zhang

**Dragon Dance**

Sean Yan, Chingtung Ho, Yongchang Li, Haokun Ren, Chunghon Tsang

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**PROBLEM NOTES:**

*Mei Li de Shen Hua (A Beautiful Myth)* is arranged from the theme song of the movie *The Myth* (2005). It expresses though music the vows of love, stating, “Though thousands of years will bring about great change, love remains an eternal legend.”

*Xi Qing de Ri Zi (A Day of Celebration)* is an ensemble music composed in 1952 based on folk melodies of Shanxi and Shandong provinces. It depicts the excitement and happiness of farmers for receiving land of their own.

*Si Chang Zhu Qing (Lustrous Silk and Green Bamboo)* is an ensemble piece composed in Jiangnan Silk and Bamboo style.

*Putao Shule (The Grapes Have Ripened)* is a popular erhu solo music composed with Xinjiang Uygur music elements. It depicted the happy scene of people singing and dancing to celebrate their grape harvest.

*Gu Yuan (Ancient Lament)* is the earliest surviving tablature of a lyrical song written for the qin. Both the music and poem are composed by Jiang Kui (1155-1221AD). Jiang Kui’s compositions have a style of being beautiful, soft, but indirect. This piece describes...
the metaphor of a beautiful woman who waits in vain for her lover as the prime of her youth and beauty is wasted. “Eyes filled with rivers of tears which moisten my sandals” is one line from the song that subtly reveals Jiang Kui’s concern for the perils of the nation’s affairs.

**Mei Hua San Nong (Three Variations on Plum Blossom)** is a qin music first appeared in Manuscript of Shen Qi Mi Pu (1425). It has many different versions. This is the version from the Manuscript of Jiao An (1868). The music depicted the pure innocent plum blossom in the tranquility snowy day and spread its subtle fragrant quietly. It is a piece full of ancient Chinese literati taste.

**Gao Shang Liu Shui (Steep Mountain and Flowing Water)** – The story behind this title takes place 2600 years ago when a famous qin (seven string zither) player, Yu Boya, found a woodcutter in the deep mountain area who truly understood his music. “Steep Mountains” and “Flowing Waters” were two pieces Yu Boya played at that time. From then on, people use “Steep Mountains and Flowing Waters” as a metaphor for being keenly appreciative of one’s talents. There are many different pieces that bear this title. This one is a zheng composition in the Zhejiang style. We hope you will be one of those keenly appreciative friends of ours.

**Mo Li Feng Fang (Jasmine Fragrance)** is a zheng piece adapted from the melody of a popular folk song called “Jasmine” from the Jiangsu province. The jasmine flower is one of the Chinese people’s favorite flowers for its elegance and light fragrance. Its fresh and pleasant character also represents the gentle and amiable demeanor of the women of southern China.

**Ding Zui (Bickering)** is a folk dizi piece from the Hebei province with great humor and a lively melody. It uses many technical skills to create an energetic atmosphere of a scene of people actively bickering. The piece demonstrates the flexibility and expressiveness of a dizi ensemble.

**Zi Chai Ji – Zhe Liu (The Story of the Purple Hairpin – The Willow Branch)** The Story of the Purple Hairpin is written by famous playwright, Tang Xianzu (1550 - 1616). It is about a loving couple that endures separation, misunderstanding, and many hardships until they are finally happily reunited. The wife, Huo Xiaoyu, presents a willow twig (liu) to her husband, Li Yi, as a symbol of her love when he has to leave for the war. In this aria, they expressed their pain of separation.

**Introduction to Chinese Instruments:**

- **Dizi** - a transverse bamboo flute with six finger holes, a mouth hole, and a hole covered by a thin bamboo membrane which gives the instrument wavering poignant sound. There are more than 160 pieces of 7000 years old bone di surface in China He Mu Du.

- **Qin** - an unbridged seven-stringed zither with over 3000 years of history. There are more than 3,600 known ancient Qin compositions collected in nearly 130 Qin manuscripts. Other than regular notes, it has 119 playable harmonics.

- **Sheng** - an ancient mouth organ with 17 or 21 bamboo pipes, each with a reed fitted on its lower end, inserted into a copper base. Has about 3000 years of history.

- **Ruan** - an early Chinese plucked lute having a round body and a long fretted neck with four strings, which are plucked with a plectrum. Has about 2100 years of history.

- **Erhu** - a two-string lute with the horsehair of the bow held in between the two strings. Has about 1000 years of history.

- **Pipa** - a pear-shaped plucked lute with four strings. It has four upper frets and twenty-four lower frets. The Pipa is plucked with five real or synthetic nails of right hand fingers.

- **Zheng** - a bridged long zither with varying sizes and twenty-one strings plucked with real or synthetic nails.
**Stage Manager:** Wei Dai, Luxing Wang  

**Alumni:** Jessica Tang, Zo Shay, Yingying Hong, Yu Che  

### Student Performers:

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<td>TAN, KEYI</td>
<td>ZHOU, SHUYU</td>
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<td>JIN, RUNQIU</td>
<td>TONG, JADE KARLIE</td>
<td>ZHU, DINA</td>
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<td>KHANH, KELSEY (CHAU)</td>
<td>TSAI, EMILY TING</td>
<td>ZHU, YIWEN</td>
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<td>KIM, TAEHYO</td>
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**Stage Manager:** Wei Dai, Luxing Wang  

**Alumni:** Jessica Tang, Zo Shay, Yingying Hong, Yu Che
The UCLA African American Ensemble and soloists will perform a diverse mixture of gospel music beginning with Negro spirituals and including traditional gospel and contemporary gospel. The roots of gospel started in the southern U.S. in the 1600s with enslaved Africans. In the early twentieth century, the music evolved into a refined urban form, especially in Chicago, which is known as the home of modern-day gospel music. The choir will be accompanied by piano, drums, and bass guitar. Songs will be announced from the stage.

Program to be announced from the stage.

Guest Artists

Dr. Jonli Tunstal
Guest Choir Director

Michael Bereal
piano

Jimmy Neuble
bass

Michael Neuble
drums

Ensemble Members

Adlparvar, Ava Ariel
Amjadi, Nazaneen
Ashida, Lani Ayako
Bauer, Casey Jones
Bayarsaikhan, Khaliunaa
Bovshow, Maya Berlin
Brown, Dominique Alexis-Nechele
Camagong, James Dimailig
Carbonneau, Courtney Lee
Caressa, Meriel
Cebreros, Gabriella Nicole
Chan, Alicia (Wing Ki)
Chan, Lucas Omvula
Chang, Elijah
Chin, Jonathan Carey
Cho, Eunho
Cho, Marissa Renee
Cho, Seunghui
Choi, Youngjun
Chou, Kevin Chih-Hsien
Chuang, Pei-Jung
Church, Teira Nicole

Cleverly, Willow Anne
Dizon, Daphne-Jane Amarles
Dumas, Michael James
Eatton, Elizabeth Marie
Ehresman, Allyn Brooke
Eom, Joo Hee
Ferrer, Nia Riegel Echevaria
Foglia, Madeline Elizabeth
Francis, Connor James
Frankel, Alec Henry
Freemire, Abielle Gayle
Fu, Man Ho
Gajardo, Rachel Susana
Garcia, Ariana Zanoria
Garrette, Marcus Clay
Go, Nuri
Green, Brian James
Han, Elizabeth Chung
Hannum, Noelle Elizabeth
Hernandez, Melanie Berja
Hong, Sung Ho
Hu, Calvin Chia-En
Hubbard, Jasmine Leah-N’cole
SUNDAY
May 15
2016

African American Ensemble (continued)

Hui, Robert
Jauregui, Stephanie Ivonne
Jeon, Chang Yong
Jiang, Christina Kayla
Kang, Baek Kyu
Kang, Michelle Dah-Ye
Kim, Andrew Dong Wook
Kim, Erin Yealin
Kim, Hyejin
Kim, Isaac
Kim, Jeong Yeon
Kim, Ki Won
Kim, Kyu Woo
Kim, Tai-Hoon
Knights, Ashley Rene
Kumar, Mihir
Kwon, Jordan Kyujay
Lee, Hajune
Lee, Suji
Leung, Hoi Ki
Levy, Evan Rose
Li, Eric Hao-En
Li, Yongwen
Magula, Vanessa Marie
Malaviya, Avinash
Monells-Pellicer, Xenia
Mottahedeh, Lisa Deborah
Na, Yeajung
Nelms, Emily May
Ng, Hailey (Hoi Ki)
Nguyen, Anthony
Nguyen, Carolyn Vu
Ogden, Sarah Elizabeth
Oh, Rachel Jungeun
Oliman, Calvin Jay Mangu-labnan
Paik, Julie
Paraiso, Jasmine Ylen Iraola
Park, Hee Lang
Park, Jieun
Patag, Stephen Paul Mauricio
Phan, Tina
Pirone, Kristy
Putra, Kenzo Mandala
Respicio Rueff, Lauren Alyssa
Salama, Marina Farouk
Schwandt, Bradley George
Shader-Seave, Clara Ruth
Shen, Samantha M
Sheng, Michael Thomas
Shih, Wing Hang
Shin, Ju Eun
Son, Minjung
Takahashi, Clara Lynne
Tang, Jonathan Yiu Jo
Thai, Dang Tue
Tran, Tiffany Thuy Tien
Trinh, Jessica Quang
Tsukayama, Oscar Tomosada
Waters, Halea B
Weng, Wensen
Wofford, Jodi Emmaline
Wong, Amy
Wong, Wing Lam
Wong, Wing Lok Wilson
Wu, Christie Chi
Yang, Samuel Matthew
Yersenashmi, Elena
You, Karisa Eunhae
Zhu, Joseph

James Roberson is a Grammy®-nominated music producer who has been the director of the critically acclaimed UCLA Gospel Choir for the past ten years. Two of his last three albums were nominated for Stellar Awards, gospel music's highest honor, and a third won a Billboard Award. Roberson is president and CEO of JDI Records, one of gospel's fastest growing record labels, and the recipient of numerous grants, including one from the Los Angeles Cultural Affairs Commission for Rebuild/Rejoice!—a chorus of Korean and African-American youth formed in response to the civil unrest following the Rodney King verdicts. As producer and songwriter, he has worked with a wide variety of well-known artists, including Stevie Wonder and Paul Simon, as well as gospel greats Kirk Franklin and Margaret Pleasant Douroux. His two releases, “Battlefield” by Norman Hutchins and “Sing It on Sunday Morning” by Chester Baldwin, made the Billboard Charts last year. He received his MBA from UCLA, a BA from the University of Texas at Austin, and a diploma in vocal performance from the Grove School of Music.
The Omni-Musicality Group (OMG) is a new ensemble in the Department of Ethnomusicology. The OMG invites musicians from a variety of musical traditions to rehearse together weekly in order to develop new frameworks for improvised music-making.

Program

**OMG! Kecak!**

This piece is based on a form of Balinese dance and music drama that was developed in the 1930s in Bali, Indonesia. Kecak, also known as the Ramayana Monkey Chant, is usually performed by a circle of at least 150 performers wearing checked cloth around their waists, percussively chanting “cak” and moving their hands and arms, depicts a battle from the Ramayana. OMG’s version will include switching who is the lead monkey, Hanuman, allowing each musician a chance to improvise leading the groups in characteristic rhythms and dance movements. Arranged by Otto Stuparitz.

**Processing**

Processing is a video and video generation system created by OMG member Kiyoshi Okada. The video generates images, figures, and backgrounds based on a single rhythmic timeline. This timeline is individually divided for each shape, creating many simultaneous pulses. The colors for the video have been selected from images by artists such as Van Gough and Stanley Kubrick.

While OMG has rehearsed with Kiyoshi’s videos, the video displayed has been generated for tonight creating a first time experience for the musicians.

**Video Game #1: F-Zero**

This game will be live scored by OMG, interacting with the image, the video game player, and the other musicians. One member of OMG will play the game first and we invite two audience members to play. It’s a racing game, so get to the finish line first! Arranged by OMG.

Performers

Kate Bacich
Alan Conde
Melanie Hernandez
Aaron Hogan
Gabe Lavin
Zheqin Li
Steven Loza
(co-director)
Kiyoshi Okada
Otto Stuparitz
(co-director)
Natalie Tantisrirat
Nicholas Tom
Arami Walker
Steven Loza is a professor of ethnomusicology at UCLA, where he has been on the faculty for twenty-five years, and an adjunct professor of music at the University of New Mexico, where he formerly directed the Arts of the Americas Institute. He has conducted extensive research in Mexico, the Chicano/Latino U.S., and Cuba, among other areas, and has lectured and read papers throughout the Americas, Europe, and Asia. He has been the recipient of Fulbright and Ford Foundation grants among numerous others, and has served on the national screening and voting committees of the Grammy Awards for fifteen years. Aside from UCLA and the University of New Mexico, he has taught at the University of Chile, Kanda University of International Studies in Japan, and the Centro Nacional de las Artes in Mexico City. His publications include two books, Barrio Rhythm: Mexican American Music in Los Angeles (1993) and Tito Puente and the Making of Latin Music (1999), both published by the University of Illinois Press, and four anthologies, Musical Aesthetics and Multiculturalism in Los Angeles (UCLA Ethnomusicology Publications, 1994), Musical Cultures of Latin America: Global Effects, Past and Present (UCLA Ethnomusicology Publications, 2003), Hacia una musicología global: pensamientos sobre la etnomusicología (CENIDIM/CONACULTA, Mexico, in press), and Religion as Art: Guadalupe, Orishas, Sufi (University of New Mexico Press, 2009). Loza has performed a great amount of jazz and Latin jazz, has recorded two CDs, and has produced numerous concerts and arts festivals internationally; he was director of the UCLA Mexican Arts Series from 1986 through 1996 and co-director of the Festival de Músicas del Mundo in Mexico City in 2000. In 2008 he produced a concert at Disney Hall in Los Angeles featuring the Mexico City Philharmonic Orchestra and including the world premiere of his tone poem America Tropical, a multimedia symphonic piece based on the mural by David Alfaro Siqueiros.