

*Claire Trevor School of the Arts
Department of Music Chamber Series
presents*

iSing

Darryl Taylor, countertenor
Brent McMunn, piano

with

Ko Umezaki, furuhachi; Marty Walker, bass clarinet; Michael Dessen, trombone;
Ellie Choate, harp; Harotune Bedelian, violin; Jerzy Kosmala, viola;
Eunjee Kim, cello

Lighting by Jeremy Rutter
Film by John Crawford

*Saturday, May 8, 2010
Winifred Smith Hall, 8:00 p.m.
University of California, Irvine*

UCLArts
Claire Trevor School of the Arts

co-sponsored by the National Association of Composers, USA (NACUSA), Los Angeles

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Playlist

- "Frondi tenere... Ombra mai fu" from *Serse* G.F. Handel
"Vivi tiranno" from *Rodelinda* 1685 - 1759
- Chansons de Don Quichotte* Jacques Ibert
Chanson du départ de Don Quichotte 1890 - 1962
Chanson à Dulcinée
Chanson du Duc
Chanson de la mort de Don Quichotte
- from *Cinco Canciones Negras* Xavier Montsalvatge
Cuba dentro de un piano 1912 - 2002
Cancion de cuna para dormir a un negrito
Canto Negro

Reboot

- from *Spiritual Songs** Deon Nielsen Price
Believe! b. 1934
Whither can I go from Your spirit?
- Silk Dragons** Alan Terricciano
Autumn Thoughts b. 1954
Rainy Night
Dead Water
Anchored at Ch'in-huai River
Snow on the River
- In the Palace of Time** Persis Parshall Vehar
the lesson of the falling leaves b. 1937
mother, I am mad
perhaps
flower
God waits

* World premier performance

PROGRAM NOTES

In creating this program, I was drawn to the immense possibilities for rethinking the recital format into the 21st century. The latter part of the 20th century and this beginning of the 21st are distinguished, not only by the resurgence of the countertenor fach, but also by the rise of the Digital Age. Arguably, icons of this digital age include the Internet, YouTube, Google, and the iMac, iBook, iPod, and iTunes. The possibility struck me, as well, to think “outside the box” as to repertoire for the concert. Some ideas I had, but didn’t employ for this evening include use of interactive digital media, calling on audience participation and real-time commentary from audience via twitter, and not announcing the program, but using a more improvised approach to the recital... maybe next time.

Traditionally, countertenor recital repertoire is replete with early music and other literature originally sung by castrati. The wealth of this material has been plumbed by numerous counters. My mind turned to how, in the period between the end of the castrato tradition and the rise of the modern countertenor, when works were staged that had been designed for a castrato, this role had been filled either by a contralto in pants, or a bass. The effective range and tessitura for a male alto/countertenor generally lies at about the same place as that of a bass (displaced by an octave) or contralto, so my thoughts for programming the first half of this evening’s recital turned to repertoire usually affiliated with these voice types. In so doing, I hope to invigorate the audience’s imagination and to point out the vitality and immediate relevance of the countertenor voice. Counters in the 21st century are not contented to simply fill the roles of castrati, as many would imagine the limit of their function to be, but are striving to forge new paths of understanding, artistry, and audience enjoyment. Returning to the idea of the 21st century and the Digital Age, I am partnering with the National Association of Composers, USA (NACUSA), with works being written expressly for the countertenor voice receiving their world premieres. Further, there is a multimedia presentation accompanying a new work by Alan Terricciano. Accordingly, I decided to make abundant use of internet media, streaming tonight’s concert online.

Thanks to everyone who contributed their time and energy to making this evening happen, especially Alan Terricciano who provided funds, Lonnie Alcaraz for lighting counsel, Jeromy Rutter for lighting, Jason Valdry for technical assistance, Sarah Ormsby for production assistance, and Iaian Grainger for video streaming. Immense gratitude to the composers who contributed scores for this evening’s performance, Deon Nielsen Price, Alan Terricciano, and Persis Vehar. Tonight’s performance is dedicated to the memory of composer, Hale Smith.

-Darryl Taylor

Texts and Translations

“Frondi tenere...Ombra mai fu” from Serse, HWV 40

Libretto: Unknown, after Silvio Stampiglia, 1694, from Niccolo Minato, 1654

First performance: 15th April 1738, King's Theatre, London

Opening the story in a magnificent garden with a plane tree and a summerhouse, the Persian king Serse (Xerxes) pays affectionate tribute to the tree.

"Vivi tiranno!" from Rodelinda, Regina de' Langobardi, HWV 19

Libretto: Nicola Haym, after Antonio Salvi

First performance: 13th February 1725, King's Theatre, London

Bertarido's clemency to his sworn enemy, Grimoaldo, ultimately serves to restore the hero to his wife, his son and his throne, and the royal lovers are reunited to general rejoicing.

Chansons de Don Quichotte

(Score from the film *Don Quichotte*, 1932)

1. Chanson de depart de Don Quichotte

(Pierre de Ronsard)

*Ce château neuf, ce nouvel édifice
Tout enrichi de marbre et de porphyre
Qu'amour bâtit château de son empire
où tout le ciel a mis son artifice,*

This new castle, this new building,
enriched with marble and porphyry,
where only love built a castle for his empire
and all of heaven added their skills,

*Est un rempart, un fort contre le vice,
Où la vertueuse maîtresse se retire,
Que l'oeil regarde et que l'esprit admire
Forçant les coeurs à lui faire service.*

It is a rampart, a fortress against vice,
where the virtuous mistress hides herself away that
only the eye beholds and the spirit admires,
forcing hearts to her service.

*C'est un château, fait de telle sorte
Que nul ne peut approcher de la porte
Si des grands rois il n'a sauvé sa race*

It is a castle, made in such a way
that none may approach its door
unless he has saved his people from the Great
Kings,

*Victorieux, vaillant et amoureux.
Nul chevalier tant soit aventureux
Sans être tel ne peut gagner la place*

victorious, valiant and loving.
No knight, no matter how adventurous,
can enter without being such a person.

2. Chanson à Dulcinée

*Ah, un an me dure la journée
Si je ne vois ma Dulcinée.*

A day lasts a year
if I don't see my Dulcinea.

*Mais, Amour a peint son visage
A fin d'adoucir ma langueur,
Dans la fontaine et le nuage,
Dans chaque aurora et chaque fleur.*

But Love, to sweeten my languishing,
has painted her face
in the fountain and the cloud,
in each dawn and each flower.

*Ah, un an me dure la journée
Si je ne vois ma Dulcinée.*

A day lasts a year
if I don't see my Dulcinea.

*Toujours proche et toujours lointaine
Étoile de mes long chemins
Le vent m'apporte son haleine
Quand il passé sur les jasmins*

Ever near and ever far,
star of my long journeys.
The wind brings me her breath
when it blows over the jasmine flowers.

*Ah, un an me dure la journée
Si je ne vois ma Dulcinée*

A day lasts a year
if I don't see my Dulcinea.

3. Chanson du Duc
(Arnoux)

*Je veux chanter ici la Dame de mes songe
Qui m'exalte au dessus de ce ciecle de boue
Son coeur de diamant est vierge de mensonge
Ls rose s'obscurcit au regard de sa joue*

Here let me sing the lady of my dreams,
who raises me above this muddy century.
Her diamond heart has never known a lie.
The rose hides itself at the sight of her cheek

*Pour Elle j'ai tenté les hautes aventures
Mon bras a délivré la Princesse en servage
J'ai vaincu l'Enchenteur, confondu les parjure
Et ployé l'univers à lui rendre l'hommage*

It is for her that I attempted high adventures.
My arm freed the princess from servitude.
I defeated the enchanter and confused the forsworn.
and I bent the universe to pay her homage.

*Dame pour qui je vais seul dessus cette terre
Qui ne soit prisonnier de la fausse apparence
Je soutiens contre tout Chevalier téméraire
Votre éclate non pareil et votre précellence.*

Lady for whom I roam alone on this earth,
the only one not a prisoner of false appearances,
I maintain before any foolhardy knight
your peerless brilliance and excellence.

4. Chanson de la mort de Don Quichotte
(Arnoux)

*Ne pleure pas Sancho. Ne pleure pas mon bon.
Ton maître n'est pas mort, il n'est pas loin de toi.
Il vie dans une ile heureuse
où tout est pure et sans mensonge.
Dans l'île enfin trouvé
où tu viendras un jour
dans l'île désirée, oh mon ami Sancho!
Les livres sont brulé et font un tas de cendres
Si tous les livres m'ont tué
Il suffit d'un pour que je vive.
Fantôme dans la vie et reel dans la mort
Tel est l'étrange sort du pauvre Don Quichotte.*

Don't cry, Sancho. Don't cry, my good fellow.
Your master isn't dead, he hasn't left you.
He lives on a happy island
where everything is pure and there are no lies.
He has found his island at last,
and some day you will join him
on this long-desired island, Friend Sancho!
Books burn to piles of ashes.
If books killed me,
One suffices to bring me back to life.
A phantom in life and real in death –
such is the strange fate of poor Don Quixote.

Cinco Caniones Negras (1945)

Cuba dentro de un piano (*Cuba Inside a Piano*)
(Rafael Alberti)

*Cuando mi madre llevaba un sorbete de fresa
por sombrero,
Y el humo del los barcos aún era
humo de habanero,
Mulata vuelta abajera,
Cadiz de adormecía entre
fandangos y habaneras,
Y un lorito al piano quería hacer de tenor.
Dime donde está la flor que el hombre tanto venera.*

When my mother wore a strawberry-sherbert
for a hat
and the smoke from the shops was still
smoke from cigars
from dark Vuelta Abajo leaves,
Cadiz went to sleep between
fandangos and habaneras,
And a little parrot at the piano tried to sing tenor.
Tell me where is the flower than man so intently
worshiped.

Cuba dentro de un piano (*Cuba Inside a Piano*) cont.

*Mi tío Antonio volvía con su
aire de insurrecto.
La Cabaña y el Príncipe sonaban
por los patios del Puerto.
Ya no brilla la Perla azul del mar de las Antillas.
Ya se apagò. Se nos ha muerto.
Me encontré con la bella Trinidad:*

My uncle Antonio returned with
his insurrectionist air.
The Cabaña and Princepe fortresses resounded
through the patios near the harbor
No more shines the blue pearl of the Antillean sea;
It's gone out, it's died on us.
I ran to beautiful Trinidad:

*Cuba se había perdido; y ahora era verdad;
no era mentira.
Un cañonero huído llegó cantandolo en guajiras.*

Cuba had been lost, and now it was true,
it was no lie
A fleeing gunboat came in singing the tale
in guajira folk songs.

*La Habana ya se perdió. Tuvo la culpa el dinero.
Calló, cayó el cañonero.
Perp después, Pero ¡ah después fue cuando al "Si"
lo hicieron "Yes."*

Havana was already lost. Money was to blame.
The gunboat fell silent.
But it was later, ah, later when they took "si"
And turned it into "yes."

Canción de Cuna para Dormir a un Negrito (*Lullaby for a Little Black Boy*)
(Ildefonso Pereda Valdés)

*Ninghe, tan chiquitito,
El negrito que no quiere dormir.
Cabeza de coco, grano de café,
Con lindas motitas, con ojos grandotes
Como dos ventanas que miran al mar.*

Ninghe, little tiny one,
little black child who doesn't want to sleep
Coconut hear, coffee bean,
with pretty freckles, with eyes wide open
like two windows overlooking the sea.

*Cierra los ojitos, negrito asustado;
El mandinga blanco te puede comer.*

Close your little eyes frightened little black boy;
The whie boogey-man is going to come and eat you
up!

*¡Ya no eres esclavo!
Y si duermes mucho el Señor de casa
promete comprar
Traje con botones para
ser un "groom."*

You're not a slave anymore!
And if you sleep a lot the master of the house
promises to buy you
A suit with buttons so you
can be a proper gentleman.

Canto Negro (*Black Song*)
(Nicholàs Guillén)

*¡Yambambó, yambambé! Repica el congo solongo,
Repica el negro bien negro. ¡Aoé!
Congo solongo del Songo baila yambó sobre un pié.*

Yambambó, yambambé! The Congo solongo struts by,
The very black man struts by. Aoé!
The Congo solongo from Songo dances the yambó on
one foot.

*Mamatomba serembé cuserembá
El negro canta y se ajuma.
Mamatomba serembé cuserembá
El negro se ajuma y canta
Mamatomba serembé cuseré
El nego canta y se va.*

The black man sings and gets drunk.
Mamatomba serembé cuserembá
The black man gets drunk and sings.
Mamatomba serembé cuseré
The black man sings and goes.

Canto Negro (*Black Song*) cont.

Acuememe serembó aé, yambambó aé, yambambé aé. Acuememe serembó aé, yambambó aé, yambambé aé
Tamba del negro que tumba Tamba the black man staggers
Tamba del negro, caramba, caramba que el negro Tamba the black man staggers, caramba. The black
tumba. man falls.

Spiritual Songs (2009)
World premier performance

Believe!
(Mosiah 4:9)

Believe in God; Believe that He is and
That He created all things,
both in Heaven and in Earth.
Believe in God; Believe that he has all wisdom
And all power, both in Heaven and in Earth.
Believe in God; Believe

Whither Can I Go?
(Psalm 139)

Whither can I go from Your spirit?
Whither can I flee from Your presence?
If I ascend to the heavens,
You are there!

If I make my home in the lowest depths,
Behold, You are there!

If I take up the wings of the morning
And dwell on the ocean's farthest shore,
Even there Your hand will lead me.
Your right hand will hold me.
Behold, You are there!

Silk Dragons (2010)
World Premiere performance
Film Director: John Crawford
Choreographers: Lisa Naugle and Gao Yanjinzi
Dancers: Beijing Modern Dance Company
Part of the "Threads and Trajectories" dance film project
Technical support: Jason Valdry

1. Autumn Thoughts
(Ma Chih-Yüan/translated by Arthur Sze)

Withered vine
Old tree
Crows.

A small bridge
Flowing water,
Houses.

Ancient road,
West wind,
Lean horse.

Sun sinking in the west
And a man, crushed at the sky's edge.

2. Rainy Night
(Li Shang-Yin/Sze)

You ask me when I return, but I know not when.
The pools here at Pa Shan overflow with rain.

When will we trim candles by the western window
And the rain of this evening be in our words?

3. Dead Water
(Wen I-To/Sze)

Here is a ditch of hopelessly dead water.
A cool breeze would not raise the slightest
ripple on it.
You might throw in some scraps of copper and rusty
tins, or dump in as well the remains of your meal.
Perhaps the green on copper will turn into emeralds,

Silk Dragons (2010) cont.

or the rust on tin will sprout a few peach blossoms.

Let grease weave a layer of fine silk gauze, and mold steam out a few red-glowing clouds.

Let the dead water ferment into a ditch of green wine, Floating with pearls of white foam;
But the laughter of small pearls turning into large pearls is broken by spotted mosquitoes stealing the wine.

Thus a ditch of hopelessly dead water can yet claim a bit of something bright.

And if the frogs can't endure the utter solitude, let the dead water burst into song.

Here is a ditch of hopelessly dead water.

Here beauty can never reside.

You might as well let ugliness come and cultivate it, and see what kind of world comes out.

4. Anchored at Ch'in-huai River
(Tu Mu/Sze)

Mist veils the cold water and moonlight veils the sands.

I anchored at Ch'in-huai near the wine taverns.
Women singers, not knowing the agoanies of a destroyed nation, still sing the tune of "Black Court Flowers" on the farther bank.

5. Snow on the River
(Liu Tsung- Yüan/Sze)

Over thousands of mountains birds no longer fly.
Over ten thousand paths no more trace of humans.
On a lone boat, an old man in a bamboo hat and palm coat, alone fishing, in the cold snowy river.

In the Palace of Time (2008)
World Premiere performance
(Lucille Clifton)

1. the lesson of the falling leaves

the leaves believe such letting go is love
such love is faith, such faith is grace,
such grace is god
i agree with the leaves

2. mother, I am mad

mother, i am mad.
we should have guessed a twelve-fingered flower
might break,
my knowing flutters to the ground.
Mother i have managed to unlearn my lessons.
i am left in otherness.
mother someone calling itself Light
has opened my inside.
i am flooded with brilliance mother
someone of it is answering to your name.

3. perhaps

i am going blind.
my eyes exploding, seeing more than is there until
they burst into nothing

or going deaf, these sounds the feathered hums of
silence or going away from myself, the cool fingers
of madness
or perhaps in the palace of time our lives are a
circular stair
and i am turning, turning, turning

4. flowers

flowers
here we are running with the weeds
colors exaggerated
pistils wild
embarrassing the calm family flowers
oh here we are flourishing for the field
and the name of the place is love

5. God waits

God waits for the wandering world.
he expects us when we enter, late or soon.
he will not mind my coming after hours.
his patience is his promise.

THE ARTISTS

Darryl Taylor has sung in concert halls across the United States and Europe, including Weill Recital Hall at Carnegie Hall, the Kennedy Center for the Performing Arts, Merkin Concert Hall, and Barcelona's Palau de la Música. His numerous tours of Spain have garnered him particular praise. His recordings, *Love Rejoices: Songs of H. Leslie Adams* (Albany Records), and *Dreamer: A Portrait of Langston Hughes* (Naxos Records, American Classics Series) have received lavish acclaim. 2006 saw the release of two CDs, *Poetry Preludes: Music of Richard Thompson* and *Fields of Wonder: Songs of Robert Owens*, both on Videmus/Albany Records. It was also a year of transition for Taylor from tenor to countertenor. Founder of the African American Art Song Alliance <<http://www.darryltaylor.com>> and in demand as a lecturer and clinician, Darryl Taylor has enlightened students and faculty of Juilliard School, Manhattan School of Music, and the University of Michigan, among many others. A native of Detroit, Michigan, Darryl Taylor holds degrees from the University of Southern California and the University of Michigan. He is a member of Mu Phi Epsilon Music Fraternity and Pi Kappa Lambda National Music Honors Society.

Brent McMunn is currently the Music Director of Opera at the Thornton School of Music at the University of Southern California. McMunn made his Lincoln Center conducting debut with the New York City Opera in 1998, and has since conducted five main-stage productions as well as their National Touring Company. Guest conducting appearances have included Arizona Opera, Kentucky Opera, Opera Theater of Pittsburgh, Lake George Opera, New Jersey Opera Theater, and Calgary Opera. At the Santa Fe Opera, Dallas Opera, and the Los Angeles Opera he has assisted conductors such as Sir Simon Rattle, Zubin Mehta, Richard Bonyngne, Esa-Pekka Salonen, and Plácido Domingo. As a pianist, Mr. McMunn has performed with eminent artists such as cellist Lynn Harrell, violinists Iona Brown, and Ronald Copes of the Juilliard Quartet; with appearances at the Santa Fe Chamber Music Festival, at the Library of Congress, and in Carnegie Hall. He has also been Director of Opera at California State University, Long Beach and a faculty member at the Aspen Music Festival.

Deon Nielsen Price (Bachelor of Arts and Gold Medal Piano Award-Brigham Young University; Master of Music in piano performance-University of Michigan, Doctor of Musical Arts in piano performance with Honors in Accompanying-University of Southern California) is a prize-winning pianist, commissioned composer, recording artist, educator and author. Having studied composition primarily with Leslie Bassett and Samuel Adler, her works are performed in many countries including the former Soviet Union, Korea and China. Many are published by Culver Crest Publications and Southern Music Company and recorded on Cambria Master Recordings. Retired from the piano/theory faculty at El Camino College in Torrance, Calif., Dr. Price has also taught on the adjunct faculties at California State University, Northridge; University of California, Santa Barbara; University of Southern California; Los Angeles Harbor and Mission Colleges, Long Beach City Colleges, and the Crossroads School of Arts, as well as in her private studio. She has served as adjudicator for performer or composer competitions, such as the Gina Bacchauer Piano Competition, California Association of Private Music Teachers (CAPMT), Music Teachers Association of California (MTAC), Young Musicians Foundation, International Alliance for Women in Music (IAWM) and National Association of Composers (NACUSA). Artist/composer residencies, commissions, grants and awards have been from the Alaska Arts Council, American Composers Forum, American Music Center, Arts/Mid-west, Barlow Endowment for Composition, Beijing Concert Hall, International Alliance for Women in Music, Mu Phi Epsilon, American Society of Composers, Authors, and Publishers (ASCAP), California Composers Today, New York Mormon Composers, the Musicians' Union and Meet the Composer.

Educated at Yale University and the Eastman School of Music, **Alan Terricciano** is a Professor on the Dance faculty of the University of California, Irvine, where he served as the Acting Dean of the

Claire Trevor School of the Arts. Previously he served as Chair of the Dance Department. For the past 25 years Mr. Terricciano has been professionally active as both a composer for choreography, and as a pianist with a particular focus on choreographic collaboration. Mr. Terricciano has received numerous commissions and awards. He was recently named Orange County's 2005 "Outstanding Individual Artist of the Year" by the organization Arts Orange County. He is also the 2006-7 recipient UCI's "Distinguished Mid-Career Faculty Award for Service." In 2000, He won the Grand Prize in Quebec's Festival des Arts de Saint-Sauveur international competition for original composition for choreography with his work Blue Motions for String Quartet. Most recently, Terricciano's score for orchestra and voice, Masque, an adaptation of Edgar Allan Poe's "The Masque of the Red Death," was developed into a theatrical work with the dance department in collaboration with Donald McKayle, Lisa Naugle, Michel Gervais and John Crawford. In the recent past, Alan has received several significant commissions. In June of 2005 he composed and performed the sound score for an evening length installation at the Japan America Theater for the company, Loretta Livingston and Dancers.

Persia Parshall Vehar's more than 200 vocal and instrumental compositions, ranging from chamber music through large ensembles and including two operas, have been performed internationally. Among the places where her works have been heard are Carnegie Recital Hall (New York City), Royal Festival Hall (London), Graz Music Festival (Graz, Austria), McMaster & Brock Universities (Canada), Piccolo Spoleto Festival (Charleston, SC), and Rockefeller Kennedy Center Voice Competition for Excellence in American Music (New York City). An award-winning composer, she has been the recipient of five Meet the Composer Grants, sixteen ASCAP Awards, and a Margaret Fairbank Jory Award. Her compositions have been published by Tenuto, Leyerle, and Dorn Publications, Shawnee Press, Kendor Music, Plymouth Music Company, Northfield Press and Almitra Music. Ms. Vehar's works may be heard on Aeolian, MMC and Fleur de Son recordings. As pianist, Vehar has premiered many new works and served as judge for the internationally known Crane Festival of New Music Solo Performer Competition. She has recorded for Fleur de Son and Mark Records, and performed as soloist with many orchestras including the Buffalo Philharmonic Orchestra & Ars Nova Chamber Orchestra. Her compositions and piano performances are broadcast on National Public Radio & Television. Ms. Vehar holds degrees from Ithaca College and the University of Michigan. Her composition studies were with Warren Benson, Ross Lee Finney, Roberto Gerhard and Ned Rorem. She is currently Composer-in-Residence at Canisius College in Buffalo, New York.

John Crawford is a media artist, interactive performance director, technology developer and interaction designer. Intersecting software with digital media and theatrical performance, he uses computers and video to create painterly animations and motion graphics closely integrated with dance. His projects explore embodied interaction, combining processed video and digital animation with motion capture, real-time motion tracking, image processing and telematic performance. He originated the Active Space concept in 1994 to describe his interactive performance systems that produce visuals and music in response to movement. His work has been performed and exhibited across North America and in Asia, Europe and South America. He is the creator of Dance-IT, an interactive media/dance installation, and is directing Threads and Trajectories, a dance/media performance with Beijing Modern Dance Company. Other recent work includes a new version of Donald McKayle's Angelitos Negros, reinterpreted for the screen; the hip-hop dance/media performance Something to Do with Love, with Rennie Harris; the telematic dance/media performances Songs at a Distance and Ootoo plus the Urban Fabric series of interactive dance/media performances in Beijing, Paris and Prague. He is Associate Professor of Dance and Media Arts at University of California Irvine, where he directs the annual UCI Dance Film Festival and the campus-wide Digital Arts Minor program. His course offerings include dance filmmaking, motion capture animation, interactive media, telematic performance and digital arts. As a software developer, his credits include projects for Adobe, Microsoft and other companies. As a theatre director and actor, he studied with Sanford Meisner at the Neighborhood Playhouse in New York.

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Listings are updated annually.

UPCOMING 2010 ARTS EVENTS

May 6-14

UAG & Room Gallery

MFA Thesis Exhibition, Part II

Free

May 12

Department of Music

UCI Music Department Spring Showcase Concert

Winifred Smith Hall, 12:00 p.m.

Free

May 12

Department of Music

UCI Jazz Orchestra

Claire Trevor Theatre, 8:00 p.m.

\$14/\$12/\$9

May 13

Department of Music

Integrated Composition, Improvisation and Technology Concert

Winifred Smith Hall, 8:00 p.m.

Free

May 15

Department of Music

UCI Choir Concert

Winifred Smith Hall, 8:00 p.m.

Free

May 18

Department of Music

Small Jazz Groups

Winifred Smith Hall, 8:00 p.m.

Free

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