

UCLA Herb Alpert School of Music
End of Quarter Showcase
March 19th, 2021 – 7 PM

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| Inna Faliks | <i>Fantasia in G Minor, Op. 77</i> –
Ludwig Van Beethoven
Inna Faliks, piano |
| Isabelle Fromme and Peter Walsh | <i>“Allegro Prestissimo” from Sonata for Two Cellos</i> – Jean-Baptiste Barriere
Isabelle Fromme, cello 1
Peter Walsh, cello 2 |
| UCLA Old-Time String Band Ensemble | <i>Prayer of a Miner’s Child</i> – Dock Boggs
David Bragger, banjo
Susan Platz, voice |
| Valerie Stern | <i>Mélancolie</i> – Francis Poulenc
Valerie Stern, piano |
| Chloe Vaught | <i>Black Anemones</i> – Águeda Pizzaro
Chloe Vaught, soprano
Nicholas Carlozzi, piano
Kennedy Daniel, dancer
Marion Moseley,
director/videographer/editor |
| UCLA Percussion Ensemble
Directed by Theresa Dimond | <i>“Canon” from Canon and Gigue in D Major</i>
– Johann Pachelbel, arr. Nathan Daughtrey
Justin Cole, vibraphone
Robby Good, marimba |
| | <i>Musique de Table</i> – Thierry De May
Cash Langi
Daniel La France
Jonathan Schlitt |

- Veola Sun ***Sonata No. 5 – George Walker***
Veola Sun, piano
- Taylor Lee and Joel Bickel ***Shop (from Undertale) – Toby Fox***
Taylor Lee, bassoon/keyboard
Joel Bickel, bass
- Lukasz Yoder ***Etude Op. 10, No. 1 – Frédéric Chopin***
Lukasz Yoder, piano
- Kian Ravaei ***Prisoners of Hope – Kian Ravaei***
Jocelyn Yeh, cello
- Irina Bazik ***Two Nocturnes, Op. 46 –
Leopoldine Blahetka***
Irina Bazik, piano

INTERMISSION

- Music of China Ensemble ***Mu Ge (Pastoral) – arr. Qu Xixian***
Brian Lifu Cao
Ai Deng
Dong Han
Yunduo Qian
Sarah Teng
- Qing Bei Yue (Pour Cup Music) – Dunhuang
Music and Dance, arr. Yang Qing***
Shitong Li
Mei Zhou Blundell
Brian Lifu Cao
Yi-Jui Chang
Yingying Hong
Karen Zhu
Yushan Wang, dancer
Yumeng Sun, dancer
Chi Li, choreographer

Kelsey Ma	<i>Chaconne – Sofia Gubaidulina</i> Kelsey Ma, piano
UCLA Global Jazz Studies Quintet	<i>Nature Boy – Eden Ahbez</i> Haley Benedict, flute Dalton Mumphrey, tenor sax Cole McQuinn, piano Joel Bickel, bass Javon DeGodwin, drums
Alec Norkey	<i>Through the Looking Glass – Steven Snowden</i> Alec Norkey, violin Mio Fujimoto, marimba
Sean Tang-Wang and Brandon Zhou	<i>Suite No. 2 for Two Pianos: I. Alla marcia – Sergei Rachmaninoff</i> Sean Tang-Wang, piano Brandon Zhou, piano
Shirunyu Li	<i>Two Pieces for String Quartet – Shirunyu Li</i> Carpe Diem String Quartet
Alex Lee	<i>Fantasy Piece – Ronald Caravan</i> Alex Lee, soprano sax
Tivoli Treloar	<i>“Nobles seigneurs, salut!” from Les Huguenots – Giacomo Meyerbeer</i> Tivoli Treloar, mezzo-soprano
Robby Good	<i>The Other Half of the Apple – Robby Good</i> Original animation by Huamin Tina Wen Score by Robby Good

LIST OF PERFORMERS

- Irina Bazik** – Piano Performance DMA, '21
Joel Bickel – Music Ed, '22
Nicholas Carlozzi – Composition PhD, '21
Javon DeGodwin – GJS, '22
Isabelle Fromme – Cello Performance, '24
Daniel La France – Percussion Performance DMA, '21
Alex Lee – Saxophone Performance/Music Ed, '22
Shirunyu Li – Composition PhD
Cole McQuinn – GJS, '24
Alec Norkey – Ethnomusicology PhD
Kian Ravaei – Composition, '22
Valerie Stern – Piano Performance DMA
Sean Tang-Wang – Piano Performance, '20
Chloe Vaught – Vocal Performance, '21
Jocelyn Yeh – Cello Performance, '22
Brandon Zhou – Piano Performance, '20
- Haley Benedict** – GJS, '24
David Bragger – Ethnomusicology Lecturer
Justin Cole – Percussion Performance, '22
Inna Faliks – Professor/Head of Piano
Robby Good – Composition/Percussion Performance, '22
Cash Langi – Percussion Performance, '23
Taylor Lee – Bassoon Performance/Music Ed, '22
Kelsey Ma – Piano Performance/Music Ed, '21
Dalton Mumphrey – GJS, '24
Susan Platz – TA for Old-Time String Band Ensemble
Jonathan Schlitt – Percussion Performance MM, '20
Veola Sun – Piano Performance, '21
Tivoli Treloar – Voice Performance, '23
Peter Walsh – Cello Performance, '24
Lukasz Yoder – Piano Performance, '23

UCLA Chinese Music Ensemble

PROGRAM NOTES

UCLA Old-Time String Band Ensemble – Prayer of a Miner's Child: David Bragger is the director of the UCLA Old-Time String Band and the founder of traditional music label Tiki Parlour Recordings.

Susan Platz is an old-time music recording artist and the T.A. for the UCLA Old-Time String Band.

Valerie Stern – Mélancolie: This rarely-performed piece by Francis Poulenc was written in 1940, just as the composer was drafted to serve in the French army during World War II. Poulenc was a reluctant soldier deeply affected by the changes in music and culture taking place in Nazi-occupied France, and he expressed his nostalgia for a more peaceful homeland in this lyrical work for solo piano.

Pianist **Valerie Stern** enjoys a multifaceted career as a classical performer, pop songwriter, arranger, and educator. As a soloist, Valerie has been a prize-winner in the triennial Carmel Music Society Piano Competition, the New West Symphony Discovery Artists Competition, and the Torrance Symphony Concerto Competition. She was also a soloist with the UCLA Symphony in December 2019 performing Manuel de Falla's *Nights in the Gardens of Spain* for piano and orchestra.

A Los Angeles native, she divides her time between teaching, performing, and singing with her Japanese-American pop duo Layla Lane. With Layla Lane, Valerie has co-written songs for Coca-Cola commercials, toured Japan, hosted recurring segments on Japanese TV, and performed the national anthem at Dodger Stadium. Valerie's recordings can be heard in the Amazon thriller *Nocturne* (2020), for which she is also the piano hand double for lead actresses Sydney Sweeney (HBO's *Euphoria*) and Madison Iseman (*Jumanji*). She also appeared in the 2007 motion picture *I Know Who Killed Me* doubling for actress Lindsay Lohan, who plays a classical pianist in the movie.

After graduating summa cum laude from USC's Thornton School of Music, Valerie completed her master's degree in Piano Performance with Kevin Fitz-Gerald. She is currently on faculty at El Camino College while pursuing her DMA degree in piano from UCLA, studying with Inna Faliks.

Chloe Vaught – Black Anemones: *Black Anemones* from Joseph Schwantner's *Two Poems of Águeda Pizarro* is the perfect combination of haunting and beautiful. The poem takes us on a dream-like journey of a woman who has a strong matriarchial lineage that both inspires her--and terrifies her. She sheds light on the beauties of that lineage, but also touches on some of the abuses that she endured. At the end, she

declares that if she has children, she will not put them through the pain she endured herself. The music Schwantner has set to this incredible poem takes us through all of the different colors and fabrics of the cloth that is the speaker's familial ancestry.

UCLA Percussion Ensemble – Musique de Table: Thierry De Mey is a composer and film director living in Belgium. He is both a pianist and percussionist, and is also interested in dance choreography and movement. In the music he writes, De Mey is just as interested in the visual aspect of the performance as in the musical one, and in some cases gives specific instructions as to how the piece should be played. "Musique de Table," written in 1985, was his first piece to incorporate choreography in a chamber music setting, and is a wonderful showcase of De Mey's imagination and prowess as a multi-faceted composer. As the title suggests, each of the three performers plays the entire piece on a single piece of wood, using a variety of techniques to produce a wide range of different sounds. These different sounds create various "melodic" themes which can be heard multiple times throughout the piece. The notation features an array of noteheads, each with clear instructions in the foreword indicating the techniques associated and specific instructions as to how they should be executed. "Musique de Table" remains one of De Mey's most popular works. It shows the possibilities of the crossover between different artistic practices, and the depths of the timbral possibilities of even a simple percussion instrument.

Veola Sun – Sonata No. 5: George Walker (1922-2018) was an African-American, Pulitzer-Prize-winning composer, as well as the first Black instrumentalist to play solo with the Philadelphia Orchestra and the first Black graduate of the Curtis Institute of Music, and the first African-American to earn a DMA from Eastman School of Music. He taught at several schools, including Rutgers University, the Peabody Institute, and the University of Delaware. His Piano Sonata No. 5 (2003) is a single movement centered around one motif, its structure somewhat inspired by the traditional sonata form with an additional coda. In contrast to his previous four piano sonatas, Walker tightly unifies this sonata by manipulating and altering material from the beginning throughout the rest of the piece while keeping these elements recognizable.

Irina Bazik – Two Nocturnes, Op. 46: Austrian pianist and composer Leopoldine Blahetka (1809-1885) was celebrated as one of the most renowned pianists during the nineteenth century. She studied with Joseph Czerny, Ignaz Moscheles, and Simon Sechter in Vienna, prior to her permanent move to Boulogne-sur-Mer in France. As Blahetka's father was a close friend of Beethoven's, in her early childhood Blahetka took composition lessons from him, which led to a life-long friendship between the two composers. Blahetka was amongst the first women-pianists to perform works by Beethoven, receiving the highest praise for her performances.

The *Two Nocturnes Op. 46* were composed in the 1840s and present unique examples in this genre. Blahetka departs from the traditional nocturne by creating a hybrid nocturne form in which she combines the nocturne with a polonaise (*Nocturne No. 1*) and a piano concerto (*Nocturne No. 2*). By employing techniques more commonly seen in these larger forms, Blahetka creates nocturnes that are incredibly rich in different textures and are quite virtuosic.

Nocturne No. 1 shares many similarities with Chopin's *Polonaise Op. 26 No. 1*. Blahetka and Chopin were friends (Chopin dedicated his *Allegretto* in F Sharp Major to Blahetka), making it safe to assume that she was familiar with his works, therefore her choice to incorporate the same melodies and textures from the polonaise was deliberate. Composed towards the end of Chopin's life, this nocturne presents an homage to Blahetka's dear friend. The main theme of the nocturne is almost identical to the theme Chopin used in the B section of his *Polonaise*, which is further emphasized by Blahetka's choice of the same key—D Flat Major. Throughout the piece, Blahetka uses the same rhythmic patterns, melodic lines and textures seen in the *Polonaise*, making it impossible to guess that this piece is indeed a nocturne.

Nocturne No. 2, although equally as virtuosic as *Nocturne No. 1*, is much darker in character. In this piece, Blahetka experiments with more orchestral textures which often resembles a piano concerto movement, rather than a nocturne. The unusually long introduction with its constant timpani-like tremolo in the left hand, reminds of a tutti sound in a concerto. Throughout the piece, Blahetka alternates the more orchestral sections (such as the introduction), with the clearly-soloist sections in which the melodic lines are almost exclusively presented in octaves. Towards the end of the piece, there is a moment in which Blahetka suddenly changes the texture, incorporating scale runs up

and down the keyboard. This moment is almost like a cadenza, again reminding us of a concerto form. While this piece is much shorter than any concerto movement, perhaps Blahetka composed it as a sketch for a piano concerto she never composed? Nonetheless, the unusual form and texture of this piece makes it a unique example in the genre.

Despite Blahetka's success during her lifetime, her works have been forgotten. Besides the *Two Nocturnes Op. 46*, Blahetka composed many more works for solo piano, as well as chamber music. Blahetka died in Boulogne-sur-Mer in 1885.

Irina Bazik is a Serbian-American pianist born in Belgrade. The youngest student ever to be admitted to Belgrade Music Academy, she earned the MM Degree at the age of 20 under the mentorship of Prof. Mirjana Šuica-Babić. Upon finishing her studies in Belgrade, Bazik received a full merit scholarship at Boston Conservatory of Music, where she graduated with Graduate Performance Diploma under Prof. Michael Lewin. A champion of new music, she collaborated with renowned composers from Berklee College of Music, NEC and Longy School of Music, where she was named the Ambassador of the school in 2009. For her performance at the Steinway Hall in Boston the press lauded her "great expression, sensitivity and incredible technique".

Throughout her studies, Bazik has performed in Serbia, Slovenia, Austria, Sweden, Ukraine, Italy and France. She was a soloist with the Belgrade National Radio Symphony, Symphony of Yugoslav Army, Sinfonia Perugina (Italy), Eclipse Symphony (USA) and UCLA Philharmonia (USA). In addition to solo performances, Bazik became a sought-after chamber musician which led to an invitation to open a concert season at the Newport Music Festival in Rhode Island.

Bazik currently lives in Los Angeles where she is pursuing her Doctorate Degree at UCLA under Prof. Inna Faliks.

UCLA Music of China Ensemble – [Dunhuang Dance] Qing Bei Yue (Pour Cup Music) is a Tang Dynasty style dance performance. The music Qing Bei Yue is arranged from a melody which came from the Dunhuang Grottoes. The Dunhuang Grottoes are located in southeast China, constructed between the 4th and 14th centuries. This dance

movement was created with the images from the Dunhuang murals. The special gestures include the Lotus pose, Orchid shaped fingers, Antler pose, etc.

Kelsey Ma – Chaconne: Sofia Gubaidulina (b. 1931) composed this piece as an undergraduate at the Moscow Conservatory, making this piece of her earliest works. It was written for Marina Mdivani in 1962, who placed fourth at the Tchaikovsky Competition in March of 1966, four years after its composition. Unlike her later works, Gubaidulina's *Chaconne* embodies the classical forms of Baroque writing; she incorporates a toccata and later, a fugue as a direct nod to Bach. As early as this work is, Gubaidulina's composition effectively projects its power and exhilaration to its listeners in true Gubaidulinian style.

Alec Norkey – Through the Looking Glass: "In the age of technology there is constant access to vast amounts of information. The basket overflows; people get overwhelmed; the eye of the storm is not so much what goes on in the world, it is the confusion of how to think, feel, digest, and react to what goes on." — Criss Jami, *Venus in Arms*

Alec Norkey is currently a second-year PhD student in the Department of Ethnomusicology at UCLA. After receiving his BM degree from Hope College in Violin Performance and Chemistry, Alec completed MM degrees in both Violin Performance and Ethnomusicology at Bowling Green State University, Ohio. His ethnomusicology master's thesis explored issues of postcolonialism, intersectional feminism, vocality, Japanese popular music, Japanese area studies, virtual spaces, and online media. Alec's current research interests include cultural anthropology, hermeneutics, identity, Western art music in contemporary America, free-lance work in metropolitan music scenes, musical ontologies and aesthetics, higher education, and cultural production. Thanks to his graduate studies at Boston Conservatory at Berklee, Alec regularly collaborates with composers and has garnered extensive experience in performing contemporary Western art music (<https://alecnorkey.weebly.com/new-music.html>).

Mio Fujimoto is a Japanese marimbist and percussionist residing in Okayama, Japan (<https://www.miofujimoto.com/>). Mio was awarded 1st place at the 2019 International Artist Competition for Open Duo category with Jason Chen as a marimba duo. She was

also selected to perform the 48th New Face Concert at Okayama in 2015, the Young Musician Concert Vol.2 and Vol.6 at Mimasaka in 2016 and 2020. Mio received her Bachelor's degree in Percussion performance from Osaka Kyoiku University, and Master's degree in Marimba Performance from Boston Conservatory at Berklee. Additionally, she received her Professional Studies Certificate in Marimba Performance from Boston Conservatory at Berklee. Mio is a student of Nancy Zeltsman, Nanae Mimura, Atsuko Hiramatsu, Kyle Brightwell, and Samuel Solomon.

Tivoli Treloar – “Nobles seigneurus, salut!”: The opera, *Les Huguenots*, composed by Giacomo Meyerbeer, takes place in Touraine, France, and is centered on historical conflict between Protestants and Catholics. This aria is sung by Urbain, the page of Marguerite de Valois, as he greets an assembly of noblemen who have gathered at the home of the Count de Nevers. In his speech, Urbain teases the noblemen, hinting at the contents of a special message from Marguerite de Valois which he has been asked to relay.

Australian-American mezzo-soprano **Tivoli Treloar** is an undergraduate Voice Performance major at the UCLA Herb Alpert School of Music where she is a student of Professor Juliana Gondek. In February 2020, Tivoli appeared in UCLA Opera's production of *La descente d'Orphée aux enfers* under the direction of James Darrah and Grammy-award winning conductor, Stephen Stubbs. In 2021, Tivoli will sing the role of Cherubino in UCLA Opera's filmed version of *Le nozze di Figaro*. Upcoming, Tivoli will be studying the role of Echo in the new opera, *Quake*, which is currently being composed by UCLA faculty member, Kay Rhie. Tivoli also sings with the UCLA Chamber Singers which is conducted by Dr. James Bass. Additionally, she is a member of the Vocal Gluck Ensemble at UCLA, which is an outreach organization that serves the Los Angeles community by bringing free, high-quality musical entertainment to underserved audiences. Finally, she enjoys serving the UCLA Herb Alpert School of Music as a Troubadour Ambassador.

TEXT

Black Anemones by Águeda Pizarro (translated from Spanish by Barbara Stoler Miller)

*Mother, you watch me sleep
and your life
is a large tapestry
of all the colors
of all the most ancient murmurs,
knot after twin knot,
root after root of story.
You don't know how fearful
your beauty is while I sleep.
Your hair is the moon
of a sea sung in silence.
You walk with silver lions
and wait to estrange me
deep in the rug
covered with sorrow
embroidered by you
in a fierce symmetry
binding with thread
of Persian silk
the pinetrees and the griffins.
You call me blind,
you touch my eyes
with Black Anemones.
I am a spider that keeps spinning
from the spool in my womb
weaving through eyes
the dew of flames
on the web.*

“Nobles seigneurs, salut!” from Les Huguenots by Giacomo Meyerbeer

*Noble lords, greetings!
A noble and virtuous lady,
of whom kings should be envious,
has entrusted me with this message
for one of you, chevaliers,
without my naming her;
honor here to the gentleman
whom she has chosen!
You can believe
that no lord
has ever had so much glory
or good fortune - no never!
Do not fear a lie or a trap,
chevaliers, in my speech!
Now farewell! May God protect
your battles, your loves!*