

DEPARTMENT OF MUSIC

YEAR IN REVIEW

2013-14



VISITING ARTISTS

Aleck Karis, pianist

Andre Shenton, Boston University

Angela Cheng, pianist

Anne LaBerge/Deckard

Anthony Dean Griffey, Metropolitan Opera

David Binney, Jazz

Dong-Won Kim

Eugene Drucker, violinist

Gilbert Isbin/Scott Walton

Guthrie Ramsey, University of Pennsylvania

Hamilton Price, Jazz

Ignacio Berroa, Jazz

Irthe Aya Engelhard, Feldenkrais teacher

Irthe Engelhard, Holland

Jaroslav Kapuscinski

Jeff Parker

Joshua White, Jazz

Julian Martin, pianist

Lawrence Brownlee, Metropolitan Opera

Malcolm Bilson

Manuel Laufer

Manuel Laufer, pianist

Marc Battier

Marcelo Wanderley/Ian Hattwick

Mari Akagi, pianist

Mark Ferber, Jazz

Menahem Pressler, pianist

Michel Zeitzeff, Violinist

Morgan Neville

Natsuki Fukasawa, pianist

Ned Rothenberg

Nicolas Vérin

Sandeep Das

SONNETS & SONATAS

A series of lecture-concerts

Sponsored by the UC Irvine Claire Trevor School of the Arts, Department of Music
Presented by the UCLA Department of French and Francophone Studies and UCLA Department of Music

An Insistent "Little Phrase": Proust and Music



Friday, March 21, 2014, 8 pm
Winifred Smith Hall
UC IRVINE



MESA PARKING STRUCTURE
ARTS BOX OFFICE
OR VISIT [HTTP://WWW.ARTS.UCL.EDU](http://www.arts.ucl.edu)

UCI/UCLA FAC/STAFF \$14
UCI/UCLA STUDENTS \$11

TRIO CÉLESTE
BEETHOVEN TRIO CYCLE

JUNE 2 AT 8:00 PM
WINIFRED SMITH HALL, UC IRVINE
PIANO TRIO IN D MAJOR, OPUS 70 NO. 1 "GHOST"
PIANO TRIO IN E-FLAT MAJOR, OPUS 70 NO. 2

TRIO CÉLESTE IS ESSENTIALLY IN RESIDENCE AT UC IRVINE'S CLAIRE TREVOR SCHOOL OF THE ARTS
www.triocelste.com www.arts.ucl.edu

17
AND SONATAS
ADULT \$15
7 OR BELOW \$11
GROUPS 10+ \$14

THE MUSIC DEPARTMENT OF THE
CLAIRE TREVOR SCHOOL OF THE ARTS

Feldenkrais*

with Irthe Aya Engelhard
Professor of Posture and Movement,
Amsterdam Conservatory, Netherlands

Residency
May 5-14

*Almost everyone sometimes experiences stress or pain, caused by an inefficient way of moving. You will feel lighter and achieve more when you learn to reorganize your posture and movement. The Feldenkrais method benefits people with complaints like backache, painful joints, stress, RSI syndrome, problems concerning posture, balance and breathing (hyperventilation). Musicians (instrumentalists and vocalists) will be able to understand and change their posture so that they can prevent pain and fatigue and ameliorate their sound and presentation.

Malcolm Bilson

Photo by Ellen Zaslav

Lecture and Master Class: Friday, Oct. 18, 1-4:00 p.m.
Winifred Smith Hall, FREE ADMISSION. Public is Welcome.

Do We Know How to Read Urtexts Accurately and What, If Anything, Do Instruments Have To Do With It?
The use of Urtext editions has become widespread. If not universal, in the best conservatories and music schools of the world. It is Professor Bilson's firm belief, which he will demonstrate with examples, that we may not sufficiently understand the expressive markings of the great composers of the past, leading to performances that are lacking in both clarity and expressive power. Instruments contribute to this phenomenon and will likewise be discussed.

Concert: Saturday, Oct. 19, 8:00 p.m.
Winifred Smith Hall
Malcolm Bilson, fortepiano
Cecilia Sun, fortepiano

Arts Box Office (949) 824-2787
online at www.arts.ucl.edu/tickets
Tickets: \$11-15

Malcolm Bilson has been in the forefront of the period instrument revival for more than 30 years. His period-instrument traversal of the Mozart Piano Concertos, the first complete series, with John Eliot Gardiner in the 1980s, continues to sell and is considered a landmark. In addition he has recorded the complete Mozart, Beethoven and Schubert solo sonatas and much of the chamber music on a variety of period pianos. Since 1988 the Frederick J. Whitton Professor of Music at Cornell University, Bilson has given master classes all over the world.

UC IRVINE | CLAIRE TREVOR SCHOOL OF THE ARTS
DEPARTMENT OF MUSIC

Bach's Lunch

Wednesday, April 10, 2013 at noon
Arts Amphitheater
(near the Beall Center & Winifred Smith Hall)

~FREE~

Hear music from the Solo Cello Suites,
Featuring cellists from the Dept. of Music

Honors Concert

UCI's outstanding music students in an exciting and wide ranging program supporting the music department's scholarship fund.

Sunday, May 18, 2:00 p.m.
Winifred Smith Hall

Reception after the concert
in the Claire Trevor Theatre
Outdoor Lobby

Tickets are \$18 and are available at the CTSA Box Office \$24, ARTS (949-824-2787), online at www.arts.ucl.edu/tickets and at the door. Admission is free for UCI students and youths.

Claire Trevor School of the Arts
University of California, Irvine
Parking: See www.mesa.ucdavis.edu

FEBRUARY 14
20TH ANNUAL VALENTINE'S DAY CELEBRATION
WITH MEN IN BLAQUE



UCIRVINE | CLAIRE TREVOR SCHOOL OF THE ARTS
 Tickets: Arts Box Office (949) 824-2787 or tickets

CLAIRE TREVOR SCHOOL OF THE ARTS



UCI Jazz Orchestra
Concert

JUNE 4, 2014



Faculty Artist Series
MARI AKAGI AND KEI AKAGI
IN CONCERT

AN EVENING OF CONTEMPORARY PIANO MUSIC



March 15, 2014
8:00pm

Winifred Smith Hall

UCIRVINE | CLAIRE TREVOR SCHOOL OF THE ARTS

Purchase tickets through Box Office: (949) 824-2787
<http://www.arts.uci.edu/tickets>

An Evening with Rumi
 Voices of Spring



Hossein Omoumi & Friends

Winifred Smith Hall at the school of music UCI
 Saturday April 12th at 8pm.



Fatemeh Keshavarz, recitation, translation, comments
 Hossein Omoumi, mey and vocals
 Jessica Kenney, vocals
 Kourosh Taghavi, setar
 Milad Jahadi, tombak, dāyreh and def

CLAIRE TREVOR SCHOOL OF THE ARTS



Trio Celeste: Beethoven
Piano Trio Project, Part Four

JUNE 2, 2014

Join scholar, performer and prize-winning author **Andrew Shenton** for his free lecture

The Pärt Phenomenon

Wednesday, March 12, 2014, 4:00 p.m.
 CAC 3021 (seminar room)

In 1976 Pärt developed a new creative process reminiscent of sounding bells: "tintinnabuli." Shenton, editor of the recent *Cambridge Companion to Arvo Pärt*, explores how Pärt uses this new technique, with particular reference to his innovative setting of the St. John Passion, and examines how Pärt's compositions have become part of the soundtrack of our age.



Faculty Artist Series
KEI AKAGI & FRIENDS
IN CONCERT

An evening of jazz with Kei Akagi (piano), Derek Oles (bass), and Jason Harnell (drums).

February 7 & 8, 2014

Winifred Smith Hall

UCIRVINE | CLAIRE TREVOR SCHOOL OF THE ARTS

Purchase tickets through Box Office: (949) 824-2787
<http://www.arts.uci.edu/tickets>

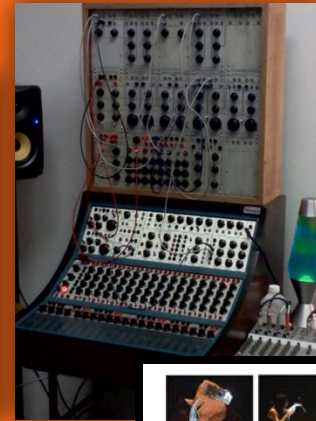
PHOTO: PHILIP HARRIS

Dr. Samuel M. Jordan Center for Persian Studies and Culture

Seniors, Groups 10+, UCI Students & C
 Tickets: Arts Box
<http://music.arts.uci.edu>

UCIRVINE | CLAIRE TREVOR SCHOOL OF THE ARTS

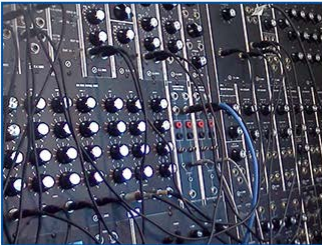
GASSMANN ELECTRONIC MUSIC SERIES



GASSMANN ELECTRONIC MUSIC SERIES 2013 - 2014



Jaroslaw Kapuscinski



Synthesizers Live!



Shackle



Marc Battier



Interactive Instrumentation



Nicolas Verin



Instrumented Bodies



ICIT Student Concert



The Gassmann Electronic Music Series presents

A series of lectures on new music technologies

by

Marcelo Manderley
Associate Professor of Music Technology
McGill University

and

Ion Hattwick
Doctoral researcher
McGill University

February 18-20

Claire Trevor School of the Arts

Tuesday 2/16

12:30-1:50 pm, Contemporary Arts Center, Colloquium Room 3021
Performable digital musical instruments [DMIs] -- Wii, Kinect, and DIY innovations.

3:30-4:50 pm, Music and Media Building, REALab Room 216

Current research projects in music technology at McGill University.

Wednesday 2/19

1:30-3:20 pm, Contemporary Arts Center, Mechatronics Seminar Room GO30
Design of the gestes ["Instrumented Bodies"] instruments, and the use of digital fabrication techniques during their construction.

6:00-7:20 pm, Music and Media Building, REALab Room 216

Programming for digital instrument performance using Max.

Thursday 2/20

12:30-1:50pm, Music and Media Building, REALab Room 216
Case studies in computer music composition.

3:30-4:50 pm, William J. Gillespie Performance Studios, Dance Studio 1140
Workshop with dancers using the gestes instruments exploring choreography of new gestures for generating sound.

All events are free and open to the public.

UCIRVINE | CLAIRE TREVOR
SCHOOL OF THE ARTS
Department of Music



ENTERTAINMENT

"Works of art make rules; rules do not make works of art." - Claude Debussy

By Elias Betzon

Last Friday, the Claire Trevor School of the Arts put on an exciting production of Pergolesi's "Stabat Mater," featuring members of the UC Irvine Symphony, led by Dr. Stephen Tucker, in collaboration with MFA students Melissa McCann, soprano, and G. Thomas Allen, countertenor, and Dr. Darryl Taylor as artistic director.

Through a sequence of Latin verses written by Jacobus de Benedictis, "Stabat Mater" explores the sorrow of the Virgin Mary as she beholds the cross onto which her son hangs. Written by Italian composer Giovanni Battista Pergolesi (1710-1736), this composition dates back to 1736 and was written in the final weeks of his life. One of Pergolesi's most popular works, this oratorio—a genre similar in structure to opera, though not staged and with a sacred focus—is composed of 12 movements centered on the grief of Mary and a prayer to her.

An outrageous turnout filled Winifred Smith Hall. To avoid turning people away, the performance was delayed fifteen minutes as extra chairs were placed on stage for the forty-some odd displaced patrons searching in vain for seats. After a humorous preamble given by conductor Dr. Stephen Tucker, the night finally began.

The first movement, perhaps the most famous, is a haunting, dissonant duet between the singers, and serves to highlight the anguish felt by Mary. The orchestral intro set the mood with a scant few out of time moments among the violins. The balance between the orchestra and soloists was impeccable, neither one drowning out the other. The beautiful suspensions from the soloists were

performed with wonderful intonation as both singers were suitably in character.

The orchestra, a fourteen-member string ensemble picked from the UCI Symphony along with two continuo players, MFA student Anson Brown, and Stephen Shaw. Shaw, organ, made up the baroque ensemble accompanying the two soloists. The orchestra was more than equal to the challenge of supporting the two singers, adroitly responding to the expressive conducting of Dr. Tucker. At no point did they swallow the soloists, a major accomplishment considering the intimacy of the venue.

Allen demonstrated his fine breath control and evenness of range from top to bottom, especially in the melismatic singing of the eighth movement. Allen's diction was mostly good, though some of his consonants were decidedly more aspirate than is perhaps appropriate for the Italian-based Latin in which the piece is written. Overall, he was able to keep a nice ring in his tone and project clearly over the orchestra, even when the range of the song required him to dip lower into his range.

McCann also proved to be in top form for the night, singing beautifully, with a great sense of line and legato. Her trills, an important el-

ement of baroque ornamentation, were on point and well defined. The large challenge of the night, however, proved to be one of stamina. Singing in a somewhat foreign style for forty minutes straight, as is required by this piece, is a formidable test.

While McCann limbered the night in fine voice, some fatigue was evidenced in the last movements as she allowed a few slides to creep in on larger descending intervals.

After a triumphant final "Amen" section, in which the performers celebrated an ascent to

heaven, the audience rose to their feet in a richly deserved standing ovation, and McCann, Allen, and Dr. Tucker were called back for two extra curtain calls.

Following the performance, artistic director Dr. Taylor commented on the importance of the performance, calling the work a masterpiece of vocal literature and a "test of endurance as well as vocal dexterity." When asked for thoughts on how the performance had turned out, he only smiled and said, "I think our students were equal to the

task."

Dr. Tucker seemed to agree with Dr. Taylor on the success of the night, speaking of some of the challenges involved in putting on such a large work. He took a moment to reflect on the overwhelming turnout and overall achievement of the countertenors, stating "this was a fantastic night for UCI, especially Vocal Arts. It's a sign of what we can do."

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STABAT MATER





COURTESY OF UC IRVINE

UC Irvine Claire Trevor School of the Arts will showcase its new fortepiano in a concert with Malcolm Bilson, right.

CELEBRATING HISTORY WITH AUTHENTICITY

By ANNA ILIFF
ORANGE COUNTY REGISTER

World-renowned pianist Malcolm Bilson and UC Irvine professor Cecilia Sun will come together for a night inspired by authenticity to feature the classical works of Mozart, Beethoven and Haydn at Winifred Smith Hall.

The special performance Saturday will serve as the inaugural concert of the Claire Trevor School of the Arts' new fortepiano, a historical instrument popularized by 18th century classical composers.

"It's the kind of piano that Mozart would have played his entire life," Sun said.

UC Irvine's fortepiano, crafted by Chris Maeno in Belgium, is a replica of a

1795 Anton Walter Viennese piano. A fortepiano is unlike a modern piano. It is smaller and emits a quieter sound. With a wooden keyboard spanning only five octaves, composers who used a fortepiano often would play the instrument to its limitations.

"You can play 18th century piano music on a 21st century piano and you have to hold back a little bit," Sun said. "But on the fortepiano

you can just sort of go for it because there is no danger of being over the top."

Although the fortepiano produces a softer sound, it leaves little to be desired by the average concertgoer, Sun said.

"Its strength is that it is very precise and it's very delicate and responsive," Sun said. "It's really a much more intimate experience. You have to really lean in and listen to hear all of the subtleties."

Bilson, a visiting artist and Frederick J. Whiton Professor of Music at Cornell University is widely known for his expertise and specialization in historic instruments. Bilson created seminal recordings of Mozart's concertos on replica instruments for the anniversary of the composer's

death.

Sun said she hopes the concert will give attendees a chance to hear familiar music in a new way.

"Many of us know this music well, but to hear it on this kind of instrument really does give it a new life," she said.



COURTESY OF FELVEGI

go+do



COURTESY OF UC IRVINE

Composer Juan Rubio, shown here, combines music and communications technology to compose telematic art.

INTERACTIVE CONCERT BLURS MUSICAL LINES, GEOGRAPHY

BY AMERICA HERNANDEZ
STAFF WRITER

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sunday
may 18th

MUSIC
Claire Trevor School of the Arts Music Department Annual Honors Concert: UC Irvine's music students will perform in an exciting and wide-ranging program. 2 p.m. in Winifred Smith Hall. After the concert a reception will be held in the University Art Gallery. Admission is free for UCI students and youths. Tickets are available at the CTSA box office, 949-824-ARTS or at bit.ly/pzzlUv and at the door.

saturday 2nd

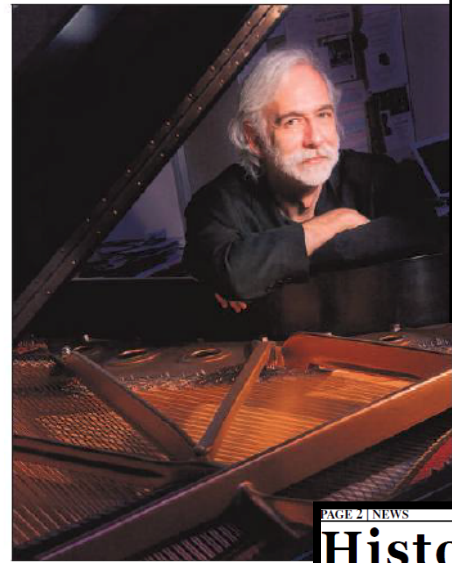
CONCERT
Faculty Artist Series featuring Alan Terricciano & guest artist André Gribou in Concert: Minimalism (and its discontents) includes Beethoven's Waldstein Sonata, John Luther Adams' "Dark Waves," John Adams' "Hallelujah Junction" and works by Cole McPhee and Philip Glass. Andre Gribou is a professor at Ohio University School of Music. 8 p.m. at Winifred Smith Hall. Tickets: \$11-\$15. Information: 949-824-2787 or www.arts.ucl.edu

friday 14th

MUSIC
20th annual Valentine's Day Celebration: Directed by Joseph Huszti. With Men in Blaque and chamber singers. 8 p.m., reception to follow, at Winifred Smith Hall. Tickets are \$11-\$15. Information: 949-824-2787.

FOCUSING ON MINIMALISM

By ANNA ILIFF
ORANGE COUNTY REGISTER



Andre Gribou will perform Saturday as UC Irvine's Claire Trevor School of the



COURTESY OF ALAN TERRICCIANO
Alan Terricciano, a UCI professor, will have a composition in the concert.

create the finished, harmonious piece.
"You've got to take advantage of the fact that a Disklavier can do things that a human cannot," he said.
The concert will con-

A concert rooted in familiar patterns and themes will come to UC Irvine's Claire Trevor School of the Arts Saturday at Winifred Smith Hall.
Featuring renowned composer and pianist Alan Terricciano and award-winning, visiting artist Andre Gribou, "Minimalism and its Discontents: A Concert about Repetition" will submerge concertgoers in a sea of repetitious sounds from 1722 to present day.

"It's an unusual program, but it is a lot of fun," said Terricciano, a UCI professor of dance. "I always want an audience member to think about what music can accomplish and what it can do."

The concert will include famous favorites from Beethoven and Bach, as well as a piece by minimalist figurehead Philip Glass.

Minimal music was popularized in the 1960s and is characterized by consonant harmony, a steady pulsating sound, gradual change and repetition of musical phrases.

"Minimalist music is built entirely on patterns and slow transformations. It evolves," Terricciano said.

Gribou will premiere "Etude for Disklavier," a new piece composed by Terricciano that will be played on a Disklavier.

A Disklavier is a player piano that uses a digital file to trigger keys, a piano's keys and pedals. Terricciano's piece features two scores: one for the Disklavier and one for the pianist. The pianist then fights against the Disklavier to



ZOTZINE.UCI.EDU
Kei Akagi, music chancellor's professor, will perform as part of the Faculty Artist Series on March 15.



ARTS.UCI.EDU
Pianist Kei Akagi will be featured in the Faculty Artist Series Feb. 7-8 at Winifred Smith Hall.

NEW UNIVERSITY | TUESDAY, FEBRUARY 25, 2014

ENTERTAINMENT | PAGE 15

UNITING VOICE, MUSIC AND WORDS

TITLE: THE ABC'S OF SONG
TYPE: CLASSICAL MUSIC

Allen expressed Millay's suppressed feelings and inner tension, as Millay was unable to write down her emotions for a lover. The ensemble that performed the musical interlude subtended the emotional intensity of words highlighting Millay's. The audience was impacted by the lyrics.

took turns performing solos, each portraying a different story captured by Samuel Barber, which he deemed as "Hermit Songs," that focus on various religious ideas. Some songs had a sense of darkness and gloom such as "Church Bell at Night," which captured the sense of a single bell ringing on a windy night through minor chords

Another performer, Elias Berzoin, expressed other difficulties. "The most challenging thing was putting everything together with so many different stories," Berzoin said.
Their hard work and determination to overcome these challenges were reflected in the group's ability to convincingly portray their characters. They gathered around one student with an acoustic guitar to recreate a campfire-esque sense of camaraderie among brothers.

Joanna Mackinson, an audience member and UCI student, said, "I enjoyed the last set the most. It was upbeat, light, and easy to listen to. The actors were really animated and looked like they enjoyed the performance, which made it fun for me to watch."

The last song, "Ching-a-ring Chaw," concluded the program with a fast pace and comical ending that brought the voices of the last set together as one.
The unique collaboration between voice, word, and song in "The ABCs of Song" ultimately brought together a new art form, and one that more people should experience in order to recognize the greater emotional impact music can add to words.



COURTESY OF KYLIE CHING
UCI music students dressed in Wild West attire performed "Old American Song's" Friday night.
with women dressed in purple dresses seated in a banquet with an upbeat and long, drawn out phrasing of the lyrics. Other songs celebrated the presence of heavenly people at a banquet with an upbeat and which makes it challenging some times to follow the singer," Hazel explained.

PAGE 2 NEWS

History in Music



SAANNE BERGH | Staff Photographer
The Dwight Tibble Ensemble celebrates Black History Month by sharing the music of Oscar Brown Jr.

By Saanne Bergh
Staff Writer

To celebrate Black History Month, the Dwight Tibble Ensemble performed jazz and soul tunes written and sung by Oscar Brown Jr. last Saturday evening on Feb. 27 at the University Club.
The performance was organized by the Advisory Council on Campus Climate, Culture & Inclusion. The event's purpose was to commemorate Oscar Brown Jr., who offered musical solace while also advocating significant power through music.
Brown Jr. was a civil rights activist, songwriter and poet. His songs were a momentous part of the Civil Rights Movement, with socially conscious messages that he often acted out, bringing the song-stories to life. His music characterized African-American life with a sound

that would represent the time's struggle. Brown wrote about 1,000 songs, most of which detailed the day-to-day troubles of Black folks, such as "Work Song," "Bid 'em In" and "Afro Blue." "Work Song" includes lyrics such as, "I committed crime lord I needed/ Crime of being hungry and poor."
During the event, Dwight Tibble memorialized Oscar Brown Jr. as a great folk hero with the ability to paint a picture so beautiful with music that you can actually see it unfolding in front of you, just like you're looking at a movie... that was his gift.
He said, "I am learning. I think I'll spend the rest of my life as an artist trying to do what Oscar Brown did."
Tribble recognized Brown's music as a means of communicating a message to the public that was greater than himself, and that music

was a vital key to the progression and struggle of the Civil Rights Movement. "When you're working from necessity, nobody can tell you what to do... when you're just [musically] operating," he said.
The ensemble that performed was passionate and included Theo Sanders on piano, Trevor Ware on bass, Breeze Smith on percussion, and Paul Lagasti on drums. Tribble is known for his wide vocal range and ability to improvise with his voice, which lends itself well to the Jazz genre.
Nicole Mitchell, a professor for the music department specializing in integrated and improvised composition, also made a surprise appearance on stage for a flute solo that had the audience of a little less than 100 erupting in applause.
Her participation reflected one of Tribble's key pieces of advice: "Stay with the organic."



UCI SYMPHONY PERFORMS BORODIN

Nicole Mitchell, Musical Professor



COURTESY OF UCI BARCLAY THEATRE

Dr. Tucker conducts the UCI Irvine Symphony in a concert of works by famous Eastern European composers Borodin and Bruch Saturday night.

TITLE: UCI SYMPHONY ORCHESTRA
TYPE: ORCHESTRA CONCERT
WHERE: BARCLAY THEATRE
KYLIE CHING

The UCI Symphony Orchestra under the direction of Dr. Stephen Tucker explored the cultures of Russia and Hungary through the famous works of Alexander Borodin and Max Bruch Saturday night at the Irvine Barclay Theatre.

The performance began with a special guest, Kimberlea Daggy (formerly of KUSC), who gave anecdotal excerpts about the composers and each piece with humor and stage presence.

The first work by Borodin, "In the Steppes of Central Asia," was written for Czar Alexander II to celebrate his silver anniversary and follows the long journey of a caravan across the steppes. The piece opened with sustained high-pitched

By Deceryr Donato

Among the many offices of the Music and Media Building lies room 113, the office of award-winning American jazz flutist Nicole Mitchell.

Professor Nicole Mitchell has been at UC Irvine for a little over a year, teaching various improvisation classes as well as the Integrated Composition Improvisation and Technology program.

Her passion for the arts germinated within her family. Her mother was a self-taught artist and her brother played classical and rock guitar. It wasn't until she was 14, though, that Professor Mitchell started playing the flute.

"When I heard the sound of the flute, I knew that was me, so I really had a passion to play that instrument. I didn't know that I wanted to be a musician necessarily. I just knew I wanted to play that instrument. It actually took about four years to convince my parents to get me one. I never gave up until I got one," Mitchell said.

Originally from Chicago, Professor Mitchell had a project in mind and was on the lookout for musicians to take part in it. In 2005, she met a vibraphonist Jason Adasiewicz from the Exploding Star Orchestra.

"When I heard him, it basically sealed the deal of creating Ice Crystals. Ice Crystal," Professor Mitchell explained, "comes from the sound that flute and vi-

braphone together create, it's like a color that's very liquid-y and clear."

Ice Crystals is a quartet which consists of drummer Frank Rosaly, bassist Joshua Abrams, vibraphonist Jason Adasiewicz, and last but not least, flutist Nicole Mitchell. The group Ice Crystals was founded in 2007 and based in Chicago. Just recently, Ice Crystals performed in Edmonton, Canada.

Professor Mitchell does a lot of work in Chicago, which calls for her to travel often. Ice Crystals hasn't performed in California, but she hopes that they will. Aside from Ice Crystals, she also has a group called Sun Dal Ensemble based here in Los Angeles. This month, Sun Dal premiered at their first concert in the Angel City Jazz Festival in Los Angeles with another UCI Professor, Michael Dessen, on trombone.

Classical flutists Jean Pierre Rampal and James Galway and jazz flutists James Newton and Hubert Laws were her influences at the time. Now, so many things inspire her music.

"I have this idea of embracing everything that I have been influenced by, so my music is, I guess you can say, multidirectional. It's definitely been defined within the context of African American music, creative music, legacy and also jazz, which there is the influences of the Blues, R&B experimental music, classical music."

This year, Professor Mitchell was awarded the Flutist of the



Flutist Nicole Mitchell teaches classes at UCI while also performing in Chicago with her quartet.

Year Award for the 4th consecutive year in a row and named "the most important jazz flutist of her generation" by the Jazz Journalist Association.

"I am very honored to be named that but I know that there are a lot of really amazing flutists all over the world and so many approaches to playing the flute. So I know that there is still so much more to learn so I don't let it get to my head," she said.

Whether she's playing on a Boudy or a Muramoro or a Powell, Professor Mitchell has cap-

itivated the music world by her talent and passion for the arts through the use of her instrument.

"As a musician, I think the more open you are — to be able to do your music and maybe in a platform that you may have not thought of, or to be able to learn something that you don't know how to do so well — opens the door for other possibilities with your music."



COURTESY OF UC IRVINE

Kei Akagi, a UC Irvine Chancellor's professor of music, will perform in concert with his sister, Mari Akagi.

PIANISTS IN TUNE WITH JAPANESE COMPOSERS

BY ANNA ILIFF
STAFF WRITER

B swept away to Eastern Asia as brother-sister duo Kei and Mari Akagi perform a piano concert.

Professor of music, will perform in concert with his sister, Mari Akagi.

Piano concert
What: Mari and Kei Akagi in Concert: An Evening of Contemporary Music

Nicole Mitchell Named Jazz Flutist of the Year

Orange Coast

Living with a 324-year-old, \$5 million Stradivarius

Iryna Krechkovskiy's 324-year-old Stradivarius be a loaner. But for three years, Orange County will sound that much sweeter.

Posted on October 28, 2013 by Scott Martelle



THE \$5 MILLION FIDDLE
 IRYNA KRECHKOVSKIY
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 Masao Homma, Tor...
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 and Jiji Yuasa.

"It's a rare oppo...
 to hear music by a...
 Asian composers,"...
 Akagi, UC Irvine C...
 olor's professor of m...
 director of the jaz...

Players
MICHAEL DESSEN
 Interactive Systems



It's an era where technology creates old truths about our world in a lightning pace. Michael Dessen is a musician for this moment. Follow his work, and you might see him play a show with musicians on another continent. Listen to his latest album, *Resonating Abstractions*, and you'll hear his trademark control otherworldly sounds with the aid of a specially programmed computer.

"The computer isn't about allowing me to play more notes—it's a way to add more orders to what I'm doing," Dessen said from his office at the University of California's Irvine campus. "It's a kind of gateway, spectral quality to the instrument as an instrument, and it lends itself to the sort of exploration because of the way it works. The computer opens up possibilities in terms of what it wouldn't have otherwise."

But the increasing abstraction leads to the fact that the album's seven tracks were partially inspired by the visual art of seven contemporary abstract painters.

The album features Daniel Christopher Goodin and drummer Ilya Vozni, whom Dessen enjoys working with not only for their creativity, but also for their sense of sound. "They can handle complex structures, but they also improvise tim-

trally and sensually," he explained. "With recording, it's not just about the chords and rhythm and melody; it's about the sound, too, and they can take it in a lot of different directions, whether I'm using the computer or not. What distinguishes this band is a combination of very open forms of improvisation with highly composed written materials—it's hard to tell when we're improvising and when we're not—and we combine that with technology in real time."

Rather than produce simple effects in the manner of an effects pedal, for instance, Dessen programs entire systems that give him a wide range of options. "The first thing I do with a computer in this band is process the sound I'm playing," he said. "I use a modified mixer to send the sound to the computer, and it comes out sounding like a block of glass. I'm using the transistor to control those strange sounds. The other thing I do with the computer is create sound worlds that I unexpected things. I might record a hundred 1000 half-second gestures on the transistor, then write a program that will improvise with them."

Dessen sees technology as a partner to creativity, with the desire for more capabilities than analog instruments, but they also improvise tim-

changing the way people think about what's possible. His interactive concert-formatting assistants in multiple locations playing in real time via a custom video feed—plus him adapting the way he composes. The effect can be strikingly immediate.

"When you get more than a couple hundred miles away, you start to notice a delay. You can't quite groove together in the same way," Dessen said. "The delay places where we had a band in California creating a groove as a unit, with the lead in New York playing something that relates to that but has its own internal time structure. You can create some really interesting effects. It's about making music that fits the new machine rather than just applying what we've been doing otherwise."

Just like telepresence technology will change the way we understand music.

For his next project, Dessen is trying to integrate the computer further into the band. "The computer is drawing on a database of scores I composed, and it's listening to us," he said. "We get really hard, it might go to the nucleus. I'm trying to create interactive systems where there is a lot of flow coming different agents, the people, the score, the computer. It's a big space where we can all improvise together."



PHOTOS: PAUL SEDZBAK, STAFF PHOTOGRAPHERS

Twins Jeremy and Joshua Fontagne, 2, listen as Claire Chu plays the cello during "Bach's Lunch" at UC Irvine.



Matthew Readick plays Sarabande Suite III in C Major on the viola.



Spectators applaud.



Laura Liu plays Sarabande Suite IV in E flat Major on the cello.

EATING TO THE BEAT AT 'BACH'S LUNCH'

BY JONATHAN WINSLOW STAFF WRITER

Classical music lovers at UC Irvine were given a lunchtime treat April 9 as a host of cellists performed the works of German composer Johann Sebastian Bach for the "Bach's Lunch" concert in the Arts Amphitheater.

This was the second annual Bach's Lunch concert, the brainchild of UCI violoncello lecturer Maggie Parkins, who hopes to make it a continuing tradition on campus.

Parkins, an orchestral performer, had been talking about doing a concert like this for years but finally saw her chance last year after recent renovations to the outdoor space.

"The main draw of the concert was Bach's six suites for unaccompanied cello, movements of which were performed by 14 of Parkins' students.

Additionally, Parkins herself played a piece, and three violists performed transcribed versions of Bach's movements.

"I hate the word genius. I think it is overused and so subjective, but Bach produced so many amazing pieces," Parkins said.

"The depth of emotion and expertly crafted music is a constant revelation to me."

Parkins dedicated the concert to Spanish composer, conductor and cellist Pablo Casals. Casals is remembered for his recordings of Bach's suites, which were rarely performed following his death.

After coming across the suites in a music store, Casals instantly recognized their value and learned to perform them. Parkins says cellists and Bach lovers both owe a great debt to Casals.

Plans are already being made for next year's concert, which Parkins hopes to expand, possibly adding visual effects such as projections.

CONTACT THE WRITER: 714-794-7778 or jwinslow@uci.edu

List of the Week: Tadeusz 'Tadju' Takahashi

...began in a middle school band room in northern California has resulted in a multiplicity of modes of expression.

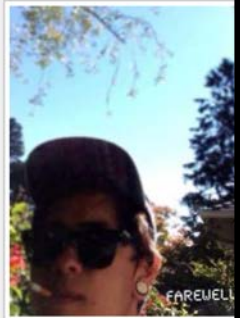
...uz 'Tadju' Takahashi, a first-year music major at UCI, feels that music transcends seven-teen people. "Music is the only thing in my life that has really gripped me," he explained.

...gh he is only 18 years old, Takahashi has already accomplished more than some recording artists twice his age.

...hashi, who is of Polish and Japanese descent, picked up his first musical instrument, a saxophone, at age 11, in his hometown of Mateo, California where he played in the school jazz band.

...music programs in all the public schools are really active." Takahashi explained about San Diego, a city 30 miles south of San Francisco. "I try to prepare you for the academic world of music."

...ghth grade, Takahashi had taught himself to play the guitar and in high school formed a rock band with a few buddies who originally came together to help a friend write a song for a girl he liked.



Courtesy of Tadju Takahashi

THE COAST NEWS

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Encinitas concert series to feature historic violin

By Lillian Cox

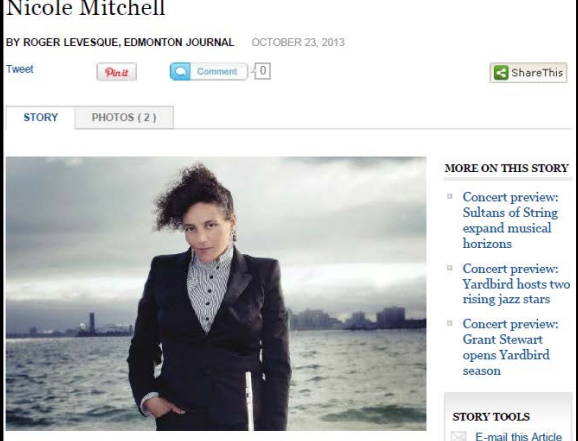
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...f Trio Celeste will play a 1689 Baumgartner Stradivarius violin as part of the Musical series at the Encinitas Library the evening of Oct. 18. Courtesy photo

...residents will have the rare opportunity to see and listen to a 324-year-old violin. Trio Celeste performs at the Encinitas Library at 7:30 p.m. Oct. 18. The trio, Trevor School of the Arts Ensemble-in-Residence at UC Irvine, consists of Iryna Krechkovskiy (violin), Kevin Kwan Loucks (piano) and Ross Gasworth (cello).

...playing a 1689 Baumgartner Stradivarius violin which is on loan to her from the Encinitas Arts. She earned the privilege in 2012 in a competition the council holds every two years.



Award-winning American jazz flutist Nicole Mitchell brings her band Ice Crystal to the Yardbird Suite.

PROFESSOR NAMED OPERA CONDUCTOR

UC Irvine associate professor of music Stephen Tucker has been appointed music director and conductor of the Riverside Lyric Opera.

Tucker will begin his position in July, but is currently serving as guest conductor for the 2014 season.



Tucker

...out the board of direct...

tuesday 19th

MUSIC
Wind Ensemble Concert: The concert will include traditional and modern compositions performed by students from the CTSA Music Department. 8 p.m. at Claire Trevor Theatre. Free admission. Information: 949-824-2787.

BILSON AT UCI

Malcom Bilson, a musicologist and one of the foremost performers on period pianos, comes to UCI to inaugurate the school's new fortepiano (a precursor to the modern grand). His program includes pieces by Mozart, C.P.E. Bach, Beethoven and Haydn (the great Variations in F minor). For the finale, music Professor Cecilia Sun joins him in Mozart's Sonata in B-flat, K. 358, for four hands. 8 p.m. Saturday. Tickets are \$15. Winifred Smith Hall, UCI. 949-824-2787 or music.arts.uci.edu



ARTS.UCI

Trio Celeste is violinist Iryna Krechkovskiy, cello Ross Gasworth and pianist Kevin Kwan Loucks.



COURTESY OF UC IRVINE'S CLAIRE TREVOR SCHOOL OF THE ARTS
 UC Irvine's music department students will perform at the Noon Showcase Concert on Nov. 13.



COURTESY OF UC IRVINE

The UC Irvine Wind Ensemble will perform a free concert at Winifred Smith Hall on Feb. 25. The group will honor the late Bernard Gilmore, a former UCI professor, by playing his 1963 piece, "Five Folk Songs for Soprano and Band."

CONCERT TO PLAY HOMAGE TO LATE MUSIC PROFESSOR

BY ANNA ILIFF
STAFF WRITER

The UC Irvine Wind Ensemble will perform a free concert at Winifred Smith Hall on Feb. 25.

Conducted by music lecturer Kevin McKeown, the UCI Wind Ensemble is made up of about 45 undergraduate and graduate student musicians.

The concert will feature music written or inspired by American and French composers.

"The themes of our concerts come up organically," McKeown said. "I have wanted to do a concert that embraced American and French music, but we needed to have the right instrumentation. Luckily for us, this quarter we do."

The concert will feature recognizable works, such as "Le Regiment de Sambre et Meuse," a 19th-century French march popularized in the United States by Ohio State University's marching band performances. The concert will also pay tribute to the late Bernard Gilmore, who taught music at UCI, by featuring his renowned 1963 piece "Five

Folk Songs for Soprano and Band."

"This piece was very well-respected and was one of the first major works written for soprano voice and wind band," McKeown said. "It's very unique and special."

Gilmore's piece explores elements of Irish, Yiddish and Spanish folk songs to create a transcendent musical experience that reveals the beauty of each culture and its time-honored stories, McKeown said.

"This is a really great opportunity to pay tribute to this man," McKeown said. "It's also a chance for a new generation to hear his work and for us to give it new life. It's like putting old wine in new bottles."

Wind Ensemble Concert

When: 8 p.m.
Feb. 25

Where: Winifred Smith Hall, Claire Trevor School of the Arts, UC Irvine

Cost: Free
Information: 949-824-2787 or artstix@uci.edu

UC IRVINE | CLAIRE TREVOR SCHOOL of the ARTS
DEPARTMENT of MUSIC



A MEMORIAL CONCERT IN CELEBRATION OF BERNARD GILMORE

Saturday, March 8, 2014
8:00 p.m.

Winifred Smith Hall
Claire Trevor School of the Arts
University of California