

Dear UCI Musicians,

Happy week 9! This week is full of Music events to check out. This is a friendly reminder that our Music evaluations are also open until 11:50 pm on Friday of Finals Week. In addition to concert and lecture invitations, we have also included information about the Sharps Receptacle in the Music office (room 303 in the Music and Media building; open 9 am – noon, and 1 pm – 4 pm, Monday through Friday) and information about summer courses that will be offered in the Drama department.

Support your fellow musicians by attending our Music events, and explore classes within our Arts community! Your full list of Week 9 news is below.



## **WEEK 9 NEWS**

### **Spring 2022 Music Evaluations**

Music Evaluations are now open and will close on the Friday of finals week at 11:50 pm! Please take a moment to review your courses and instructors. Your feedback is important to the department; all evaluations are anonymous and all evaluations are read.

### **UCI Wind Ensemble – Spring 2022 | TONIGHT**

Kevin McKeown, conductor

Date: Monday, May 23, 2022

Time: 8:00 p.m.

Location: Winifred Smith Hall

This advanced ensemble is devoted to the study and performance of music composed for varying combinations of wind and percussion instruments. Concerts typically include works written for small groups as well as those written for full symphonic wind ensemble.

*Free admission / no reservation needed*

### **UCI Music: Spring 2022 Honors Concert | 5/25/22**

Date: Wednesday, May 25, 2022

Time: 12:00 p.m.

Winifred Smith Hall

Outstanding students from the Music Department perform a wide-ranging program covering many genres.

*Free admission / no reservation needed*

### **Music Lecture Series: Yvonne Liao | 5/26/22**

Date: Thursday, May 26, 2022

Time: 4:00 p.m. Pacific

Online

Yvonne Liao, teaching fellow in musicology at the University of Edinburgh, will present “‘Global Winds’: Circulations, Circularity, and Coastal Historiography” as part of the Music History and Music Theory Guest Lecture

Series presented by UCI Music. Further details available at <https://sites.uci.edu/musichistorymusictheory/guest-lecture-series>.

*Free admission*

Please [view this page](#) to email Dr. Nicole Grimes to receive the Zoom link.

## **UCI Symphony Orchestra - Spring 2022 | 5/27/22**

Dr. Stephen Tucker, conductor

Guest artist Iryna Krechkovsky, violin

Guest artist Eric Byers, cello

Date: Friday, May 27, 2022

Time: 8:00 p.m.

Location: Irvine Barclay Theatre

Spend the evening with the UCI Symphony Orchestra. The orchestra's regular concert performance includes:

Johannes Brahms' Tragic Overture, Op.81

Samuel Barber's Violin Concerto, Op. 14, with guest artist Iryna Krechkovsky, violin

Johannes Brahms' Concerto for Violin and Cello, Op.102, with guest artists Iryna Krechkovsky, violin, and Eric Byers, cello

Join Maestro Stephen Tucker for a Pre-Concert Conversation before the performance at 7 p.m.

[Buy tickets here](#)

**WCCMTA Annual Meeting May 27–28 at the CAC Conference Room**

Please join us for the 2022 Annual Meeting of the West Coast Conference of Music Theory and Analysis, hosted May 27–28 by the University of California, Irvine. The conference will be held as a hybrid event, from 1p.m. to 6p.m. Friday, May 27 and from 9:00 a.m. to 6 p.m. on Saturday, May 28, in the first floor conference room of the CAC on the CTSA campus, followed by a conference dinner. Our keynote speaker is Dr. Joe Davies, Marie Skłodowska-Curie Global Fellow, University of California, Irvine & Maynooth University, with a presentation titled "Canonic Upheavals: Clara Schumann Then and Now."

This keynote engages Clara Schumann's Piano Concerto, Op. 7, as a nexus for thinking about how we assess her creativity, the intersections between her work as performer and composer, and her role in creating the Austro-German 'canon' while simultaneously being written out of it. In what ways do composition, performance, and improvisation intersect in Schumann's Op. 7? And what are the implications for our understanding of her contribution to concerto culture? The discussion of genre, authorship, and musical meaning that emerges from these questions resonates with themes across the conference and opens up wider reflections on the analysis of music in the nineteenth century and beyond.

The conference also includes panels on innovations in theory pedagogy, new approaches to the analysis of 19th and 20th century music, music and film, and a panel on heavy metal.

The full program and details can be downloaded here. For more information about WCCMTA, please visit our website: [www.wccmta.com](http://www.wccmta.com).

### **Sharps Receptacle in Music Office – MM 303**

This is a friendly reminder that the Music Office has a Sharps Receptacle, should you need to dispose of any sharp-cornered objects (broken glass, insulin syringe, etc.). Please see the flowchart here: <https://ehs.uci.edu/enviro/haz-waste/pdfs/sharps-broken-glass-waste-flowchart-v2.0.pdf>

Sharp-cornered objects should NOT be disposed in any of the public trash receptacles.

### **Carter's Corner**

For advice on Music classes, Music scheduling, or anything about his experience as a Music major at UCI, email Moses Carter ([mosesec@uci.edu](mailto:mosesec@uci.edu)), Music Peer Advisor 2021-22.

### **Drama Department | Summer Session I Courses**

This Summer Session 1, Chancellor's Professor of Drama Bryan Reynolds is offering two exciting courses that meet the University's GE requirements: Drama 15 (Performance Now) & Drama 16 (Performing Culture), Summer Session 1, JUNE 22-JULY 25, Mondays and Wednesdays, in-person, on campus.

Drama 15 (Performance Now): This course is an introduction to contemporary theater and performance art made by some of the most influential theater-makers worldwide. Although we will survey the works of many, we will give focused attention to about a dozen, such as Jan Lauwers, Needcompany (Belgium), Romeo Castellucci, Societe Raffello Sanzio (Italy), Guy Cassiers, Toneelhuis (Flemish – Belgium, Netherlands), Maja Kleczewska (Poland), Ong Keng Sen, TheaterWorks (Singapore), Rodrigo Garcia, La Carnicería Teatro (Spain), Thomas Ostermeier (Germany), Bob Wilson (USA), Katie Mitchell (UK), Ivo Van Hove (Netherlands), Hotel Modern (Belgium), Ron Athey (USA), Stelarc (Australia), Marina Abramovic (Serbia), Silviu Pucarete (Romania), Josef Nadj (France), and John Jesurun (USA). We will adjust the schedule as we move along, adapting to the world affairs around us, and to the interests of the students in the class.

Drama 16 (Performing Culture): Culture, ethnicity, aesthetics, and ideology – often powerfully combined in the concept “subculture” – play a crucial role in the development of American identities (and identities elsewhere). This course explores how & why culture is performed as a means by which to define, express, and maintain social identity. Subcultures, such as Beats, hippies, slam poets, bikers, Metalheads, punks, Goths, nerds, Riot Grrls, geeks, pachucos, Emo, magicians, activists, BMXers, surfers, skaters, drag kings, bodybuilders, strippers, modern dancers, hip-hop enthusiasts, Rastafari, BDSM practitioners, and gangstas, etc., have importantly thrived in the United States.

Our focus will be less on subcultural affiliations – “community cultures” – based on ethnic/national differences and origins (African-, Italian-, Chinese-, Irish-American, etc.) than on the aesthetics, ideology, politics, desire, affect, and consumerism reciprocally informed by “alternative” or “counter” cultural formations (not dominant in any standard artistic, demographic, or regional registrar). We will engage various theories of culture, subjectivity, identity, aesthetics, and consumerism from a range of disciplines, though there will be emphasis on approaches from performance, theater, cognitive, ethnic, and cultural studies, as we explore the value and influence of American subcultures, especially as they are fetishized, commodified, and – most importantly – performed.

Both courses are going to be super fun and not a lot of work. No exams, just in-class quizzes, and one short 1-2 paper. Ideal for a summer school class. Please enroll asap and share with your friends. Spots are limited, so please enroll soon.

To learn more about Professor Reynolds, please see:  
[https://en.wikipedia.org/wiki/Bryan\\_Reynolds\\_\(scholar\)](https://en.wikipedia.org/wiki/Bryan_Reynolds_(scholar)),  
<https://www.transversalthheater.com/>, <https://drama.arts.uci.edu/faculty/bryan-reynolds>

*Questions about the information shared in the Music Newsletter? Please contact:*  
[music@uci.edu](mailto:music@uci.edu)

Thank you,

Music Department

University of California, Irvine

303 Music & Media, Irvine, CA 92697-2775

T: 949-824-6615 | F: 949-824-4914 | [music.arts.uci.edu/](http://music.arts.uci.edu/)