Dear Faculty, Students, Staff, and Friends,

This issue brings you updates about the recent accomplishments of department faculty, students, and alumni. This school year continues to be exciting, with a variety of events, including a concert celebrating award-winning UCLA distinguished professor, composer, and flute virtuoso James Newton for his 65th birthday, and the annual Spring Festival of World Music and Jazz.

A large number of UCLA faculty members, students, and alumni participated in the 2017 Annual Meeting of the Society for Ethnomusicology. Finally, we have really good news! Back after a two-decade hiatus, Iranian Music makes its return to UCLA with support from The Elahé Omidyar Mir-Djalali Fund for Iranian Music established by Roshan Cultural Heritage Institute, and a transformative gift from Farhang Foundation.

On March 17, 2018, the Department of Ethnomusicology joined the UCLA Center for Latino Arts in presenting a concert by the MESTO Orchestra, conducted by alumnus Nabil Azzam (Ph.D. 1991). The concert showcased two works with text/lyrics by poet José Montoya. Guest artists included Suzanna Guzmán, mezzo-soprano, and singers Maurice Raad, Woroud, and Ayman Tayseer. The concert also featured performances by faculty members Steven Loza, Münir Beken, and A. J. Racy. For more information, see page 3. Photo: Fahd Shabaan.

Message from the Publications Office

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Anna Davenport and Anna Zargaryan, Publications Coordinators
Kathleen Hood, Publications Director
In Memoriam

Roger A. Kendall, emeritus professor of ethnomusicology and former director of the department’s systematic musicology lab, passed away on Friday, February 16, 2018, in Arizona. Professor Kendall retired from UCLA in 2014 after thirty years of service, first as a tenure-track professor in the Department of Music and later as a tenure-track professor in the Department of Ethnomusicology. His research interests included comparative perceptual and acoustical analyses of natural versus synthetic and sampled orchestral timbres and spectra, tuning models and perception of the slendro mode in the gamelan, expressive music performance modeled in terms of communication theory, and perception of meaning in film music.

On April 5, 2018, the University Flag, located near Pauley Pavilion, was lowered to half-mast in honor of Roger Kendall and other UCLA community members.

Student testimonies can be read on this page: https://www.ethnomusic.ucla.edu/roger-kendall-student-testimonies

For more information, please see the official obituary: http://newsroom.ucla.edu/stories/in-memoriam:-roger-kendall-65-ethnomusicology-professor-emeritus
Center for Latino Arts News

MESTO Orchestra: Arab and Latino Music at UCLA

During winter quarter, the Center for Latino Arts presented the MESTO Orchestra in a concert of Arab and Latino music at UCLA, conducted by Nabil Azzam, on Saturday, March 17, 7pm, in UCLA’s Schoenberg Hall.

This concert highlighted two works with text/lyrics by poet José Montoya. *Canciones del Barrio* was commissioned by Steven Loza and the UCLA Department of Ethnomusicology. It was composed by Thomas Pasatieri for voice and string quartet. Montoya’s poem “La Yarda de la Escuelita” was featured in an improvisatory piece where the poem was read by a narrator and included performances by Department of Ethnomusicology faculty members Steven Loza (trumpet), Münir Beken (‘ud), and A. J. Racy (nay). Guest artists included well-known mezzo-soprano Suzanna Guzmán, the Palestinian singer Woroud, the Lebanese singer Maurice Raad, and Jordanian professor and singer Ayman Tayseer. The concert also featured orchestral arrangements of popular, traditional, and classical Arab music.

Under the direction of UCLA Department of Ethnomusicology alum Nabil Azzam (Ph.D. 1991), Los Angeles-based MESTO (Multi-Ethnic Star Orchestra) was established to combine the traditions of many ethnic musical genres and those of Western classical traditions. MESTO focuses on fostering new genres of musical expressions that combine the essence of non-European traditions; namely, styles of music based on ethnic scales and rhythms. MESTO builds cross-cultural understanding with its multi-ethnic music, musicians and audience.

This concert was a production of the UCLA Center for Latino Arts in conjunction with The UCLA Herb Alpert School of Music Department of Ethnomusicology.
We are very fortunate to have received support from two sources for Iranian music this year!

**Roshan Cultural Heritage Institute Supports the Return of Iranian Music to UCLA**

Back after a two-decade hiatus, Iranian Music made its return to UCLA with support from The Elahé Omidyar Mir-Djalali Fund for Iranian Music established by Roshan Cultural Heritage Institute. The fund supports the ongoing Persian Music Ensemble, a popular class with a quarterly waitlist of students, the annual ensemble concert, seminars in Iranian Music, and related concerts, lectures, and public events. The institute was founded by Dr. Mir-Djalali in 2000. The first public event supported by the Fund was “Classical Persian Music: Hossein Omoumi, from Isfahan to Irvine,” on Monday, February 5, at 7 pm in Schoenberg Hall. LEARN MORE: [https://www.music.ucla.edu/blog/2018/01/22/roshan-cultural-heritage-institute-helps-bring-back-iranian-music-program-gives-60000-to-establish-elahe-omidyar-mir-djalali-fund-for-iranian-music/](https://www.music.ucla.edu/blog/2018/01/22/roshan-cultural-heritage-institute-helps-bring-back-iranian-music-program-gives-60000-to-establish-elahe-omidyar-mir-djalali-fund-for-iranian-music/)

**With $1 million gift from Farhang Foundation, UCLA plans to create new minor in Iranian music**

The UCLA Herb Alpert School of Music will begin the process of establishing an academic minor in Iranian music with a generous $1 million gift from Farhang Foundation. A signing ceremony on April 27 at UCLA commemorated the gift. Farhang Foundation’s gift will enable the school of music’s academic leadership to start the proposal process for the new minor degree program, which ultimately requires approval by the campus’s Academic Senate. The minor would build on the Department of Ethnomusicology’s revitalized Iranian music program, which was brought back in 2016 after a 20-year hiatus with institutional and donor support. The program is led by Amir Hosein Pourjavady, Ph.D., who directs the Persian Music Ensemble and teaches seminars on the music of Iran. LEARN MORE: [http://newsroom.ucla.edu/releases/ucla-iranian-music-farhang-foundation-gift](http://newsroom.ucla.edu/releases/ucla-iranian-music-farhang-foundation-gift)
New to the Department

New Lecturers

**Paul De Castro** (D.M.A., Music Composition, The University of Texas at Austin) is a pianist, suona player, composer, arranger, and producer. Dr. De Castro started his musical studies at age five. His initial interest in music led him to start piano studies and vocal performance in Lima, Peru. These activities led to his acceptance into the Conservatorio Nacional de Música, pre-college studies. Immigrating to the USA at age twenty to continue his musical studies, he earned a D.M.A. in music composition from the University of Texas at Austin. In his capacity of lecturer/performer, he has visited many countries such as Australia, Canada, Taiwan, China, Malaysia, Spain, Romania, Hungary, and Cuba.

**Guangming Li** (Ph.D., Music, University of California, Los Angeles; M.A., Music, Wesleyan University; B.A., Erhu, China Conservatory of Music [Beijing, China]) has taught both undergraduate and graduate courses at the University of California, Los Angeles, University of Oklahoma, University of Pittsburgh, and the China Conservatory of Music. His research works have appeared in academic publications such as *Music in the Air*, *Selected Reports in Ethnomusicology*, *Music in China*, *WSESA Transactions on Signal Processing*, *Yinyue Yanjiu* (“Music Research”), *Zhongming Huanyu* (Proceedings of the International Conference on the 30th Anniversary of Marquis Zeng Bell-Chime Excavation), and *Zhongguo Yinyue* (“Chinese Music”). As a recording artist, he is credited in many film and television soundtracks including *Spy Game*, *The Ramen Girl*, *Xena: Warrior Princess*, and *The Prince of Egypt*.

**Alyssa Mathias** is a Ph.D. Candidate in the Department of Ethnomusicology, where she studies music of the Armenian diaspora. She is teaching Music and the Refugee Crisis as a member of UCLA's Collegium of University Teaching Fellows.

Ethnomusicology 98T: Music and the Refugee Crisis

Refugee migration is a hotly debated topic in today’s global political discourse, yet the complex lives of refugees themselves remain largely unacknowledged. This seminar focuses on the musical activities of refugees to comprehend the significance of cultural resources in situations of violence and displacement. We ask: Why make music as a refugee? How has war affected the lives of professional musicians? How do celebrities and politicians use music to shape public opinion about refugee policy? Through engagement with scholarly sources, firsthand accounts, and media examples, this course examines music as a window into the human and cultural complexities of refugee migration. By discussing music, we will explore how ethnicity, religion, class, gender, and sexuality inform refugee experiences; how the current crisis compares to historical migrations; and how people bear witness to trauma. This course focuses on refugee music from the Middle East. It also covers the music of Southeast Asian and Central American refugee communities in Southern California, music education in longstanding refugee camps in Algeria and Kenya, and the music of Jewish refugees from Nazi Germany. Students pursue their own research projects on music and forced migration.
Events

Monday, February 5, 7pm
Schoenberg Hall

A Special Film Screening
Classical Persian Music: Hossein Omoumi, from Isfahan to Irvine
Hesam Abedini, Irvine - USA, 2016 (54 mins)

Screening of the documentary film “From Isfahan to Irvine” followed by an educational concert by Hossein Omoumi and his students. Omoumi has made it his life’s mission to provide global access to classical Persian music. This documentary film introduces the history and beauty of classical Persian music through his innovations in education and musical technology. The film engages a diverse audience, following this compelling musician while also providing insight into Persian music itself. This documentary film is supported in part by an award from the National Endowment for the Arts and a generous grant from Roshan Cultural Heritage Institute.

Professor Robert Garfias visited his long time friend, the koto belonging to the Department of Ethnomusicology, on January 26. He recounted stories about his carrying this particular instrument back from Japan to the U.S. many years ago, when he was teaching Japanese music at UCLA. The instrument is still in very good condition, although missing some parts. In the near future, Professor Garfias and the WMC curator will restore this koto and will host a workshop on Japanese music for the department.
The UCLA Department of Ethnomusicology was well-represented by our faculty, students, and alumni (both recent alumni and those who are now faculty members at other institutions) at the 62nd Annual Meeting held in Denver, Colorado, October 26-29, 2017.

Left to right: Ethnomusicology alumna Logan Clark and graduate student Juan Cristobal in their presentation on the Mayan marimba from Guatemala featuring one of the local marimba groups Juan works with. (Photo: Will Matczynski)

Faculty

Panel: Songs from the Living Earth: Resistance and Renewal in Indigenous North America
Chair: Tara Browner

Reclaiming the Land; Protecting the Water: Revitalization through Prayer and Song at Standing Rock
Tara Browner

Roundtable: Teaching Race and Ethnicity through Music: Best Practices
Cheryl Keyes

Roundtable: The Ethnomusicology of Religion: Fieldwork Methods and Ethics
Mark Kligman

Imagining the Futures of Busk Performance at Apalachicola Tribal Town
Ryan Koons

Form’s Function: Sound and Music in South Korean Protests
Katherine In-Young Lee

SEM Conference News continues on next page.
Students and Recent Alumni

Performing Da'wah: Musical Practices Among Students at the State Islamic University in Yogyakarta
Albert Agha

Workshop: Performing the Radif: The Case of Dastgah-e Mahur
Farzad Amoozegar

Paper Session: Case Studies in Indigenous Music, Indigenous Musical Theater, and Alliance Studies
Chair: Rose Boomsma

Singing the Way Home: Black Arm Band, Indigenous Language Preservation, and Cultural Promotion through Performance
Rose Boomsma

Panel: Mayan Marimba Music in US Migrant Communities
Chair: Logan Clark

Maya Migrants in Native American Audiotopias
Logan Clark

Traditional Musical Performance among Q’anjob’al Mayan-American Youth
Juan Francisco Cristobal

“Bacchanal” in the British Capital: London’s Notting Hill Carnival as a Social Space of Value
Deonte Harris

Manifestations of Musical Polyculturalism within Indian Ocean Networks: ‘Adani in Kuwait
Gabriel Lavin

Listening for Resistance in Chilean Independent Music and Political Movements
Alex Rodriguez

The International Fajr Music Festival: The Politics of Participation, Restrictions, and Musical Identities
Mehrenegar Rostami

Paper Session: Making Purple Rain in the Sahara: Sahel Sounds and the Telling of a “Universal Story” in a Particular Place
Eric Schmidt

Panel: Egyptian DIY Music as Challenge to Arab “Decline”
Darci Sprengel

The Space In-Between: Exploring Play and African Modernity in Ivorian Maquis
Ty-Juana Taylor

Paper Session: Empowerment, Gender Play, and Playing Gender in Indonesian Performance
Chair: Tyler Yamin

Roundtable: Decolonizing Ethnomusicology: Circular Reflexivity
Chair: Xiaorong Yuan
Student News

Samuel Lamontagne recently interviewed Alain Mabanckou on dublab radio (Mabanckou is professor in the Department of French and Francophone Studies at UCLA). Widely known as a poet and a writer, Alain Mabanckou is also a music producer. He produced two albums of the band Black Bazar, released on the label Lusafrica. In this radio conversation the two talked about Congolese music and its history. As the Congolese rumba genre emerged from the blending of Caribbean musical styles with African rhythms as well as jazz, this interview has been the occasion to talk about the musical resonances that have been connecting Afro-diasporic communities around the world. Those connections can be heard in the many musical examples played throughout the conversation. As Samuel’s academic interests focus on diverse musics of African descendants and the cultural exchanges within the black Atlantic this interview strongly roots itself in his Ph.D. research. Furthermore, besides the genre of Congolese Rumba, they also talk about the Soukous and Ndombolo genres. By contextualizing those musical genres into the history of Congo, the conversation offers a better understanding of those musical phenomena in regards to the national political dynamics. Samuel and Alain also discussed the relation between music and poetry as well as the new generations of Congolese musicians in France. To stream the conversation: http://dublab.com/alain-mabanckou-interview-w-samuel-lamontagne-02-09-18/

Edwin Porras conducted preliminary fieldwork research in Cuba for three months in Summer 2017. Porras presented his findings at three conferences: the UC-CUBA 7th Annual Graduate Student Conference in Merced, California (2016), the 20th International Conference of the European Foundation for Chinese Music Research (CHIME) in Los Angeles (2017), and the 44th World Conference of the International Council for Traditional Music in Limerick, Ireland (2017). In January 2017, Porras participated as a Spanish/English translator in Cuba for the introduction of the book Huellas Chinas en Este Lado del Atlántico. He advanced to candidacy in May 2017 and secured four grants for the 2017-2018 academic year. In August 2017, Porras started working with the UCLA Library as a research associate for the International Digital Ephemera Project. Currently, he is conducting archival work at University of Miami and Florida International University. He has an institutional affiliation with the Instituto Cubano de Historia and went to Cuba in October 2017 to conduct funded fieldwork for an entire year. In May 2018, Porras was in Portugal for the 21st CHIME conference.

Eric J. Schmidt received his Ph.D. in June 2018 from the UCLA Department of Ethnomusicology. Drawing on over fifteen months of ethnographic fieldwork in Niger and support from Fulbright, the Fowler Museum, and a UCLA Dissertation Year Fellowship, his dissertation examines how Tuareg people in northwest Africa musically reckon with their increasing entanglement in global neoliberal capitalism. He has published essays and reviews in Ethnomusicology Review, for which he served as Managing Editor, and has entries on Hausa and Tuareg music forthcoming in The Bloomsbury Encyclopedia of Popular Music of the World. This spring, he joined Boston University as Assistant Director of the BU African Studies Center.
Faculty and Staff News

Supeena Insee Adler (adjunct assistant professor, ethnomusicology) gave a paper presentation at the SEMSCHC conference (February 24-25, 2018) at Pomona College. Her paper, “Constructing a Place for the Youngest Royal Musician in the Royal Cremation of King Rama IX” is based on her recent fieldwork in Bangkok, Thailand, during the Royal Funeral of King Rama IX.

UCLA Old-Time Ensemble director David Bragger and ensemble assistant Susan Platz have just recorded a historic fiddle release: King’s Lament: Old-Time Fiddle Duets. This is the first CD of traditional American fiddle duets ever to be recorded. It is also the 10th release from David’s traditional music label, Old-Time Tiki Parlour Recordings. On March 17, David hosted an old-time St. Paddy’s Day concert/square dance/vocal workshop in Highland Park with banjo/flatfooting virtuoso Evie Ladin and local string bands Sausage Grinder and Echo Mountain. More information at www.OldTimeTikiParlour.com or contact David Bragger at davidbragger@gmail.com

This fall and winter, pianist-composer Tamir Hendelman (continuing lecturer, ethnomusicology) has been touring the U.S. and Canada with his trio, and has been performing as a soloist with university jazz ensembles and as a clinician at colleges from the Pacific Northwest to Colorado, the Midwest and the East coast. This February, he performed on The Jazz Cruise, presented Oscar Peterson’s Canadiana Suite at San Diego’s Copley Hall with the Jeff Hamilton Trio, and joined the AZ Music Festival Orchestra in Phoenix for Rhapsody in Blue. He regularly presents workshops on jazz improvisation, interplay, and harmony, and recently was invited to direct several interdisciplinary residencies. In these programs, arts students collaborate across media, bridging the worlds of classical and jazz (Oberlin) and combining music with various art forms (Cranbrook Preparatory School and Idyllwild Arts Academy). Photo of the Tamir Hendelman Trio at Jazz on the Wing, Whitehorse, Yukon, Canada, by Bruce Barrett.

Katherine Lee’s forthcoming book (publication expected October 2018), Dynamic Korea and Rhythmic Form (Wesleyan University Press), was awarded a book subvention from the American Musicological Society. Katherine Lee is an assistant professor of ethnomusicology. For more information, visit: http://www.ams-net.org/pubs/Publication-subventions-2017-fall.php

On January 20, 2018, Rahul Neuman, Miles Shrewsbery (B.A. 2004), and Kourosh Taghavi performed “Strings of Hope - Fusion Persian/Indian Benefit Concert” to support two amazing charities, the Omid Foundation and the International Association for Human Values, which support at-risk women in Iran and refugee children in Lebanon. Sara Roma Safari was the keynote speaker for this special event, hosted by The Arts of Living (San Diego). Rahul Neuman is a lecturer on North Indian sitar and directs the Music of India Ensemble at UCLA, and he is currently an Artist-Teacher in Residence for the Center for World Music in San Diego.

Emeritus Professor Anthony Seeger was awarded the 2018 Lifetime Contribution Award by the Brazilian Studies Association (BRASA). He was the first ethnomusicologist to receive the award, and he will be going to Rio de Janeiro in July to receive it. For more information, see: http://www.brasa.org/lifetime-contribution-award/
Alumni News

Nicole Andrews (B.A. 2016) has been working for over a year now as music curator and consultant for Music Styling and Image Sound Ltd, the world’s leading music branding consultancy. She helps to deliver hand-crafted, unique background music soundtracks for some of the world’s most iconic brands for various sectors—luxury, fashion, hospitality, auto, retail, restaurants, and more. Working with clients in 146 different countries, she has made great use of the knowledge gained from her time in the ethnomusicology program. She is deeply grateful for the education and support she has received through and beyond her time at UCLA.

Julius Carson (Ph.D. Ethnomusicology 2011; Ph.D. Musicology 2015) has organized a Women in Music Festival. Showcasing the brilliance of female musicians and music scholars from the L.A. area and beyond, Mount Saint Mary’s University’s Women in Music Festival celebrates the diversity of MSMU students and highlights the power of music as a vehicle for positive social change.

The Festival was held on MSMU’s Doheny Campus on March 25, 2018, and included a masterclass by MacArthur Genius Rhiannon Giddens, performances of Balinese, Chicana, Iranian, and Japanese music, and presentations about musical activism, music in black America, music and healthcare, and music and childhood development. To view the full schedule and for more information about the performers and presenters, go to www.womeninmusicfestival.org.

The Festival concluded with an evening concert by Rhiannon Giddens at the nearby First AME Zion Church.

Christi-Anne Castro (Ph.D. 2001) has taken over the editorship of the journal Music & Politics with her colleague Gabriela Cruz. Music & Politics is a peer-reviewed, open access journal hosted online by University of Michigan Publishing. Established in 2007, the journal releases two issues each year. Submissions from music and performance scholars from different disciplines and of all levels, including graduate students, are welcome. Guidelines may be found at https://quod.lib.umich.edu/m/mp/submit.

Jorge Herrera, of Hermanos Herrera, has been working hard the last year in the studio to finish his latest album titled Sones Jarochos y Huastecos y Mas! He is proud to announce that Smithsonian Folkways Recordings released his album on January 26, 2018! He is finishing his seventh year teaching at CSU Fullerton, and recently won the Outstanding Lecturer of the Year Award for the 2016-2017 school year!

Jewish Music Research Centre director, Professor Edwin Seroussi (Ph.D. 1988), will be awarded the Israeli Prize for his decades of research on Sephardic and Mizrahi music, it was announced this week. The Israel Prize, considered Israel’s highest civilian honor and granted in a state ceremony in Jerusalem each Independence Day, was awarded to Prof. Seroussi in the category of cultural, art and music studies. Education Minister Naftali Bennett noted that one of the professor’s main research areas, the music and religious poetry of the eastern Jews, has not been “sufficiently expressed” in the past and that acknowledgement of Prof. Seroussi’s contributions was a part of “telling the complete Jewish story, east and west.”
Alumni News

Pantelis Vassilakis (Ph.D. 2001) concluded a highly successful season with the KAABOO 2017 festival as acoustical consultant, working with over 100 artists, including Tom Petty, Pink, Muse, and the Red Hot Chili Peppers. He is now joining forces with Meridian Consultants to help mitigate community noise due to Hollywood Bowl events, while also improving the audiences’ sonic experience. The project is part of the preparations for the Los Angeles Philharmonic’s upcoming centennial celebrations and is scheduled to be completed in time for the Bowl’s 2018 season.

Janet Yau (M.A. 2005) has been working as an arts administrator since returning to Hong Kong in 2006. Recently she founded Cultural Bridges, with a mission of promoting cultural diversity by introducing world music/dance programs to Hong Kong. The inaugural project of the company is TLÉ, a full-length dance piece featuring traditional dance and music from Burkina Faso, presented by the HKSAR Leisure & Cultural Services Department in November 2017 as part of the World Cultures Festival. This choreographic work by Olivier Tarpaga (former faculty of UCLA Department of Worlds Arts and Culture, and Artist Director of Dafra Drum) won the hearts of the audience, over half of whom stayed for the post-performance meet-the-artist session. Dancers and musicians of Dafra Drum also gave two workshops to the general public.

Wenhsiang Yen (MA;PH.D. Candidate) Professor Yen organized a concert for the celebration of the 106th National Anniversary on October 28, 2017, at the Culture Center of Taipei Economic Culture Office in Los Angeles. The sponsors of the new pieces were the Chinese Culture School of Los Angeles in America and Chinese American Association of Southern California. Professor Yen composed eight pieces of new music and conducted the Chinese Music Orchestra of Southern California, formed at UCLA in 1974. The new music included art songs and instrumental ensemble, such as “The Deer Singing,” with lyrics from “Shi Jing” (the “Classic of Poetry”) and “Seven Cups of Tea.” He also arranged Taiwanese folk songs into the suite form. Mr. Bing-shen Wang, deputy director of the Taipei Economic Cultural Office in Los Angeles and Mr. Bo-zhi Zhuan, deputy-director of the Culture Center of Taipei Economic Cultural Office, were invited to attend and delivered a congratulatory speech to Professor Yen and sponsors. Notable excerpts from the concert became part of a DVD and were posted on Youtube. The concert received positive reviews by newspapers and television companies.

In March 2018, Payam Yousefi (M.A. 2015) received the James T. Koetting Prize for outstanding graduate student paper at the Northeast Chapter of the Society for Ethnomusicology for his paper: “Singing Resistance and Subversion: Feminine Voices Renegotiating Iran’s Public Sphere.” Payam also participated on the conference’s President’s Roundtable discussion, “The Role of Ethnomusicology in the Age of Expanding Grassroots Political Advocacy.” In February 2018, Payam co-chaired and organized the Harvard Graduate Music Forum conference with colleague Giulia Accornero. This year’s conference, titled “Ex-Centric Music Studies,” aimed at exploring subjects and methods that have been marginalized or deemed peripheral to music studies. The conference’s call for papers attracted 136 submissions from across the sub-disciplines of music. The conference fostered space for presenters coming from seven different continents to speak across the divides of musicology, ethnomusicology, theory, and composition. In fall 2018, Payam begins his third year in Harvard University’s Ph.D. program in ethnomusicology.

Alumni news continues on next page.
Composer Lois V Vierk (www.loisvvierk.com) received a B.A. in music from UCLA in 1974. While at UCLA and after graduating, she studied and performed gagaku [court music of Japan] with Mr. Suenobu Togi, formerly of Japan's Kunaicho Gakubu (Imperial Court Orchestra), and leader of UCLA’s Gagaku Ensemble, for a total of ten years. In 1978 Vierk received her M.F.A. in music composition from California Institute of the Arts. She moved to Tokyo in 1982 to continue her gagaku studies with Mr. Sukeyasu Shiba, lead ryuteki flute player of the Kunaicho Gakubu.

When Vierk returned to the U.S. in 1984, she settled in New York City, where she has spent most of her career. Her compositions are informed by rigorous analytical study of Western music with teachers Mel Powell, Leonard Stein, Morton Subotnick, as well as by years of immersion in the simultaneously elegant and powerful gagaku. She has been commissioned by some of new music’s foremost performers and presenters including the Lincoln Center Festival, Barbican Center of London, Kronos Quartet, Ursula Oppens and Frederic Rzewski, Aki Takahashi, Bang on a Can, Ensemble Modern, and Music from Japan. Recordings of Vierk’s music are available on XI Records, Tzadik, New World Music, Starkland, and Innova. The score and a recording of her work Silversword for Gagaku orchestra, premiered by the Tokyo ensemble Reigakusha at the 1996 NYC Lincoln Center Festival, can be accessed at: [http://iresound.umbc.edu/index.php/compositions/19-vierk/196-silversword-1996](http://iresound.umbc.edu/index.php/compositions/19-vierk/196-silversword-1996).

Concert highlights from the past couple years include a Vierk concert at Techtronics Festival in Tel Aviv performed by Musica Nova of that city, a performance at Grossplanetarium in Berlin by trumpet player Paul Huebner, a performance at Ryogoku Monten Hall in Tokyo by guitarist Gaku Yamada, a performance at the Darmstadt Festival by guitarist Dennis Sobolev, a performance at MASS MoCa summer festival in Massachusetts by Bang On A Can.

Photo on left: Members of the UCLA Japan Ensemble circa 1981 on a tour to Japan. Photographed in Tokyo are four of the gagaku ryuteki flute players, from left to right: unknown; Mr. Mitsuru Yuge, UCLA ryuteki instructor; Lois Vierk; unknown UCLA student.

Photo on right: Two students dancing “Etenraku” at UCLA in 1972. Left to right: Lois Vierk and Chris Loken.
Giving to Ethnomusicology at UCLA

In our classrooms and studios, and on our stages, our students prepare themselves to harness the transformative power of music. By supporting the Department of Ethnomusicology, you empower this class of optimists by:

• Providing scholarships and fellowships – so that top students can attend UCLA regardless of their ability to pay.
• Outfitting classrooms and labs with state-of-the-art equipment so that students have the best tools for their craft.
• Bringing renowned musicians and scholars to UCLA to share their talents with students in lectures and master classes.

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