

The UCLA Herb Alpert School of Music

Department of Ethnomusicology Fall 2008 Newsletter

Message from the Publications Office

Dear Students, Faculty, Staff, and Friends,

Greetings from the Ethnomusicology Publications Office and welcome back for another great school year, 2008-2009. As the new face in the Publications office, I look forward to be working alongside Kathleen this year!

Having recently returned from a year of research abroad, I am thrilled by the many changes that have taken place in the Department of Ethnomusicology. This year the new UCLA Herb Alpert School of Music (HASOM) is in its first full year of operation, several interesting new courses are being offered, and HASOM is sponsoring many exciting events.

Our students, colleagues, and alumni from the department are keeping very busy researching, publishing, and making music. Kathleen and I wish you all a productive year!

Beto González
Publications Coordinator

Kathleen Hood
Publications Director

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New Undergraduate Students



New undergraduate students, freshman and transfer, jazz studies and world music concentrations, Fall 2008

First row (lying on sidewalk, left to right): Spencer Dunn, Ethan Braun

Second row (left to right): Parviz Rahmanpanah, Marcos Ruedas, Zachary Samuels, Remi Spiro, Brianna Munoz-Flores, Max Fernandez, Aya Davidson

Third row (left to right): Julian Le, Andrew Perez, Ryan Mahlstedt, Mieko Kagaya, Kanami Shimanuki, Melissa B. Sanvicente, Joseph Lorge, Phoebe Dinga, Miguel Pasillas, Justin Lucas, Neyshia Go, Miles Freeman, Sarah Mori, Jon MacLennan

Not pictured: Este Arielle Haim, John He, Tu Nguyen, Wyatt Stone

New Graduate Students



Ching-Yi Chen is currently a visiting exchange student from the Music Department of Sheffield University, England. She is currently working on cross-cultural aspects of the development of Chinese orchestral music in Taiwan, Hong Kong, Singapore and Malaysia.

Morit Gaifman studied Western Musicology at Columbia University. After completing her B.A., she began to train in the performance of Japanese Noh theater, including dance, chant, drums and flute. She also began to play the dumbek and perform in Near Eastern music ensembles. Morit is excited to be at UCLA where she looks forward to analyzing the structure of Noh music and to contribute to the creation of new Noh. She is a member of Theatre Nohgalea and has worked with San Francisco's Theatre of Yugen.



Raised in the East Bay of Northern California, **Jake Jamieson** is an avid percussionist with a strong passion for the music of the African Diaspora, particularly African American and Brazilian popular music, along with the deep history of Hindustani music. He hopes to explore the presence of spirituality in music and the cultural implications of musical systems based on oral learning traditions.

Amalia Mora holds a Bachelor of Arts degree from the University of California, Santa Cruz, in Anthropology, with a focus on human rights and international development. Upon graduating from UCSC, she worked for several international relief organizations, and subsequently returned to classical vocal studies, which she had begun at the Colburn School of Performing Arts during high school. She currently trains privately in classical voice with Kyra Humphrey and in Argentine Tango with Liz Lira, recently participated in opera and classical voice workshops, and enjoys creative writing and composition. While at UCLA, she hopes to focus on displaced peoples, applied ethnomusicology, and the vocal music of India, Argentina, and China.



Lauren Poluha hails from Minneapolis, Minnesota, and attended the University of Michigan. While there, she studied piano and music theory, joined the Javanese gamelan ensemble, and fell in love with the field of ethnomusicology. She graduated from Michigan in 2006 with a B.M. in Music Theory. Shortly after graduating, she moved to Santa Cruz County, where she worked as an Outdoor Educator, teaching 6th-grade ecology and conservation in the redwood forest. Lauren plans to focus her studies on Caribbean and West African music, religion, and globalization, with the greater goal of learning ways to use music as a tool to create relationships and respect between diverse people and cultures. She is very excited to be joining the ethnomusicology community at UCLA!



Kim Tran is interested in the intersection of music and politics. Her senior thesis, written about Cuban guitarist-composer Leo Brouwer, was recently mentioned in the July 2008 issue of *Tempo*. She was in Vietnam for 3 months in 2007 and would like to continue working with living composers in Vietnam and abroad.

Jessie Vallejo graduated from the Crane School of Music, SUNY Potsdam with a Bachelor of Music in Music Education and a minor in Spanish. Last year, in addition to teaching orchestra (third to twelfth grades) in Syracuse, NY, Jessie presented her research of the application of mariachi music in a string orchestra setting at international conferences. Her current interests include the connections between social justice and music education with Native and Latin American music, the fusions of musical styles, violin pedagogy, and arranging.



Photo by
Hilda Torres Urista

Nolan Warden began his undergraduate career as a percussion major at Indiana University School of Music. He finished at Berklee College of Music, graduating magna cum laude with a dual major in hand percussion performance and music business. At Tufts University, Nolan earned the MA in ethnomusicology with a thesis on transculturation in Afro-Cuban *cajón* rituals. Recently, he has worked as an adjunct faculty member at College of Lake County in Illinois, at Malcolm X College in Chicago, and served as a facilitator in Boston University's online graduate program in music education. As a percussionist, Nolan often performs in Afro-Cuban religious ceremonies and has appeared in *La Pasión Según San Marcos* by Osvaldo Golijov. At UCLA, Nolan plans to focus on representations of indigenusness in Mexican popular music, the meanings and possibilities of applied ethnomusicology, music in conflict escalation and resolution, and socio-cultural aspects of music education.

New Faculty and Staff

Chong Lee has been hired as the new Accounting Analyst for the Departments of Ethnomusicology and Music, a position once held by Martha Rider, who became our new MSO in Spring 2008. Before joining us, Chong worked for several years in Accounts Payable at the UCLA Medical Center. She received a B.A. in Musicology from UCLA in 1999. Chong's contact information is: cgnyelee@arts.ucla.edu (310) 206-5184.

James Newton has been hired as a permanent faculty member (see link below for bio), which will allow us to expand and strengthen our core course offerings in jazz studies. In fall 2008 and winter 2009, Professor Newton will teach 120AB, the Development of Jazz, which is now restricted to majors. In spring 2009, he will teach a course, titled Advanced Jazz Composition. In addition, Kenny Burrell, director of Jazz Studies, and Newton will serve as co-directors of the Contemporary Jazz Ensemble.

Newton's bio: <http://www.ethnomusic.ucla.edu/people/newton.htm>

Martha Rider, formerly the Department accountant, is now the Management Services Officer for the Departments of Ethnomusicology and Music. She assumes the position formerly held by Betty Price, who retired in February 2008. For the last few years, Martha has worked for both departments as the financial administrator, and now will assume even greater responsibilities as the new MSO. Martha has wide-ranging administrative experience at both UCLA and with her previous job at Quotron Systems/Citibank, where she successfully oversaw 120 employees. Martha's expertise will be integral to new projects that arise out of the new UCLA Herb Alpert School of Music, and we look forward to her leadership.

Department News

We are pleased to announce the launch of Volume 13 of *Pacific Review of Ethnomusicology* (PRE). The online journal is a peer-reviewed publication edited and managed by graduate students in the UCLA Department of Ethnomusicology. Please visit Pacific Review online at: <http://www.ethnomusic.ucla.edu/pre/>

The third annual **World Music Summer Institute**, which took place from June 22 - 28, 2008, in the Schoenberg Music Building, brought in thirty students from Southern California as well as Colorado, Illinois, and Florida. The one-week program is designed

to expose participants to the repertoire, styles, and history of the music of African Americans, Brazil, Korea, and Mexico. For more information go to:
<http://www.summer.ucla.edu/institutes/WorldMusic/overview.htm>

Message to Students from Timothy Rice, Director, The UCLA Herb Alpert School of Music

I am delighted to welcome you all to the first full year of operation for the new UCLA Herb Alpert School of Music. Here are a few "headlines" I would like to make you aware of.

1. Convocation on Friday, Oct. 3, Schoenberg Hall

We celebrated our new beginning with an informal, musical version of Convocation, the traditional ritual beginning of academic years. On Friday, Oct. 3, in Schoenberg Hall, we combined performances by student ensembles of the work of our faculty composers in Western classical music, jazz, and world music with a couple of engaging accounts of current research by our student scholars.

2. Mark O'Connor, Inaugural Herb Alpert Artist-in-Residence

One of the exciting new programs we are initiating this year is the "Herb Alpert Artist in Residence." Each year we will appoint one or more world-renowned artists, scholars, and other figures from the music world to bring their talent, expertise, and experience to campus for the benefit of our students. For the 2008-2009 academic year, the inaugural Herb Alpert Artist-in-Residence will be the well-known violinist and fiddler Mark O'Connor. He was selected because of his broad-ranging interests in classical music, traditional American fiddling, and jazz, interests that align perfectly with the strengths of our School. He will visit us on three occasions, once each quarter, in October, March, and May for a week each time. He will give concerts, master classes, and lectures, and work in a variety of other ways with our students and faculty. **Mark will introduce himself to us in a solo recital on October 21 at 8 pm in Schoenberg Hall.** Please plan to attend. If you would like to learn more about him, go to his website <http://www.markoconnor.com/>.

3. New Course: "Alexander Technique"

Music 80P, "Alexander Technique," will meet MF 1-3pm in Room 1343 in fall quarter and will be offered in winter and spring quarters as well. Jean-Louis Rodrique, one of its leading practitioners, will teach a physical exercise discipline designed to maximize performance, minimize physical tension, prevent injury, improve breath control, and decrease stage fright. It fits well into one of the goals of our School, namely to do what we can to maximize the physical, psychological, and intellectual health of our students. The course is open to students in all three departments of the School.

4. New course: "Internet Practicum for Musicians"

Ethnomusicology 188, Lec 3, "Internet Practicum for Musicians," will meet MW 1-3 in Room B544. Students in all three departments will learn to design, build, and maintain their own websites as well as work on the design and maintenance of the School's website (www.schoolofmusic.ucla.edu). They will receive instruction in basic web-design software as well as video and audio recording of interviews and concerts for inclusion in podcasts, webcasts, streaming video, and archived information. The course will be offered in all three quarters by a team consisting of an award-winning web designer, a videographer, and me. The course will also include visiting lectures from a variety of relevant disciplines (Design | Media Arts, Law, Business, Film and Television, and so forth).

5. A New Approach to Music 20ABC Music Theory

Music 20ABC Music Theory will be offered all three quarters as a core course for students in all three departments. One of the two sections of faculty lectures, taught by Music Department chair and composer Roger Bourland, will implement an experimental curriculum in which all types of music (Western classical, jazz, popular, and "world") will form the repertoire from which musicianship skills and compositional exercises are chosen. Funding from the School will allow us to teach six smallish TA-taught sections, each graded according to students' previous training and background. This will allow us to teach in a way and at a pace appropriate to each section's skill level. At one end of the spectrum, we will introduce carefully, slowly, and systematically the rudiments of musical notation and ear training to talented performers and intellectually gifted students with little or no background and training in music theory. At the other end of the spectrum, students with perfect pitch who can read string-quartet scores at the piano can fly speedily to new levels of understanding and creativity. We anticipate that this approach to graded sections will mean that all students have the best chance for a successful and rich learning experience in this most difficult of disciplines in schools of music.

6. Courses Related to the Music Industry

The School will, over time, develop a rich series of courses, and even an undergraduate minor, related to the music industry and music technology. This fall quarter a new course for graduate students called "Music and Law" will be offered on F3-6 in Room 1421. Look for it under Music 253: Seminar: Special Topics in Composition and Theory. It will be taught by Don Franzen, a well-known lawyer for many leading performers. In winter quarter Professor Anthony Seeger, former director of Smithsonian/Folkway Recordings, will teach Ethnomu CM 182/288 Music Industry to all students in the School.

7. Student Opportunity Fund

The School of Music, under the rubric "Student Opportunity Fund," was able to provide funding for student travel and student-sponsored events during spring and summer quarters of 2008. Our ensembles traveled to Canada, Bulgaria, Italy, Japan, Mexico, and Colorado. Student-sponsored events included the Ethnomusicology Undergraduate

Students' "World Fest"; the Musicology Graduate Students' visiting lecture and conference; and Music students' creation of a contemporary music ensemble, which gave its first performance in spring quarter. Individual students were given small awards to subsidize travel abroad to research sites, archives, and summer music camps and internships. We will have a similar funding program for summer, 2009, so keep your eye out for an announcement of the application process.

8. Scholarships and Fellowships

For the 2008-2009 academic year, the first Herb Alpert Scholarships were awarded. The amount of \$50,000 was allocated to each of the three departments for use according to their priorities. In most cases they were used to recruit the best applicants to our degree programs.

These are some of our headlines at this point, the beginning of our first full year of operation. Keep your eyes open for new developments as the year progresses by going to our website, www.schoolofmusic.ucla.edu. We will keep you posted. It is going to be an exciting year, and I hope you will be able to take advantage of our new courses and the wide variety of innovative and entertaining concerts, lectures, and master classes that we all can anticipate this year.

I look forward to seeing you around the building. Please don't hesitate to introduce yourself to me and write to me (trice@arts.ucla.edu) if you have ideas about what we could be doing this year and in the future.

Have a great year!

More new courses!

Jazz in American Cultures (Ethnomu 50AB) is a new two-quarter course that has been developed for non-majors. Charley Harrison, a lecturer in our department, teaches this course.

Ethnomusicology Colloquium Series (Ethnomu 291), a new course for ethnomusicology graduate students admitted to our graduate program in 2007-08 and later, will be offered each fall, winter, and spring. Although this is a requirement for students who have already completed their M.A. degrees in ethnomusicology, other students (graduate and undergraduate) can attend. This will be an opportunity for students and faculty to share information about their research and discuss other issues important in the field.

Student News

Student Awards and Accomplishments

AWARDS

COLLEGIUM OF UNIVERSITY TEACHING FELLOWS (CUTF)

Megan Rancier (Spring 2009)

DEAN'S SCHOLARSHIPS

Emma B. Keller Fine Arts: Veronica Bianqui, Kiran Gupta and Priya Gupta

Moss Scholarship: Veronica Pacheco

Mo Ostin Award: Mehvish Arifeen

DISSERTATION YEAR FELLOWSHIP

Megan Rancier

FOREIGN LANGUAGE AND AREA STUDIES (FLAS), TITLE VI

Rebecca Dirksen (summer 2008 - Haitian Kreyòl)

James Edwards (2008-2009 - Japan)

Yong Ha Jeong (summer 2008 - Japan)

FULBRIGHT AWARDS

Fulbright-Hayes: Julius Carlson

GRADUATE RESEARCH MENTORSHIP AWARD

Lara Rann and Brigita Sebald

GRADUATE SUMMER RESEARCH MENTORSHIP AWARD - Summer 2008

Catherine Appert, Kevin Blankenship, Rebecca Dirksen, Jennie Gubner, Elizabeth Macy, Shannon McCabe, Julie Raimondi, Lara Rann, Michael Silvers and Katharine Stufflebeam

THE UCLA HERB ALPERT SCHOOL OF MUSIC AWARDS

Catherine Appert, Tana Barajas, Ji-Won Kim, Sean Roderick, Adam Shumate, Kim Tran and Iris Yellum

INSTITUTE OF AMERICAN CULTURES /

BUNCHE CENTER PREDOCTORAL FELLOWSHIP

Christina Zanfagna

INTERNATIONAL INSTITUTE GLOBAL SCHOLAR, UCLA

Rebecca Dirksen

INTERNATIONAL INSTITUTE GRADUATE FIELDWORK FELLOWSHIP

(for dissertation research)

Chloe Coventry

JAZZ SCHOLARSHIPS

The Barbara and David L. Abell Jazz Piano Scholarship Fund: Andrew Longacker

ASCAP Louis Armstrong Foundation: Mark Einhorn and Colin Gordon

Kenny Burrell Fund: Michael Greenwood

KOREA FOUNDATION - KOREAN LANGUAGE TRAINING FELLOWSHIP

Yong Ha Jeong (2008-2009)

SOCIAL SCIENCES AND HUMANITIES RESEARCH COUNCIL OF CANADA AWARD (2008-2011)

Kathleen Wiens

THURGOOD MARSHALL DISSERTATION FELLOWSHIP, DARTMOUTH COLLEGE (see details below)

Valerie Dickerson

Congratulations to all of our award recipients!!!

ACCOMPLISHMENTS

Valerie Dickerson was awarded the Thurgood Marshall Dissertation Fellowship from Dartmouth College for 2008-2009. The fellowship is designed to give graduate students the time and means necessary to finish writing their dissertations over the course of an academic year. Recipients are awarded a stipend, research allowance, and are given their own on-campus office at Dartmouth. Fellows are expected to interact with the college community by giving lectures, holding seminars for undergraduates to help them understand the graduate process, and mentoring other students of color. They are also expected to build upon their teaching credentials while at Dartmouth in order to prepare for the job market.

The Coastal Interchange Quintet, featuring UCLA Ethnomusicology undergraduates **Mark Einhorn** and **Terry Goldberg**, as well as students from Berklee College of Music, Oberlin Conservatory, and the University of the Arts, had their live debut at the Jazz Bakery on July 15, 2008.

Ethnomusicology graduate student **Ben Harbert** and his electric guitar octet played with the Catch Electric Guitar Quartet from Holland, as part of the 2008 Microfest Microtonal music extravaganza on May 10, 2008, at the USC/Arnold Schoenberg Institute. The group played Indonesian-inspired music by Chicago composer/guitarist Nathaniel.

The UCLA Contemporary Jazz Large Ensemble played at the Jazz Bakery on Monday, April 21, 2008. The performance featured music by current students and recent graduates: **Nick DePinna**, **Hitomi Oba**, Subaram Raman, **Peter Hargreaves**, Anahita Navab, **Berkeley Everett**, Luke Moellman, John Hollenbeck, Pat Metheny, Quincy Jones, Led

Zeppelin, and Bjork. Performed by: Ryan Weston, **Peter Hargreaves**, **Hitomi Oba**, Max Kaplan, Matt Sandler, Greg Hix, Jack Kent, Ryan Svendsen, Tom Terrell, **Derek Ganong**, **Nick DePinna**, Logan Chopyk, Ryan Baker, Will Baker, **Berkeley Everett**, **Eli Sundelson**, Anahita Navab, Alex Greve, **Charlie Domingo**, **Noah Garabedian**, Max Griffith, and **Jake Jamieson**.

Bret Werb published an article entitled: "Shmerke Kaczerginski: The Partisan-Troubadour" in the journal *Polin* volume 20. The article has also been published in Spanish translation as "Shmerke Kaczerginski, El partisano trovador" in the Argentine journal *Nuestra Memoria* vol XIV, no 30 (July 2008).

In addition, Bret has produced a new CD of historic recordings from the Holocaust Memorial Museum archives, *Aleksander Kulisiewicz - Ballads and Broadside: Songs from Sachsenhausen Concentration Camp 1940-1945*.

Aleksander Kulisiewicz was a student in German-occupied Poland in October 1939 when the Gestapo arrested him for antifascist writings and sent him to the Sachsenhausen concentration camp near Berlin. A talented performer and songwriter, he composed 54 songs during five years of imprisonment, presenting them at secret gatherings to help inmates cope with despair and sustain hope of survival. The historic recordings on this CD were selected from the Kulisiewicz Collection at the U.S. Holocaust Memorial Museum in Washington D.C. They offer a representative sample of Kulisiewicz's extraordinary artistic output and a sense of his personal response to the realities of life in a Nazi concentration camp. The accompanying 60-page booklet includes original Polish texts, English translations, archival illustrations, an introductory essay, and scholarly commentary. Conceived and researched by Bret Werb, Musicologist and Director of Music Collections at USHMM, and Barbara Milewski, Assistant Professor of Music at Swarthmore College, the CD was released this fall and is available from the U.S. Holocaust Memorial Museum Shop (via www.USHMM.org) and online from iTunes.

On Saturday, May 10, 2008, the Ethnomusicology Undergraduate Student Organization (**EUSO**) held **WORLDSTOCK 2008**. In the spirit of the UCLA Herb Alpert School of Music, the free student-run concert featured the talents of students from the three "music" departments at UCLA: ethnomusicology, music, and musicology. The showcase of student talent featured various traditions from all over the world. For a complete schedule of acts see: <http://www.ethnomusic.ucla.edu/newsevents/worldstock2008.htm>.



Kiran Gupta, Ravi Deo, Manali Sheth, Sonali Sheth, Charlie Domingo, Priya Gupta, Colin Gordon, Iris Yellum, Aditya Prakash

Faculty and Staff News

UCLA Today featured an article on May 6, 2008, about Ethnomusicology Department Chair **Jacqueline Cogdell Djedje**: "A Fiddle's Deep Roots."

http://www.today.ucla.edu/people/080506_djedje/.

Professor **Cheryl Keyes** and her husband, **Abdoulaye N'Gom**, are the proud parents of twin boys, **Idrissa Lamine** and **Issa Latir N'Gom**, born on July 2, 2008, at Cedars-Sinai Hospital. Additionally, Professor Keyes celebrates the release of her debut CD, *Let Me Take You There*, available on Keycan Records and CD Baby in late October 2008.

Professor Emeritus **Nazir Ali Jairazbhoy** was selected as one of the five recipients of the Dickson Emeritus Professor Award for 2007-08. Nazir's achievements were celebrated at the annual UCLA Emeriti Association Spring dinner meeting in May 2008. Now in its second year, each UC campus has been allocated funds from a gift endowment from the late Edward A. Dickson, Regent of the University of California from 1913-1946 to honor outstanding research, scholarly work, teaching and service performed by an emeritus professor since retirement.

Nazir was a faculty member in ethnomusicology at UCLA from the mid-1970s to the mid-1990s. He is one of the major persons responsible for the establishment of the UCLA Department of Ethnomusicology and became the first chair of the department. Congratulations Professor Jairazbhoy!

Music of Korea Director **DongSuk Kim** received a 2008-09 Durfee Foundation Master Musician Fellowship. The goal of the Master Musician Fellowship is to support master musicians working in traditions that are not widely taught in established institutions, so they can work closely with apprentices to pass down their skills. For more information see: <http://www.durfee.org/programs/music/fellows2008-2009.html>.

The CalArts Alumni Association awarded **Kobla Ladzekpo** the Lulu Award on October 4, 2008, at its annual Founder's Ball celebration. A graduate of CalArts, Kobla was co-Director of CalArts African Music and Dance Ensembles (retired) and founder of the Zadonu African Music and Dance Company. At UCLA, Kobla teaches the Music and Dance of Ghana.

UCLA adjunct assistant professor of ethnomusicology **Chi Li** was one of three individuals selected for the 2008 UCLA Academic Senate Distinguished Teaching Award for non-Senate faculty. This award is intended to increase awareness of UCLA's leadership in teaching by honoring "individuals who bring respect and admiration to the scholarship of teaching."

Since 1997 Professor Li has taught the performance course, "Music of China" (91/161D) in the Department of Ethnomusicology. She is a graduate of China's leading conservatory for Chinese music and spent three years as *erhu* soloist with the country's most prestigious Chinese instrument orchestra, the National Traditional Orchestra of China, before emigrating to the US in 1985. In North America, she keeps up an active performance career, having appeared at major venues such as the United Nations, the Lincoln Center, and Paramount Theater (Madison Square Garden) in New York, as well as numerous college and university venues through the US. Most recently, she and her students performed at the UCLA Chancellor's Inauguration (May 13). She was also director of the 2008 torch relay celebration for the Beijing Olympics in San Francisco (April 8). Congratulations Professor Li! Your talent and efforts on behalf of UCLA and the Department of Ethnomusicology are much appreciated.

For more information see: <http://www.ethnomusic.ucla.edu/newsevents/news/li.htm>.

On June 22, 2008, faculty bass instructor **Roberto Miranda** and his band Cross Cover played the CLASICA series *Las Raíces de la Música: Folklórica, Traditional, y Clásica* at the Autry National Center in Griffith Park. Presented by The Pasadena Symphony Association, CLASICA explores the connection between the roots of Latin, Hispanic, Indigenous, and Classical music.

Ankica Petrovic's latest film *John (Ivan) Filcich, Life in the Circle Dance* (USA, 2008, Documentary; 29 min, English), was screened at the SOUTH EAST EUROPEAN FILM FESTIVAL at the Goethe Institute Los Angeles. The film credits also include several UCLA faculty and students.

Written and Directed by: Ankica Petrovic

Producer/s: Ben Harbert, Elsie Ivancich Dunin, Vera Mijojlic, Ankica Petrovic, Timothy Rice

Camera: John Bishop, Joseph Conde, Kate Folley, Marin Lukanovic, Martha Mavriodi, Gracija Petrovic, Timothy Rice, Angela Rodel

Music: traditional

Featuring: John (Ivan) Filcich

John (Ivan) Filcich devoted his life to the preservation and promotion of musical traditions and dances of many ethnic groups in California, especially Croats and other South Slavs, including Machvaya Gypsies. A folk dancer, music seller and record producer he catered to ethnic communities in California for nearly sixty years. He is also the founder of California Kolo Festival in San Francisco. Through vivid memories this vibrant but modest man shares his vast knowledge of oral cultural history of California and music, dances, costumes and customs of South East European ethnic groups.

Professor **Timothy Rice**, Director of the UCLA Herb Alpert School of Music and Professor in the Department of Ethnomusicology, received a medal called the “Order of Saints Cyril and Methodius, second degree” from Bulgaria’s President Georgi Purvanov on Friday, June 27, 2008, in a ceremony at the Presidency in Sofia. According to the president’s proclamation, Rice received the award for his “significant contributions to the scientific study of Bulgarian folklore and his popularization of Bulgarian culture in the United States of America.”

To celebrate the award, Rice, along with Ivan and Tzvetanka Varimezovi, who direct UCLA’s Balkan Music Ensemble class, led the UCLA Balkan ensemble (a group of 30 UCLA students, faculty, and alumni) on a ten-day tour of Bulgaria during which they performed on a number of popular television shows; gave a gala televised concert with three Bulgarian ensembles at the National Palace of Culture; and met with numerous professional and amateur folk ensembles, musicians, and singers. For more information please see: <http://www.ethnomusic.ucla.edu/newsevents/news/facultynews.htm>.

Bulgarian Choir Ensemble director **Tzvetanka Varimezova** received a 2008-09 Durfee Foundation Master Musician Fellowship. The goal of the Master Musician Fellowship is to support master musicians working in traditions that are not widely taught in established institutions, so they can work closely with apprentices to pass down their skills. For more information see: <http://www.durfee.org/programs/music/fellows2008-2009.html>.

At its annual Founder’s Ball celebration on October 4, 2008, the CalArts Alumni Association awarded **I Nyoman Wenten** the Nellie Award. A graduate of CalArts and UCLA, Wenten teaches Indonesian Music and Dance and he also serves as CalArts Nicholas England Chair. At UCLA, Wenten teaches the Music of Bali.

Alumni News

Cristian Amigo (Ph.D. 2003) performed recently w/ Jason Hao Kwang at Living Theater in New York City. He also just got an editor's pick in this month's Guitar Player magazine. For more information go to <http://cristianamigo.com>

Michael B. Bakan (Ph.D. 1993), author of *World Music: Traditions and Transformations* has updated and expanded his World Music blog to include new lecture notes, YouTube links, and video clips, including excerpts from his own field videos of Balinese gamelan *beleganjur* performances! The material is all keyed to chapters in the text, making the site an excellent and easy-to-use resource for planning your lectures and structuring your course. A link to the blog can be found on the texts Online Learning Center at www.mhhe.com/bakan1. You can access the instructor materials with the following login information: User name: bakan665 / Password: music.

Professor Bakan's text has already been adopted at more than 70 colleges and universities nationwide. With its innovative approach, attractive format, excellent CD set, and outstanding online resources, the book is redefining the terrain of world music pedagogy.

Sandra Booker's (B.A. 2008) senior recital received a smashing review by Ms. Dee Dee McNeil. Check it out at www.deedemac.com and click on Dee Dee's Jazz Diary.

In spring 2008, **Ray Briggs** (Ph.D. 2003) received tenure and promotion to Associate Professor of Music in the Bob Cole Conservatory of Music at California State University, Long Beach. Ray also serves as Assistant Director of Jazz Studies.

On June 13, 2008, a concert was held in the Recital Hall of the Central Conservatory of Music (CCOM) in China, that was a culmination of the work of guest professor **Kimasi L. Browne** (Ph.D. 2005). The concert included performances by two student gospel choirs conducted by Dr. Browne, as well as the performance of two compositions by Dr. Browne. According to a school newspaper review of the concert, "The highlight of the whole concert was Prof. Browne's two pieces, 'Better' and 'Sky and Dreams,' which he composed for China, for CCOM, for the Gospel Choral Concert, and expressed his experiences and feelings about his life in China. Especially in 'Sky and Dreams' composed for *erhu*, piano and baritone, the beautiful and melodious tune played by these three parts was well enjoyed by audiences with smile on their faces." For a review of the concert (translated from Chinese into English) see:

<http://en.ccom.edu.cn/wn/news/2008s/200806200002.shtml>

In spring 2008, **Andrew Connell** (Ph.D. 2002) received tenure and promotion to Associate Professor of Musicology/Ethnomusicology at the School of Music, James Madison University, in Virginia.

In spring 2008, **Kevin Delgado** (Ph.D. 2001) received tenure and promotion to Associate Professor of Music in the School of Music and Dance at San Diego State University, effective Fall 2008. Kevin conducts research on Afro-Cuban music.

Janice Foy (Ph.D. 1990) played principal cello under the baton of Maestro Angel Romero, at the West Los Angeles Symphony Annual Concert, Royce Hall, UCLA, Sunday, April 13, 2008, 7 pm. Angel Romero, guest conductor; Jens Lindeman, trumpet; Angel Blue, soprano. Ms. Foy also performed with guest pianist Herbie Hancock at the World Peace Concert at the Ikeda Auditorium in Santa Monica on March 9, 2008.

SLUSHBOX had their first Hollywood performance on May 16, 2008. The group features UCLA Bulgarian Ensemble bassist **Sharon Giarratano** (B.A. 2004) – chanteuse (mouth/noise), Mark Wheeler – magician with guitar, Terry Frost - hits drums, and Dave Brannon - abnormal bass.

Clarence Bernard Henry (Ph.D. 2000) has had a book published by University of Mississippi Press. Brazilian music seems to be ever rising in its popularity. But what gives it that special spiritual tonality? Clarence Bernard Henry's *Let's Make Some Noise: Axé and the African Roots of Brazilian Popular Music* explores the unique unity running through this appealing music. For more information contact Clint Kimberling, Publicist, ckimberling@mississippi.edu. Read more about *Let's Make Some Noise* at <http://www.upress.state.ms.us/books/1146>.

Meilu Ho (Ph.D. 2006) has accepted a tenure-track appointment as Assistant Professor of Music at the University of Michigan, Ann Arbor. The position, which began Fall 2008, is in the School of Music, Theatre & Dance, in the Department of Musicology. Meilu's research focuses on the music of India.

The Phil Ranelin Jazz Ensemble's salute to Eric Dolphy on Friday, February 8, 2008, featured two Detroit jazz masters - trombonist Phil Ranelin and multi-woodwind instrumentalist, **Ralph "Buzzy" Jones** (B.A. 1993), who joined together to salute one of Los Angeles' greatest jazz natives, the late great multi-woodwind virtuoso, Eric Dolphy! Long Beach's Sea Bird Jazz Lounge is located in the Arts District on East Broadway.

Jay Keister (Ph.D. 2001) received tenure and promotion to Associate Professor of Ethnomusicology from the University of Colorado, Boulder, Department of Musicology. Jay and his wife, Mami Itasaka Keister, are co-directors of the Japanese Music Ensemble.

The Orwig Music Library of Brown University has announced the publication of a new website containing the complete 1974-75 field tapes made by **James T. Koetting** among

the Kasena people of Ghana. Koetting (known among other things for his contributions on African music to *Worlds of Music*) received his degrees from UCLA (M.A. 1970, Ph.D. 1980), and was a faculty member at Brown from 1975 to his death in 1984. His collection came to Brown in 1985 and became the centerpiece for the Koetting Archive of World Music. Please visit the James Koetting Ghana Field Recording Collection at: <http://dl.lib.brown.edu/koetting>

Alejandro Leda (B.A. 2008) has been running his own recording studio, **Sound Spot**. The studio has a very intuitive and smart set up and it's a great place for musical creativity and exploration. Alejandro states: "The albums I've produced there include some of UCLA's own student and faculty body. I would like to offer the opportunity for more UCLA students to record there at a discounted rate and have a chance to experience recording their own musical projects." SOUND SPOT MUSIC (213) 440-0010 www.soundspotstudio.com alejandro.leda@gmail.com, info@soundspotstudio.com.

On August 3, 2008, former UCLA Jazz Studies student, **Billy McCoy**, performed at the Jazz Bakery with the **Nada Brahma Band**. The band includes Billy McCoy - keyboards and voice, Marc Boykins – bass, Pablo Legaspi – drums, Tracy Wannomae – woodwinds, and Matt Gibson – narrator. The Nada Brahma Band also performed on April 19, 2008, at the World Stage, 4344 Degnan, Los Angeles. The concert featured original piano compositions, standards by Duke Ellington, Thelonius Monk and computer generated soundscapes, solo synthesizer, and mantras devoted to Saraswati, the goddess of music in the Hindu pantheon (Billy McCoy, keyboards; Curtis Robertson, bass; Cornel Fauler, drums).

In September 2008, **Lisa Richardson** (M.A. 1995) was named Executive Director of the California Traditional Music Society.

Brenda Romero (Ph.D. 1993) is Program Chair for the 2009 SEM Conference in Mexico City. Brenda was Chair of the Musicology Department at the University of Colorado, Boulder, from 2004-2007.

Fontip Seeboonruang (B.A. 2006) has been involved in a Thai contemporary music and dance ensemble since 2003 and performed at the Ford Amphitheatre on Saturday, August 30th in a show titled "Legend of the Chao Phraya - Siamese River of Life." The production told the story of a Siamese Queen and her people and the origins of many facets of Thai arts and culture. Please also visit their website www.mantratheatre.com for more information.

Tenor **Kalil Wilson** (B.A. 2006) had his L.A. Jazz debut on June 22, 2008, at the Jazz Bakery with **Berkeley Everett** and **Brent Canter** (B.A. '08 Jazz). Kalil has also performed with the California Philharmonic in "Beethoven, Bernstein, and Bolero: the

world's most passionate music," on August 24, 2008, at Walt Disney Hall in Los Angeles. The concert featured singers Cedric Berry, Suzanna Guzman, Khori Dastoor, and Kalil Wilson. Read more about his performance here:

http://www.calphil.org/concerts/fotg_wilson.asp

Past and Upcoming Events

Friday, October 3, 2008

UCLA Herb Alpert School of Music Convocation.

10AM, Schoenberg Hall, SMB 1100

Wednesday, October 8, 2008

Chungju City Traditional Korean Orchestra. Hosted by Don Kim.

7PM, Popper Theater, SMB 1200

Wednesday, October 8, 2008

Mei Lanfang Beijing Opera Company. Presented by the UCLA Herb Alpert School of Music, Confucius Institute and Center for Chinese Studies, in partnership with the California Institute for Chinese Performing Arts.

4PM, Schoenberg Hall, SMB 1100

The company is named for the late Mei Lanfang, China's greatest opera star, who gained worldwide fame portraying female characters on stage and introduced the form known as Beijing (or Peking) opera to the West through a series of groundbreaking international tours in the 1930s. Mei Lanfang, who counted Bertolt Brecht, Charlie Chaplin, Vsevolod Meyerhold, Constantin Stanislavski and Mary Pickford among his admirers and acquaintances, died in 1961. The UCLA event was the troupe's first appearance in the United States.

Thursday, October 9, 2008

Fowler Out Loud: UCLA Mariachi Ensemble

Mariachi de Uclatlán presented traditional tunes, popular *rancheras*, and evocative ballads in a showcase of transnational Mexican music.

Tuesday, October 21, 2008

Concert by **Mark O'Connor**, Inaugural Herb Alpert Artist-in-Residence.

O'Connor Website: <http://markoconnor.com/index.php?page=homepage>

8 PM, Schoenberg Hall, SMB 1100

Thursday, November 20, 2008

Student jazz band from the **Kazakh National Academy of Music**, based in Astana, Kazakhstan. Co-sponsored with the UCLA Center for European and Eurasian Studies.

2-4 PM, Band Room, SMB 1343

Friday, November 21, 2008

Hungarian folk music ensemble, **Muzsikás** with vocalist Mart Sebestyén. Co-sponsored with the UCLA Center for European and Eurasian Studies.

12 noon, Location TBD

The group is performing in Royce Hall later that evening.

http://www.uclalife.org/event.asp?Event_ID=584

Monday December 1, 2008

UCLA Jazz Students Showcase featuring the UCLA Jazz Combos directed by Kenny Burrell, George Bohanon, Clayton Cameron, Charles Owens, Michele Weir, and Charley Harrison.

7 PM, Schoenberg Auditorium, SMB 1100

Tuesday, December 2, 2008

Holiday Jazz Concert featuring the UCLA Jazz Orchestra, directed by Charley Harrison; the UCLA Latin Jazz Ensemble, directed by Bobby Rodriguez; and the UCLA Contemporary Jazz Ensemble, directed by Kenny Burrell and James Newton.

7 PM, Schoenberg Auditorium, SMB 1100

**For further details about these and other upcoming events, please see <http://www.ethnomusic.ucla.edu/newsevents/upevents.htm>*

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