Music of India Ensemble

Abhiman Kaushal and
Rahul Neuman, co-directors

Program

Part I: Tabla Solos by the UCLA Tabla Ensemble

directed by Abhiman Kaushal

Compositions performed on tabla in intricate rhythmic patterns, bringing out the various tones and virtuosity of the drums.

Taal—Teen taal

Compositions—Kaidas, Relas, Mukhadas, and Gats

Part II: Raga by the UCLA Sitar and Tabla Ensembles

directed by Abhiman Kaushal and Rahul Neuman

Presentation of raga and taala by students on sitar and tabla. Beginning with a brief alap (introduction of raga) and followed by a gat (composition), this portion will consist of individual and group solos.


Sitar Ensemble: Julian Albinski-Euler, Candy Samareta, Tyler Wennstrom, Merissa Fernandez, Casey Frye, Harika sandhu, Whisly Ng (violin), Rohan Luhar, Maitree Mervana, Anmol Randhawa, Nessa Riazi, Daniel Pocta

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.
Music of Bali Ensemble
UCLA Balinese Gamelan Sekar Anyar (New Flower)

I Nyoman Wenten, director
Nanik Wenten, guest dance director
Abhiman Kaushal, special guest musician

FRIDAY
May 15
2015

Program

Tabuh Palawakia
A very popular traditional piece was composed around the 1960s. This piece could also be played for accompaniment of a dance called Palawakia or as an instrumental piece as tonight performance.

Tari Penyambutan
The dance was inspired by the dayang-dayang dance, introductory dance for the Calonarang dance theater. Tonight performance was specially choreographed to welcome and offer goodwill to the audiences.
Dancers: Weny Michelstain, Nancy Astuti Susatyo, Gek Arini, Niken Sekar Dewani

Gender Wayang
The gender wayang ensemble is an ensemble for the accompaniment of the Balinese shadow puppet play, also could be played during the cremation/funeral ceremony, and a tooth filling ("potong gigi") a ceremony of coming of age or a right of passage.
Musicians: Nyoman Wenten, and Hiro Inuzuka.

Tari Baris
Baris is one among very important dance in Balinese male dance repertoire. Usually performed by a young man highlighting the bravery and strength of a Balinese warrior. The energetically music of the gamelan takes its cues from the vigorous displays of movement of the dancer.
Dancer: Casey Lee Sims

The Music of Bali Ensemble program continues on the following page.
I Nyoman Wenten, director, is one of Bali’s most accomplished, versatile dancers and musicians, and is celebrated as a teacher, performer, and composer. Born into a family with a long tradition of arts-making, he first studied with his late grandfather, who was a master puppeteer, musician, dancer, and educator. Wenten deepened his traditional training with formal study, first at the Conservatory of Music and Dance in Bali and later at the National Dance and Music Academy in Jogyakarta, Java. He also holds a Master of Fine Arts from California Institute of the Arts and PhD in ethnomusicology from UCLA.

Wenten is known not only for his work in traditional music and dance but also for his creative east-west fusion in composition and performance. He has collaborated with numerous musicians, composers, dancers, and choreographers, such as David Rosenboom, George Lewis, Elaine Barkin, Adam Rudolph, Sardono W. Kusuma, Morton Subotnick, and L. Subramaniam, to name a few. For his recent collaboration with Linda Sohl-Allison, artistic director and principal choreographer for Rhapsody in Taps, he has garnered the prestigious Lester Horton Award for best musical composition to accompany dance. His other works include collaborations with the Peking Opera in an adaptation of Wolfgang Amadeus Mozart’s *The Magic Flute* in Hong Kong. Wenten has toured and performed throughout Europe, Asia, North and South America, and Australia, engaging in lecture demonstrations, workshops, and performances. He has produced many gamelan recordings with the CMP Record Company of Germany.

He has produced many gamelan recordings with the CMP Record Company of Germany. Pak Wenten was the recipient of prestigious the Nellie Award from the California Institute of the Arts Alumni Association for outstanding service and commitment to the arts.

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.
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 have taken the Balkan Ensemble on tours throughout California and internationally. In 2005, they arranged a tour for the Balkan Ensemble in Bulgaria and took part in the International Folklore Festival in the town of Bourgas, performing for over 5,000 people. In the same year, the Balkan Ensemble produced their first CD under the direction of Tzvetanka and Ivan Varimezovi. In 2006, the UCLA choir Superdevoiche performed at the Kodak Theatre for a packed house. The Balkan Ensemble has also traveled within California, performing at the Bulgarian Cultural Centers in San Francisco and Los Angeles in 2007. In 2008, Ivan and Tzvetanka arranged another tour for the Balkan Ensemble in Bulgaria when UCLA Professor Timothy Rice was presented with the Order of Saints Kiril and Metodii award from the President of the Republic of Bulgaria, Georgi Parvanov. Rice was honored for his significant contribution to the scientific study of Bulgarian musical folklore and for the popularization of Bulgarian culture in the United States of America. On that same tour, the Balkan Ensemble also performed a concert in Sofia celebrating Ivan’s fiftieth birthday. In 2010, the UCLA Balkan Ensemble was again invited to tour Bulgaria and perform with choirs from Europe and the United States of America at the biggest folk festival in Bulgaria, in the town of Koprivshtitsa. The choirs also performed in a large televised concert honoring Tzvetanka’s fiftieth birthday. On the stage were 180 singers and instrumentalists: from the United States, the Balkan Ensemble and Nevenka (Los Angeles), Kitka (San Francisco); from Denmark, Usmiška and Glas (Copenhagen); from France, Djanam (Paris); from Greece, Agios Lavrentis (Athens); and from Bulgaria, Ensemble Pazardzhik and Ensemble Thrace (Plovdiv). In August 2012, Ivan and Tzvetanka again organized a small tour in Bulgaria for students from UCLA. 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.

Program

**Balkan Ensemble**

*Ah Merak Mamo*
arranged by Ivan and Tzvetanka Varimezovi

*Rada V Gradina Sedeshe*
arranged by Kosta Kolev

**Balkan Band**

*Paudushko Horo*
arranged by Ivan Varimezov

dance music in 5/8 - 2+3

*Buchemish*
arranged by Ivan Varimezov

dance music in 15/8 - 2+2+2+2+3+2+2

**Superdevoiche Choir**

*“Otdolu Idat”*
arranged by Stefan Mutafchiev

*A wedding song from North Bulgaria*

A wedding is being prepared for Stujan and Toina.

*“Trendafilko”*
arranged by Nikolai Kaufman

*A song from Shop Region*

A metaphoric song about a young woman speaking to the wild rose to make her merry. The rose tells her to look for it in the spring, when it has bloomed.
Balkan Ensemble

“Prochu Se Strandja”
arr. Ivan and Tzvetanka Varimezovi
*A song from Strandja*

Todor, a freedom fighter is wounded and lying under a tree. On the tree is a bird, to which he says, “Go find my fellow warriors and tell them that I am alive and will lead them into battle again.”

Balkan Band

*Grancharsko Horo*
arranged by Ivan Varimezov
*dance music in 9/8 - 2+3+2+2*

*Trite Pati*
arranged by Ivan Varimezov
*dance music in in 4/4 - 2+2+2+2*

Superdevoiche Choir

“Mori Djulber Sevdo”
arranged by Stefan Mutafchiev
*A song from Bulgaria*

This song is about a young woman who is liked by all the young men in the village. All of them are eating and drinking, but only one isn’t, because he is looking at her.

“Bozhur, Bozhur”
arranged by Stefan Mutafchiev
*Three songs from Varna region*

A young women are picking flowers and they are having fun. The flowers keep falling off and the young men steal them.

Trio Varimezov

Two songs from Sliven region

Atmadja
arranged by Krasimir Kjurkchiiski and Tzvetanka Varimezova

“Skarali Mi Sa”
arranged by Kosta Kolev
*A song from Shop Region*

Two women, a wife and a sister-in-law have gotten into a fight over a shirt.

Varimezov Family Band

*Three Songs from Dobrudja region*
Arranged by Ivan and Tzvetanka Varimezovi

“Nideljo, Nideljo”

*Nidelja’s brother is telling her to wake up because her betrothed is coming over carrying flowers.*

“Podranila Bjala Donka”

*Donka picked flowers and put them in her hair. She looked in the mirror and liked her reflection...if only she was a bit taller and a bit more beautiful...*

“Vleznala e Ginka”

*Ginka entered the garden to pick spring herbs, but instead of herbs she found a young couple.*

Nestinarski rythms from Strandja region

Balkan Ensemble

*Snoshti Oidoh Na Sabora*
arranged by Ivan and Tzvetanka Varimezovi

A young man is looking for a wife at the village fair. All the girls were beautiful, but only one caught his eye - Rada.
### Superdevoiche Choir

directed by
Tzvetanka Varimezova

Ronda Berkeley
Chunhang Chau
Andrew Davis
Benjamin Doleac
Clara Dykstra
Alexandra Grabarchuk
Nina Hadzi-Antich
Joan Hantman
Alyssa Herman
Gaayatri Kaundinya
Jihyun Kim
Ryan Koons
Hin Lam Kung
Hye In Lee
Jennifer Liu
Alyssa Mathias
Bonny Ng
Anica Petrovich
Pamela Samuelson
Tanya Varimezova
Peng Wu
Qunshuang Zhang

### Balkan Band

directed by
Ivan Varimezov, *gaida* (bagpipe)

Joseph Ferrin, saxophone
Ceylan Guzel Yagmur, clarinet
Anna Kouchnerov, violin
Elijjah McCullar, violin
Melinda West, accordion
Eve Elizabeth Elliot, piano
Ziyad Marcus, drum

### Mixed Choir

directed by
Tzvetanka Varimezova

Ani Tontcheva, Alexandres Catherine Marie, Andrews
Nicole Irene, Bae Jaegun, Bonny Nj, Chau Chun Hang,
Chen Yaolin, Georgieva Elena, Jane Parks, Jessica Nj, Joan
Hantman, Kang Michelle, Kong Myung Gu, Lee Chen
Hao, Lee Donald Kwok Wa, Lee Han, Lee Seungyeon, Oh
Mi Na, Pamela Samuelson, Paula Peng, Pyo Soo-Jeong,
Riazi Nessa, Romero Amberly Krista, Radka Varimezova,
Ronda Berkeley, Salko Michael Gerald, Sean Roderick,
Shen Wei, Shin A Ram, Shin A Ram, Siu Wing Sze, Son
Byungchan, Tanya Varimezova, To Hoiling

*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.
UCLA’s Bluegrass and Old-Time String Band likes to play two kinds of music. You guessed it: bluegrass and old time. Old time music comes from the southern Appalachian mountains, sprouting from roots in British and African American traditions. Turns out the banjo, with its West African family tree, makes a perfect match for the fiddle, with its long history in the British Isles and West Africa alike. The old time repertoire includes dance tunes, ballads, and field hollers that were passed around by oral tradition or made on the spot to pass the time, impress a sweetheart, or instigate the audience to cut a rug.

Bluegrass is a horse of a different color, but it’s still a horse. It grew from the soil of old time and early country music, adding virtuosic instrumentals and sweetened vocal harmonies ideal for recording, broadcast, and stage shows. It usually features fiddle, mandolin, banjo, guitar, and bass with additional thingamajigs sometimes thrown in to boot.

The UCLA ensemble meets weekly at Schoenberg Hall for an inclusive jam welcoming musicians of all stripes to partake in the high, lonesome sound of old time music. We focus on enjoying the act of collective music-making and appreciating the subtlety and texture of the tradition. Afterwards, the smaller bluegrass band works up classic and modern tunes, aiming for an engaging stage performance. The band performs frequently at UCLA and around the Los Angeles area, releasing their first CD in 2012 and winning first place at the 2013 Topanga Fiddle Banjo Contest band competition.

**Old-Time Ensemble**

Marc Bolin: washtub bass, kazoo, jug
Christyana Cabal: guitar
Merissa Fernandez: guitar
Casey Holmgren: banjo
Ellyn King: guitar
Nicole Klepper: ukelele
Kevin Levine: fiddle
Jeffrey Riggs: mandolin
Laurel Shoop: fiddle
Jonathan Tabutol: banjo
Noah Yanicki, bass

**Bluegrass Ensemble**

Casey Holmgren: banjo, vocals
Cory McClintic: guitar
Zoe Merrill: fiddle, vocals
Michelle Oglevie: guitar, vocals
Jeffrey Riggs: mandolin, vocals
Noah Yanicki: bass

**Program**

**Old-Time Ensemble**

“Cumberland Gap”
“Sugar in the Gourd”
“Angel Band”
“Stealin’”
“Sail Away Ladies”

**Bluegrass Ensemble**

“Cherokee Shuffle”
“My Little Girl in Tennessee”
“Tennessee Waltz”
“Hesitation Blues”
“Salty Dog”
The Music of México Ensemble features mariachi music in a variety of musical styles from various regions of Mexico, including son jalisciense, son huasteco, bolero, ranchera, and huapango. This performance course is designed to familiarize and expose musicians to the repertoire, technique, and musical styles of the mariachi tradition. The Music of México Ensemble, originally called “Uclatlán,” was formed in 1961 by graduate student Donald Borcherdt, making it the first academic mariachi group in the world. Since the early 1960s, the ensemble has held an important legacy in the transmission of mariachi music in the United States.

Mariachi music became a symbol of Mexico in the 1930s, when it was featured throughout film and radio in order to promote Mexican identity. The word “mariachi” represents the individual musician, the genre of music, and the entire ensemble. During the War of Independence in 1810, mariachis were identified with rural and indigenous characteristics such as the traje de manta, an outfit of coarse cotton (individual musician); a rustic percussive sound (genre of music); and stringed instrumentation (the entire ensemble)—all of which had anti-colonial symbolic meaning. After the Mexican Revolution of 1910, however, all three characteristics changed. In its contemporary sense, mariachi became defined by the traje de charro, a formal cowboy suit, as worn by the Ensemble today (individual musician); the sound and song forms (genre of music); and its instrumentation (the entire ensemble).

**Program (subject to change)**

- **Ella** (ranchera)
- **Tú Solo Tú** (ranchera)
- **El Carretero** (son jalisciense)
- **No Volveré** (ranchera)
- **De Colores** (ranchera)
- **La Vaquilla** (son jalisciense)
- **Canción Mexicana** (ranchera)
- **Los Arrieros / Las Olas** (son abajeño)
- **El Pasajero** (son abajeño)
- **El Toro Relajo** (son jalisciense)
- **España Cañí** (pasodoble)
- **Popurrí de la Revolución** (popurrí)

**Jesús “Chuy” Guzmán, Instructor**

Widely recognized as a Grammy Award-winning arranger, director, instructor, and musician in the genre of Mexican mariachi music, Jesús “Chuy” Guzmán is the musical director of Mariachi Los Camperos De Nati Cano. For over 20 years, Mr. Guzmán has served as head instructor for numerous international mariachi festivals in the United States and Mexico in addition to his teaching positions at UCLA and the City of San Fernando’s Mariachi Masters Apprentice Program (MMAP). Guzmán has collaborated with the Symphony Orchestra of Jalisco, Mariachi Vargas de Teclitlan, and Linda Ronstadt, including arranging and recording the music for her Grammy Award-winning album “Canciones de mi Padre.”
Jessie M. Vallejo, Ph.D., Ensemble Assistant
Dr. Vallejo has studied mariachi music with Jesús Guzmán for the last seven years, during which she has performed with mariachis throughout Southern California, Northern California, the Washington D.C. metro area, northern Ecuador, and Havana, Cuba. Her research focuses on Amerindian music from North and South America in addition to mariachi music in Ecuador. A classically trained violinist, Vallejo also plays erhu in Chinese silk and bamboo music. Next year she will join Cal Poly Pomona’s faculty as an assistant professor in ethnomusicology and director of CPP’s mariachi ensemble.

Beginner Section

AN, JAEHONG
AU-YEUNG, KA CHUN
BANG, HEE SUN
BARRERE-CAIN, RIO
BRIK LAUFER, DAVID
CHEN, HONGLING
CHEN, ZITAO
CHOI, SUNGWOOK
DO, SOOJIN
GONZALEZ-SOTO, ILSE
HA, CHANGMO
JEON, HEUNGJIN
KIM, HYUNGWOO
KIM, RICHARD
KONG, MYUNG GU
KWAG, JAEWON
KWON, YONGJUN
LEE, HWAN WOOK

MARIA, BELEN
MARQUEZ, JAMES
OGOY, JUSTINE
PAEK, IN SOO
PAENG, JINMIN
PHAN, CHRISTOPHER
RAMIREZ, MANUEL
RODELO, BRIANT
SHEA, KWAI HUNG
SHERIF-PEREZ, DALIA
SHIN, JAESIK
SHIN, NARI
SUN, MINGMAN
TRAN, DANIEL HUY
TRINIDAD, PATRICIA
TURNER, HEATHER
ZHANG, LANXIN
ZHAO, JIEMING

Advanced Section

VIOLINS
Angulo, Guillermo
Arriaga Pauline
Espinoza, Stefanie
Narez, Fabian
Ruvalcaba, Teresa

Armonía
Acuña, Guillermo
Iñiguez, Abril
Ortiz, Christian
Porras, Edwin
Rivera, Juan
Rodriguez, Julio
Villa, Rolando

TRUMPETS
Barajas, Taña
Cardenas Cassilas, Luis
Rivera, Henry

A performance by the African American Ensemble follows a fifteen-minute intermission.
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.

**Guest Artists**
- Andre Brown, bass
- Hope Easton, cello
- Dana Hammond, drums
- Ivan Hunter, piano
- Jonli Tunstal, guest director

**Ensemble Members**
- An, Jaehong
- Andrews, Sarah Elizabeth
- Bae, Han Young Samuel
- Barnadjian, Shannon Dorsai
- Brendel, Jacob William
- Bucko, Hannah Noel
- Burns, Kari Lynne
- Cabahug, Princess P
- Campos, Ricardo Alejandro
- Chan, Benjamin Youjie
- Chan, Nathan Kar Ming
- Chan, Suer Ying
- Chang, Elijah
- Cheesman, Lauren Rae
- Chen, Jiali
- Chin, Jonathan Carey
- Ching, Justin Holden
- Choi, Deokjun
- Choi, Yim Seock
- Chung, Chi Yan Fiona
- Chung, Hye Soo
- Cosenza, Natalina Ellen
- Courville, Samantha Lynne
- Dale, Nicholas Gordon
- Deguchi, Matthew Jonathan
- Deocares, Gabrielle Ong
- Dumas, Michael James
- Dunkelman, Kailyn Leilani
- Ehiemere, Nkem
- Ehresman, Allysen Brooke
- Evans, Conner Scott
- Ferrer, Nia Riegel Echevaria
- Frazier, Lenique Dejanne
- Frydman, Daniel U
- Fung, Victor
- Gorder, Claire Ellen
- Griffin, Munir
- Ha, Changmo
- Han, Ji hyung
- Hendizadeh, Shahien Joshua
- Ho, Jessica Lam
- Ho, Wing Yu
- Isakharian, Ashkan
- Jaramaz, Aj (Ana)
- Jeon, Min young
- Jiras, Aileen Pearl
- Junus, Jochebelle Andrea
- Kang, Ha Rim
- Kim, Beom Jun
- Kim, Daejung
- Kim, Inhye
- Kim, Sungwon
- Kim, Woo Young
- Kim, Yoo Mi
- Konopliv, Anna E
- Krichevsky, Diana Marie
- Kwan, Jodie Grace
- Lai, Kwai Yee
- Lakshmanan, Naeha
- Lash, Brittani Nikole
- Lavi, Samuel Isaac
- Lee, Angelina Kim
- Lee, Hansol
- Lee, Jiyeon
- Lee, Minjae
- Lee, Oscar Yun
- Lee, Suji
- Li, Eric Hao-En
- Li, Ryan Huai-En
- Li, Yongwen
- Lim, Kee Hyun
- Lin, Chelsea Charlene
- Lin, Jessica Tan
- Lin, Tiffany Yuwen
- Lui, Mei Yan Anson
- Mai, Anthony Phy
- Malaviya, Avinash
- Mangoli, Shahrir
- Manuel, Mary Carmel Yassay
- Marbuy, Britanny Braiter
- Mazza, Jordan Sharon
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.

Mccarthy, Manali Kevin
Mesihovic, Zana
Munoz, Nicolas
Nealon, Ryan Robert
Ng, Erin Yan Long
Nguyen, Anthony
Niazi, Anika Khan
Nosrati, Benjamin Ness
Ogden, Sarah Elizabeth
Okada, Ayaka
Pack, Yoohee Eunice
Paik, Julie
Pandya, Amit
Park, Da In
Park, Hee Lang
Park, Jeewon
Park, Jisung
Park, Minhee
Park, Minhee
Park, Tiffany Euni
Patag, Andrew James Mauricio
Patag, Stephen Paul Mauricio
Patel, Daniel Aaron
Phillips, Cameron (James)
Rad, Lauren Hannah
Ramirez, Diana Marilyn
Rick, Kassandra Natasha
Romero, Amberly Krista
Russell, Sandra Annette
Ryu, Daniel Jeehun
Shang, Jason Li
Shimada, Michael Steven
Shin, Na Young
Shin, Nari
Simmons, Patrick Ian
Soleymani, Ruben Benyamin
Su, Maggie
Suen, Ka Wai
Tejeda, Christian Joseph
Thomas, Ryan Matthew
Thurston, Tenya Mai
Ticker, Anna Shayne
Tong, Wai Lim
Totah, Camille Christine
Tran, Cathy Ngoc
Wang, Sam (Samuel)
Welsh, Madeleine Jane
Wheaton, Gabriel Anthony
Wong, Wai Heng
Yang, Eun Ji
Yang, Gyeonga
Yang, Mengdi
Yiu, Su Man
Yocute, Hanna Ruth
Yoo, Kuk Hyung
Yoo, Ryan Han-Kyul
Yoo, Seungjin
Zhang, Amethyst
Zhang, Shaolan
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

Musical selections will be announced from the stage

Performers

Albert Agha
Nicole Andrews
Szu-Yu Chou
Ganavya Doraiswamy
Fabiola Figueroa
Aaron Hogan
Elisabeth Le Guin
Zana Mesihovic
Kimberly Montes
Jinmin Paeng
Flor Rodriguez
Jordan Jay Ross
Parisa Saleki
Nari Shin
Stephen Spies
Otto Stuparitz
Natalie Tantisirirat
Andrea Vancura

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 etnomusicalidad (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.

Alex W. Rodriguez is a writer, improviser, trombonist, and doctoral student at UCLA. He completed a Master of Arts degree in Jazz History and Research at Rutgers University, where his research focused on early jazz trombonist Jack Teagarden, and earned a Bachelor of Arts degree in Music from Amherst College, with a specialization in trombone performance. He is the co-founder of the Omni-Musicality Group, and Assistant Director of the UCLA Jazz Orchestra. Last year, he served as Editor in Chief for Ethnomusicalology Review, and contributes jazz coverage to NPR Music. He has also performed jazz and popular music throughout North and South America. His current research focuses on jazz clubs around the world and the creative improvised music communities that surround them, with case studies in California, the Southern Cone, and Siberia.

A performance by the Music and Dance of West Africa Ensemble follows a fifteen-minute intermission.
The Music of West Africa Ensemble performs the music and dances of the Yoruba people of Nigeria. The course concentrates on the main components of African music: drum patterns, songs, and dances. The ensemble produces complex polyphonic textures on a variety of drums, bells and rattles to accompany dramatic and entertaining social dances.

**Program**

**Ek a bo**

**Obatala**

**Drumming Demonstration**

**Ogun**

**Drumming and Interpretation/Sabada**

**Omowale Orisayomi** is the lead dancer and assistant director of the Nigerian Talking Drum Ensemble. Omowale studied at the California Institute of the Arts and has a B.A. degree in psychology from Spelman College. She has also studied Ghanaian dance under the tutelage of Kobla and Dzizobe Ledzekpo.

**Francis Awe** studied at the University of Ife in Nigeria, where he obtained a Degree in Dramatic Arts. He served as Chief Cultural Assistant and drummer for the University of Lagos, Center for Cultural Studies. Awe received a B.A. Degree in World Arts and Cultures and a M.A. in African Studies from UCLA. He has also composed music for stage, film, and television. He is the founder and director of the Nigerian Talking Drum Ensemble.

Together, Omowale and Awe have worked with the California Art council, Los Angeles Cultural Affairs Department, Los Angeles High School for the Arts, Alaska Art Council, the Long Beach Passport to the Arts, the University of Irvine, and UCLA just to name a few. Between the two of them they have over 30 years of experience performing and teaching Nigerian drumming and dancing and have traveled throughout the United States, India, Korea, and Alaska.

**Instruments:**

- *Iya ilu* (mother drum/lead drum)
- *Ejin* (drum-second in command)
- *Isaju* (lead support drum)
- *Ikehin* (support drum)
- *Kanago* (small drum)
- *Gudugudu* (father drum/spiritual head/kettle shaped)
- *Berekete* (large circular drum)
- *Conga* (drum)
Program Notes:

_E ka a bo_ is a processional piece in which the group welcomes its audience. The lead drum plays “We have all been expecting you. We hope you left home in peace. We hope your family is healthy, as you come today without trouble, so may you return without trouble.”

_Obatala_ is a dance used as an offering to Obatala. Obatala is the Yoruba orisa (god) of creation, peace, purity, and land. Obatala is believed to be the orisa that molds all humans. The dancers traditionally performed this dance while holding calabashes (decorative gourds) filled with water, and the dancer needed to take extra care not to spill the water. If the water is spilled Obatala would not accept the offering.

_Drumming Demonstration_ is a musical piece demonstrating how polyrhythms operate in Yoruba music. This piece explores how different pitches in different drums are inter-connected, to create harmony within the music.

_Ógun_ is the orisa of Iron. Because iron is used in so many fields of human endeavor, Ógun worshippers are many and varied. It is also the hunters rhythm. Ógun is also the path opener. Ógun dance represents the clearing of your personal path; freeing your path from fear, doubt, and negativity, so that your way can be opened.

_Drumming and interpretation_ is a piece that focusing on the function of the DunDun. The Dundun is used as a speech surrogate to pass on history and to instruct and inform the community about cultural values, morals, tradition, and culture. The master drummer manipulates the tension on the drum to play important proverbs then the cantor sings the proverb to show that the drum is actually talking. Our message to tonight is “a tree cannot make a forest”

_Sabada_ is a social dance. The word Sabada itself means style. However the dance is a dance of gratitude. Through the dance the dancer is admiring God’s handiwork, therefore, this is a dance of self love and high self esteem. The dancers enjoy the music and dance in celebration of life.
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

“Sama’i Bayyati,” a traditional composition by A. J. Racy.

Taqasim (improvisation) on the buzuq (long-necked fretted lute) performed by Ryan Vig

“Tutah,” an instrumental composition by Farid al-Atrash.

Taqasim (improvisation) on the ’ud (short-necked lute) performed by Ziyad Marcus.

A traditional vocal composition sung by Albert Agha.

Takht (small ensemble) performing “Ya Loru Hubbuki,” a rendition of a love song by early-twentieth century Lebanese composer Mitri al-Murr. Performers: Laura Jue (’ud); Zo Shay (violin); Ryan Vig (buzuq); Dave Wilson (clarinet); Lindsey Kunisaki (percussion).

Duet performance by Münir Beken (’ud) and A. J. Racy (buzuq).

“Mayyala,” a folk-inspired instrumental work composed by A. J. Racy with soloists: Tina Javanbakht (violin); Ziyad Marcus (’ud); Sami Asmar (ganun—plucked zither); Nicolo Scolieri (bass); Souhail Kaspar (percussion).
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 buzuq, 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 Gasparyan, Wadi al-Safi, Cheb Khaled, and Shaykh Hamza Shakour. His music has been released on a number of CDs, including four Lyrichord albums, Ancient Egypt, Taqasim, 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 T'ai Chi Traditional Music Foundation for outstanding traditional musicians and music scholars worldwide.

Sami Asmar is a principal physicist at NASA’s Jet Propulsion Laboratory specializing in planetary gravity and atmospheres via radio propagation, a co-investigator on several deep space missions and the GRAIL Project Scientist. His awards include JPL’s highest technical award; three NASA Exceptional Achievement Medals for investigating Einstein’s theory of relativity, Titan’s winds, and the Moon’s gravity; and the International Space Ops Exceptional Achievement Medal awarded in Sweden. His community services include speaking on science and music to civic and educational organizations and teaching martial arts. He is the founding president of a local community ensemble, founder/director of Turath Ensemble, and frequent guest director of the UCLA Near East Ensemble where he performs on the nay and qanun. The Festival of Sacred Music named him a local hero. He produces the turath.org web resource and has published numerous articles, commissioned encyclopedia entries, and book chapters on Arab musicology. Turath sponsors the A. J. Racy Fellowship for Arab Music for graduate students worldwide.
Münir 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 *Awzan*, which illustrates the various Arab rhythmic modes. A 2008 Grammy nominee, Kaspar gives master classes and workshops throughout the country and internationally.
Program

Qin Unison

Hua Xu Yin (The Song of Hua Xu)  Manuscript of Shenqi Mipu (1425)
Yao Binyan Version

Performers: Sio Si Wong, Meimei Zhang, Yanni Zhou, Shiyi Zeng

Zheng Unison

Kai Shan Chuang (Open the Window)  Folk Music from Chaozhou Area
Recorded by Yang Xiuming
Chaozhou school

Performers: Shuiying Chan, Jiali Chen, Yaxing Hu, Shanyue Li, Jiahong Sun

Liang Zhu (Butterfly Lovers)  He Zhanao, Chen Gang
Arranged by Chi Li

Performers: Yu Chen, Kalam Lo, Kady Yan, Huyue Cai

Zhang Tai Feng (Fighting the Typhoon)  Changyuan Wang

Performers: Hsuan Chiu, Yingying Hong, Suxuan Liu, Ling Yang, Yutian Yang

Ensemble

Jin She Kuang Wu (Dance of the Golden Dragon)  Traditional Chinese music
Arranged by Chi Li

San Shi Li Pu (Thirty Li Village)  Folk song from Shaanxi Province
Arranged by Liu Wenjing

Performers: Vocalist: Albert Agha; Ensemble One

Tanci Sanliu (Shree Six)  Traditional Jiangnan Silk and Bamboo Music
Arranged by Gu Guanren
Professor Chi Li is a highly accomplished performing artist on the erhu and a prolific educator of Chinese music. After graduating from the Conservatory of Chinese Music (Beijing), she served as the erhu soloist at the National Traditional Orchestra of China (the most renowned orchestra of Chinese musical instruments) and frequently performed in presidential concerts in Beijing during the 1980s. In the U.S. she has been featured in concerts held at prestigious venues such as Madison Square Garden (New York), Ronald Reagan Building (Washington, D.C.), and Avery Fisher Hall/Lincoln Center (New York). Professor Li was one of three individuals selected for the 2008 UCLA Academic Senate Distinguished Teaching Award for non-Senate faculty.

The Music of China Ensemble program continues on the following page.
Program Notes:

_Hua Xu Yin_ (The Song of Hua Xu) – This is a piece from a qin music collection, known as the Manuscript of Shenqi, completed in 1425. This particular piece recounts an ancient fable telling the story of an Emperor Huang who searched far and wide for ways to bring peace and prosperity to his troubled kingdom. Without much success in his search, he finally came upon a place named Hua Xu where he had a dream of visiting an orderly kingdom surrounded by peach blossoms. Its people neither feared for loss of honor nor judged harshly. When the emperor woke up, he was deeply inspired by this utopian vision and wrote the following qin music in three parts: the first is the search, the second is the dream, and the third is the realization of peace.

_Kai Shan Chuang_ (Open the Window) – Chaozhou is a city in eastern Guangdong Province in southern China. This piece is a traditional zheng music in Chaozhou style. The soft and sweet melody depicts the beautiful landscape of Chaozhou.

_Liang Zhu_ (Butterfly Lovers) – The Butterfly Lovers is a Chinese legend about a tragic love story. The title in Chinese, Liang Zhu, is the surnames of the two lovers. This zheng piece depicts the last part of the story when the two lovers transform into a pair of beautiful butterflies gracefully flying away.

_Zhang Tai Feng_ (Fighting the Typhoon) – This music describes a group of dockers fighting and overcoming a violent typhoon.

_Jingshe Kuangwu_ (Dance of the Golden Dragon) – This lively music is a traditional piece usually played at important Chinese celebration events.

_San Shi Li Pu_ (Thirty Li Village) – An ensemble music arranged from a folk song of Shaanxi province by famous Chinese composer Liu Wenjin. It is a love song characterized by triple meter which is not common in Chinese folk music.

_Tan Gi San Liu_ (Narrative Three-Six) – One of the most popular Jiang Nan silk-and-bamboo music with a lively melody.

_Yaozu Wuqu_ (Yao People’s Dance Music) – This Chinese ensemble music is composed from the Yao people’s “Long Drum Dance” music. It depicts the Yao people’s jubilant singing and dancing. It begins with a gentle dance rhythm played on the Ruan creating a scene of the people gathering around a campfire on a moonlight night. Then, the leading gaohu’s graceful main theme appears, as if a beautiful girl is starting to dance and gradually more people join in the dancing. Many happy emotions are expressed throughout the music.

_Gui Fei Zui Jiu_ (The Drunken Imperial Concubine) This is an aria from the Jing opera Gui Fei Zui Jiu (The Drunken Beauty). The scene again features Yang Yuhuan, the favorite concubine of Emperor Tang Xuanzong (713-756 A.D.). While waiting for the emperor’s arrival, Yang Yuhuan arranges a banquet in front of the Bai Hua Pavilion, but the Emperor Tang changes his route and visits another of his concubines instead. Disappointed, Yang decides to drink alone. This aria is introduced at the beginning of the play, when Yang expresses her disappointment.
Alumni Performers: Chung Yu Kwan and Jessica Tang

Student Performers:

AGHA, ALBERT NASSER
AGUILAR, JULIA
BUFFORD, CAROLYN ANN
CAI, HUYUE
CAO, YUQIAO
CHAKLOS, ALLISON MICHELLE
CHAN, HOI I
CHAN, SHUI YING
CHAN, SUET YING
CHANG, JASON ANTHONY
CHAU, HIU TUNG
CHEN, DI
CHEN, JIALI
CHEN, TIANLONG
CHEN, WEIHANG
CHEN, XINYUAN
CHEN, YAKUN
CHEN, YU
CHEN, YUANLING
CHEN, ZITAO
CHIANG, JONATHAN NIENT-CHIH
CHIU, HSUAN
CHOU, SZU-YU
CHUK, WOON SING
DAI, WEI
EL-FARRA, YASMEEN MOHAMED
GAO, LIANG LIANG
GE, JUBING
GU, YINGQIAN
GUAN, ZEYI
GUO, FENGRIU
HERNDON, CHARLES
CHANDLER
HI, WING YU
HONG, YICHAO
HONG, YINGYING
HU, XINGHANG
HU, YAXING
HU, YONGCHING
JI, TERESA CHENG
LEUNG, CHEUK LEE CHEERY
LEUNG, PAK HO ANSON
LI, GAN
LI, QIANCHUAN
LI, SHANYUE
LIU, SUXUAN
LIU, WEI
LIU, XINYUE
LO, KA LAM
LU, JIAKE
NG, SALINAS
OKADA, AYAKA
PAN, LIN
PHAM, MINH NGUYEN KHAI
PU, YANGIYING
QIANG, XINTONG
REN, HAOKUN
REN, ZELIANG
RUAN, TIANYI
SHAY, ZO ANTHONY
SHEN, WEI
SIMMONS, PATRICK IAN
SUN, JIAHONG
SUN, JIAHONG
SUN, TING
TAN, KEYI
TANAKA, MELISSA
TAYLOR, TY-JUANA
THAI, KP
TONG, CELINE
VARNADO, AIMEE LAYLA
WANG, JIANBO
WANG, JIAWEI
WANG, KAIWEN
WANG, LU
WANG, MENGXIAO
WANG, RAPHAEL
WANG, XINRAN
WANG, XIRUI
WIDMAN, JOHN
WONG, SIO SI
WU, YU
XING, HANNING
XU, JUNYAO
YAN, KADY XINYI
YANG, LING
YANG, YUTIAN
YIP, SIU HUNG
YOUSEFI, PAYAM
YU, HO YIN
YUE, MEIHONG
YUNG, KA YU
ZHANG, LANXIN
ZHANG, LE
ZHANG, MEIMEI
ZHANG, SIYI
ZHANG, YING
ZHANG, YUMIN
ZHAO, JIEMING
ZHENG, SHAOWEI
ZHENG, SHIYI
ZHOU, TIANYI
ZHOU, YANNI
ZHOU, YI
ZHU, YANXUAN
ZHU, YUE
ZHUANG, ZIYI
Charles Mingus’s already indelible impact as a bandleader-composer-bassist was further increased when he developed the jazz workshop as a platform to advance his musical ideas. The UCLA Charles Mingus Ensemble provides a workshop environment in which students trained in jazz, world, and classical music learn to successfully integrate compositional and improvisational musical traditions. The Ensemble utilizes many of Mingus’s musical approaches to develop interpretations of compositions by Mingus and by other great composers from both within and outside the jazz tradition, utilizing a wide range of improvisational approaches found in jazz and in other forms of music. The members of the Ensemble learn to adapt to numerous musical styles that employ diverse approaches to phrasing, articulation, and awareness of various rhythmical structures. Students are encouraged to contribute compositions and arrangements to the Ensemble’s repertoire.

Program

Performers

- Grant Milliken, Vibraphone
- Colin McDaniel, Drums
- Eric Shiboski, Contrabass
- Masai Marcelin, Trombone
- Jared Keil, Trumpet
- Zach Ramacier, Trumpet
- Hugo Shiboski, Tenor Saxophone
- Cody Dear, Alto and Soprano Saxophone

Nostalgia in Times Square
composed by Charles Mingus
arranged by Justo Almario

Remember Rockefeller At Attica
composed by Charles Mingus
arranged by The Mingus Ensemble

Duke Ellington Songs of Love
composed by Charles Mingus
arranged by Cody Dear

Song with Orange
composed by Charles Mingus
arranged by Eric Shiboski

Bird’s Mother
composed by Jaki Byard
Dedicated the Mother of Charlie Parker
SUNDAY
May 31
2015

Concert program begins on page 1.

Charles Mingus Ensemble (continued)

A native of Colombia, reedman, clinician, composer, and arranger Justo Almario has fused Latin, Afro-Cuban, South American, funk, and jazz genres into his own humble offering. He studied at the prestigious Berklee College of Music before a stint with Mongo Santamaria as the band’s musical director. Almario has performed with Patrice Rushen’s Grammy Awards Orchestra, Freddie Hubbard, Roy Ayers, George Duke, Tito Puente, Machito, Dave Grusin, Ndugu Chancler, Alex Acuña, Abraham Laboriel, TOLU, Donald Vega, Harold Land Jr., Al McKibbon, Master P, Bebe Winans, Queen Latifah, Charles Mingus, Chaka Khan, Linda Rondstadt, Herb Alpert, Bobby Shew, John Heard, Lorca Hart, Billy Higgins, Jose Rizo’s Jazz on the Latin Side All-Stars, and many others. A multi-instrumentalist of the highest caliber, Almario has mastered the soprano and tenor saxophones, clarinet, and flute. He thoroughly engages his listeners with rhythmic call-and-response interludes. John Coltrane, Cannonball Adderly, Antônio Carlos Jobim, Bach, Bartók, and Debussy are among his primary influences.

Almario also has experience as an educator: he taught saxophone at California State University, Los Angeles from 2006 through 2008; he has taught in clinics throughout the United States and in Sweden, Brazil, Colombia, Mexico, and Puerto Rico. He has taught at the Henry Mancini Institute, has mentored youth during workshops at the World Stage in Los Angeles, and has taught students privately for over twenty years. In 1992, while joining the ranks of Cedar Walton, Terrence Blanchard, and Joe Lovano, Almario was an integral part of the Newport Jazz Festival Tour, produced by George Wein. Two years later, four of the recordings on which Almario was featured earned Grammy nominations, and Andrae Crouch’s Mercy and Cachao’s Master Sessions Volume 1 were Grammy winners. Almario’s latest CD Love Thy Neighbor features his quartet playing original compositions as well as rare standards. A man for all seasons, Justo was the featured soloist with the Los Angeles Master Chorale at Walt Disney Hall’s season opener and also performed at the Christmas concert, Celebrar, at the same venue. Finally, Justo’s stellar career was recently celebrated during a segment of World Stage Stories, a comprehensive oral history series that chronicles the evolution of jazz.

Composer-flutist-conductor James W. Newton is one of the world’s true flute virtuosos in numerous musical idioms. His compositional work encompasses chamber, symphonic, and electronic music genres; compositions for ballet and modern dance; and numerous jazz and world music contexts. Newton has been the recipient of many awards, fellowships, and grants, including Guggenheim and Rockefeller Fellowships, the Montreux Grand Prix Du Disque, and Downbeat International Critics Jazz Album of the Year, and has also been voted the top flutist for a record-breaking twenty-three consecutive years in Downbeat Magazine’s International Critics Poll. Newton is also the recipient of a 2009 UCross Fellowship. Described as a musician’s renaissance man, Newton has performed with and composed for many notable artists in the jazz and classical fields, including Mingus Dynasty, Buddy Collette, the New York Philharmonic, David Murray, Anthony Davis, Aurèle Nicolet, Donald McKayle, Vladimir Spivakov and the Moscow Virtuosi, Sir Roland Hanna, San Francisco Contemporary Music Players, Jose Limon Dance Company, Bennie Maupin, Cecil Taylor, the Los Angeles Master Chorale, John Carter, Andrew Cyrille, the New York New Music Group, Red Callender, Southwest Chamber Music, Bobby Hutcherson, Dino Saluzzi, Zakir Hussain, San Francisco Ballet, Jon Jang, Kenny Burrell, Herbie Hancock, The Ear Unit, Frank Wess, Emmanuel Pahud, Stevie Wonder, and the Los Angeles Philharmonic New Music Group.

A performance by the Irish Music Ensemble follows a fifteen-minute intermission.
The Irish music ensemble performs traditional dance music and songs from all parts of Ireland. The pieces featured in this concert are “traditional,” meaning that they have been transmitted orally by both amateur and professional musicians alike within a tradition that places emphasis upon communal ownership. Students in the Irish music ensemble learn and memorize all pieces by ear in order to maintain this tradition.

As with any musical idiom, appreciation of Irish music develops as one learns more about the possibilities for expression, the meanings attached to the repertoire, and the social context in which the music is performed. We would like to provide two notes on these facets of the music in order to provide the most accessible and immersive experience.

All “sets” (i.e. tune medleys) are comprised of two or more pieces from the same rhythmic class (e.g. reels in 2/2, jigs in 6/8, etc.). Irish medleys are grouped in this manner in order to accommodate dancers. Transitions between pieces generally elicit exclamations of appreciation from the audience, as changes between pieces are usually accompanied by alterations in the musical mode or key. The audience is encouraged to let out a loud “Hup!” if you can catch these transitions and want to express your enjoyment.

The division between the “audience” and the “performers” is more blurred in Irish traditional music than in many other musical traditions around the world. Consequently, the audience is encouraged to tap their feet to the music and to perceive this as a contribution to the total sonic experience.

We hope that you thoroughly enjoy this presentation of Irish traditional music.

Sincerely,
The Irish Music Ensemble

The Irish Music Ensemble program continues on the following page.
Trained as a classical clarinetist, **Timothy D. Taylor** started playing the tin whistle as an exchange/fellowship student at the Queen’s University of Belfast in 1988 and 1989. From 2001 through 2004, he studied the flute with Mike Rafferty, a well-known exponent of the east Galway flute style. Taylor originated a traditional music session in Ann Arbor, Michigan in the early 1990s that is still going, and he has played in sessions around the world. He can most often be heard at the Auld Dubliner in Long Beach on Sunday afternoons.

**Kevin Levine** is a graduate student in ethnomusicology at UCLA. He has been performing Irish music in various groups throughout Los Angeles for over ten years and has been studying Irish traditional music in an academic setting for six years. His most recent research projects have focused on music in the contexts of cross-border conflict and peace, music in the “Ulster-Scots” movement, and the role of music in advertising. This is his first year serving as the instructor of the Irish Music Ensemble.
UCLA Jazz Combos

directed by Kenny Burrell, George Bohanon, Clayton Cameron, Charley Harrison, Charles Owens, and Michele Weir; with special guests, the Thelonious Monk Institute of Jazz Performance Ensemble

MONDAY
June 1
2015
7 p.m.

Jazz Combo Six

directed by George Bohanon
“Mr. PC” by Paul Chambers
“The First Day Of Spring” by Masai Marcelin
“Big Push” by Wayne Shorter
Nicholas Henry, saxophone
Masai Marcelin, trombone
Jack Bastian, piano
Martin Martiarena, bass
Joel Manduke, drums

Jazz Combo One (Vocal) | directed by Michele Weir
Priscillia Omon, Ben Price, Rianna Walcott
with Jazz Combo Two

Jazz Combo Two | directed by Kenny Burrell
Jack Bastian, piano
Jon Alvarez, bass
Brandon Bridges, drums

Jazz Combo Three | directed by Kenny Burrell
Cody Dear, alto sax
Jacob Koransky, trumpet
Grant Milliken, vibes
Jack Bastian, piano
Jon Alvarez, bass
Nick Velez, drums

Jazz Combo Four | directed by Charles Owens
Ryan Sanders, alto sax
Ben Statz, piano
Martin Martiarena, bass
Ellington Peet, drums

Jazz Combo Five | directed by Clayton Cameron
Jade Elliott, alto sax
Joe Davies, piano
Cole Brossus, bass
Amanda Albini, drums
Ryan Nealon, vocals

Thelonious Monk Institute of Jazz Performance Ensemble
Michael Mayo - vocals
David Otis - alto sax
Daniel Rotem - tenor sax
Ido Meshulam - trombone
Carmen Staaf - piano
Alex Boneham - bass
Christian Euman - drums
The UCLA Ellingtonia Orchestra began in the fall of 2012 under the directorship of Kenny Burrell. Repertoire for the orchestra is essentially from the music known as Ellingtonia. This huge body of music is the result of written and improvised music and the vast number of recordings produced by Duke Ellington and his orchestra. The music of Ellingtonia also contains important contributions from other composers and arrangers such as Louie Bellson, Gerald Wilson, Juan Tizol, Mary Lou Williams, Luther Henderson, and Billy Strayhorn. The music of Ellingtonia is filled with a variety of traditional and experimental musical elements that has had a profound impact on music of the twentieth and twenty-first centuries. Tonight’s program will be announced from the stage.

Woodwinds
Joe Kwon, alto sax
Marcus Garrette, alto sax
Nicholas Henry, tenor sax
Alfredo Rivera, tenor and baritone sax
Michael Liao, tenor sax

Trumpets
Jesus Montes
Austin Villegas
Lynnea Waters

Trombones
Andrea Vancura
Olivia Aoki
Matthew Koutney
Cameron Rahmani

Piano
Jack Bastian

Bass
Cole Brossus

Percussion
Ellington Peet
In 2000, when Kenny Burrell, legendary jazz guitarist and director of jazz studies at UCLA, invited Dr. Bobby Rodriguez to create a LatinJazz group, no one would have thought that within such a short time this group would become such a powerhouse.

The UCLA LatinJazz Big Band is a 22-piece group that includes four trumpets, four trombones, five saxophones, piano, bass, drum set, guitar, and a Latin percussion section of conga, bongo, and hand percussionists. This ensemble of talented students has become very popular through performances on and off campus. As Dr. Bobby says, “Our music is so danceable and fun, we have been very fortunate to perform at some very big events such as the UCLA Reggae Festival, graduation banquets and various parties.” Through the vision of Kenny Burrell and the continuing effort by Dr. Rodriguez, the UCLA LatinJazz Big Band has become one of the premiere collegiate groups in Southern California. Tonight’s program will be announced from the stage.

Program

To be announced from the stage

Performers

Saxophones
Jade Elliott, Ernesto Rojas,
Nicholas Henry, Swati Swan, Lauren Chu

Trombones
Paul Stocker, Will Griffith, Nick Garcia

Trumpets
Jesus Montez, Austin Villegas, Jeffrey Wood, Michael Manzano

Piano
Masai Marcelin

Guitar
Donnie Laudicina, Albert Nejia

Bass
Kate Deffebach, Cole Brossus

Drums
Amanda Albini

Conga
Kenn “Safari” Phillips

Vocalist
Selena Lomeli

A performance by the UCLA Jazz Orchestra follows a brief pause.
The UCLA Jazz Orchestra is directed by Charley Harrison.

Program

“Tuning Up”
Composed by Toshiko Akiyoshi

“Rain Check”
Billy Strayhorn
Transcribed by Jeff Lindberg

“Makin’ Whoopie”
Walter Donaldson
Arranged by Thad Jones

“Perdido”
Duke Ellington & Juan Tizol
Arranged by Gerald Wilson

“The Way You Look Tonight”
Composed by Jerome Kern
Lyrics by Dorothy Fields
Arranged by Quincy Jones
Transcribed/adapted by Jeff Lindberg

“I Needs to Be Bee’d With”
Composed and Arranged by Quincy Jones

“Whirlybird”
Composed by Neal Hefti

Performers

Woodwinds
Jade Elliott – Alto Sax, Flute
Joe Kwon – Alto Sax
Hugo Shiboski – Tenor Sax, Flute
Tim Oh – Tenor Sax, Flute
Liam Collins – Baritone Sax

Trumpets
Jared Keil
Jacob Koransky
Sara Sithi-Amnuai

Trombones
Alex W. Rodriguez
Masai Marcelin
May Zeng
Jad Totah

Guitar
Chili Corder

Piano
Harmony Chua

Bass
Martin Martiarena

Drums
David Laudicina

Voice
Ryan Nealon
The UCLA Herb Alpert School of Music, Department of Ethnomusicology

The UCLA Herb Alpert School of Music, Department of Ethnomusicology grew out of the former Institute of Ethnomusicology, established by Mantle Hood at UCLA in 1960. In its early years many distinguished scholars, including Charles Seeger and J. H. Kwabena Nketia, collaborated in advancing the vision of the Institute. From the 1960s to 1989 Ethnomusicology was a program within the Department of Music. In 1989 it became an independent department, called the Department of Ethnomusicology and Systematic Musicology. In 1995 it was renamed the Department of Ethnomusicology. In 2007 Ethnomusicology became one of three departments, with Music and Musicology, to comprise the UCLA Herb Alpert School of Music. Made possible through the generosity of the renowned performer, producer, and philanthropist Herb Alpert and his wife Lani Hall Alpert, the UCLA Herb Alpert School of Music is devoted to the performance and study of music in all of its global diversity, including world music, popular music, jazz and classical music.

One of the guiding principles of UCLA’s ethnomusicology program was Mantle Hood’s concept of “bi-musicality,” whereby students would learn about a musical culture different from their own by actually playing the music on the appropriate instruments, as opposed to passively learning about the music by reading or observation. To this end, Hood developed an outstanding collection of musical instruments from many areas of the world. Certainly one of the largest university-owned collections in existence, it contains examples from such diverse geographical and cultural regions as North and South India; the Indonesian traditions of Bali, Java, Sunda, and Badui; the major classical ensembles of Thailand; folk instruments from Burma and Vietnam; and the traditions of China, Japan, and Korea, among others. Hood also brought in experts in the music of these traditions to teach the students and to lead the world music performance ensembles. In 1960, the first spring festival of world music was held at UCLA. Titled “Festival of Oriental Music and the Related Arts,” this first festival featured performances by the Music of Persia Ensemble, the Music of Japan Ensemble, the Music of Java Ensemble, the Music of China Ensemble, the Music of Bali Ensemble, and the Music of India Ensemble, and also included lectures and films. Over the years the ensembles have changed, but the tradition continues. In 2007, we added the jazz concerts to the festival lineup.

In 1996 jazz studies was instituted as a concentration within the undergraduate major. Jazz studies at UCLA has the goal of producing students who graduate as outstanding jazz performers with a strong academic foundation. The program is interdisciplinary in nature and administered by the Department of Ethnomusicology. Upon graduation, jazz studies students receive a Bachelor of Arts degree and are prepared to enter a diverse range of careers, including work in jazz performance, composition, arranging, research, and teaching. The jazz studies director, jazz legend Kenny Burrell, oversees a faculty of world-renowned jazz artists. Their outstanding musicianship and many years of experience create a comprehensive jazz curriculum taught by dedicated teachers. With these resources and UCLA’s location in a city that is one of the world’s most active centers for jazz, UCLA jazz studies has become one of the most important centers for jazz training in the United States.
Giving to Ethnomusicology at UCLA

In our classrooms and studios and on our stages, our students prepare themselves to harness the transformative power of the arts. 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, and
• bringing renowned musicians and scholars to UCLA to share their talents with students in lectures and master classes.

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