



DANCE

February 28th, 2025

7pm

1972 Thayer Ave. Los Angeles, CA 90025

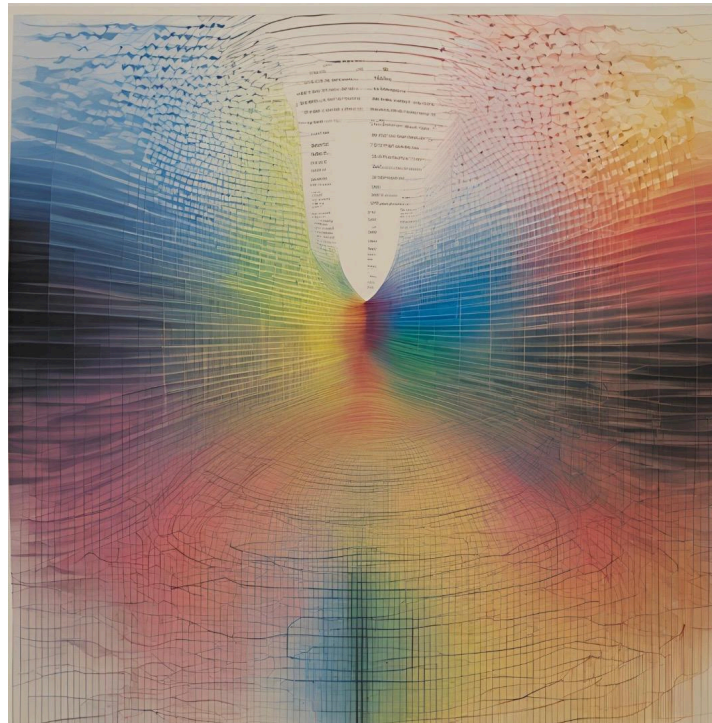
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Welcome to the inaugural season of *Spectra*, a chamber music series where programming is prismatic. Our programs turn a theme like a prism in the light, watch it refract into a spectrum of musical perspectives, and celebrate the unique conversation that emerges. Our mission is to illuminate resonant connections between the vast aesthetic currents and compositional practices of music old and new, to give emerging performers and composers a platform for sharing their voices, and to create an inclusive space for musicians and audiences to interface about the sounds that intrigue and inspire them.

This concert is presented at no cost to the public; however, donations are greatly appreciated to compensate the professional musicians performing, offset production costs, and support *Spectra*'s future performance projects. Our suggested donation amount is \$30; please consider giving what you can, either in person at the concert or through our [GoFundMe page](#).

Finally, we would love to hear from you about your concert experience and stay connected. Please connect with us via [email](#) and/or [Instagram](#). Visit our [website](#) to explore future concerts and learn about our incredible artists. Visit our [YouTube channel](#) for recordings of previous concerts.

Thank you for being here. We hope you enjoy the concert and join us afterwards for refreshments.



6 Valses-Caprice
I.Moderato
II.Vivo
III.Poco lento
IV.
V.Poco lento
VI.Vivo

Mel Bonis
(1858-1937)

Alexandre Tchaykov, piano
Zhaoyuan Qin, piano

Valsa Da Dor

Heitor Villa-Lobos
(1887-1959)

Alexandre Tchaykov, piano

“Trepak” from *Songs and Dances of Death*

Modest Mussorgsky
(1839-1881)

Yekaterina Lynch, soprano
Alexandre Tchaykov, piano

Romanian Folk Dances
1. Jocul cu băță (Stick Dance)
2.Brâul (Sash Dance)
3.Pe loc (In One Spot)
4.Buciumeana (Dance from Bucsum)
5.Poarga românească (Romanian Polka)
6.Mărunțel (Fast Dance)

Béla Bartók
(1881-1945)

Chris Cho, cello
Alexandre Tchaykov, piano

Dances in the Canebrakes

Florence Price
(1887-1953)

1.Nimble Feet
2.Tropical Noon
3.Silk Hat and Walking Cane

Alexandre Tchaykov, piano

Contrasts
1.Verbunkos (Recruiting Dance)
2.Pihenó (Relaxation)
3.Sebes (Fast Dance)

Bartók

Xenia Deviatkina-Loh, violin
Elad Navon, clarinet
Alexandre Tchaykov, piano

Intermission

Gavotte I — Gavotte II ou la Musette from English Suite No. 3 in G minor	Johann Sebastian Bach (1685-1750)
Gavotte and Musette from Suite Op. 25	Arnold Schoenberg (1874-1951)
Mazurka in A minor Op. 68 No. 2	Frédéric Chopin (1810-1849)
Mazurka No. 1 Op. 27	Thomas Adès (b. 1971)
360/365 from <i>BRAT</i>	Charli xcx arr. Meadow Bridgham (b. 1992)
Alexandre Tchaikovsky, piano	
La Valse	Maurice Ravel arr. Lucien Garban (1875-1937)
Zhaoyuan Qin, piano Alexandre Tchaikovsky, piano	

Program Notes

DANCE is a celebration of emotional groove and movement. Each piece on the program can be grouped into one of three categories — waltzes, folk influences, or remixes.

Waltzes

The waltz first emerged in the 16th century as a folk dance from rural regions of Austria and Bavaria, entering the ballrooms of Viennese society in the late 18th century. Characterized by spinning choreography and close contact between partners, the dance soon grew in popularity as composers like Franz Schubert and Johann Strauss wrote music specifically to accompany its movements. As the dance spread internationally throughout the 19th and 20th centuries, many composers began writing waltz music intended for listening rather than dancing, resulting in a wide variety of moods that all engage the dance's foundational, lilting pulse. That pulse is best described musically as being "in 3," with a repeating 3-beat pattern that emphasizes the first of those beats (ONE-two-three).

In French composer **Mel Bonis'** hands, the waltz becomes a whimsical, elegant, and capricious display of collaborative virtuosity. Her *6 Valses-Caprice* for piano 4-hands is a lively journey through six miniatures, each of which plays with our sensation of the waltz's triple pulse by pulling and pushing the tempo at unexpected moments. The music seems to wink at the listener as the end of each characterful movement evaporates and gives way to the next.

For Brazilian composer **Heitor Villa-Lobos**, the waltz takes on a more interior, pensive tone. His “**Valsa Da Dor**” (literally Waltz of Pain) expresses *saudade*, a Portuguese word that describes a complex emotion between melancholy and nostalgia for someone or something absent. The plaintive musical refrain that holds this feeling occurs three times throughout the piece, interspersed with energetic, passionate episodes. Each time we hear the refrain, it sounds at an intentionally slower pace, poignantly reflecting the way one might sink deeper and deeper into *saudade*. This is a waltz for one, propelled by that same inevitable, cyclical 3-beat pulse.

French composer **Maurice Ravel** wrote *La Valse* as a “choreographic poem” that imagines “an immense hall peopled with a whirling crowd” gradually emerging from faint shadows. The music, arranged here for piano 4 hands, is certainly as buoyant as the classic Viennese waltz it pays homage to, but there is something altogether mysterious about the scene. Unlike those by Bonis or Villa-Lobos, this waltz begins in total rhythmic and dynamic obscurity with low rumbling in the piano’s bass register. Even when a clearer pulse begins to emerge, Ravel constantly imbues our perception of the scene with sudden interjections, unsettling chromatic lines, and manic acceleration. In its final moments, the scene bursts into utter chaos as the waltz nearly unravels itself in its own breathless tempo.

Folk Influences

All genres of dance music have their origins in specific folk traditions around the world. In an homage to these traditions, composers often knowingly incorporate rhythmic, melodic, harmonic, and timbral elements of folk music into their own styles.

Russian composer **Modest Mussorgsky** was directly inspired by the history and folklore of his country in many of his works. The “**Trepak**” movement in his song cycle *Songs and Dances of Death* refers to a lively Russian dance that is also more famously featured in Pyotr Ilyich Tchaikovsky’s *The Nutcracker*. In Mussorgsky’s song, the usually spirited dance takes on an eerie, twisted meaning as the symbolic figure of Death invites a drunken peasant caught in a blizzard to dance a *trepak*. As fragments of the initial dance motif reappear throughout the song, the peasant freezes to death.

Although trained in a European musical tradition, African-American composer **Florence Price** was committed to expressing and preserving her heritage by invoking distinctly Black musical material in her compositions. *Dances in the Canebrakes*, one of her final works, is a retrospective tableau of three unique kinds of dances that have their origins in what Price called “authentic N- rhythms.” The title of the set refers to dense thickets of sugarcane, which grew in the American south and became the source of songs and legends, serving as hideouts for enslaved African-American people. Both the lively “**Nimble Feet**” and laid back “**Tropical Noon**” employ the syncopated rhythmic language of juba, a dance featuring complex hand clapping and body slapping that was performed by enslaved African-American people during their gatherings. The final movement, “**Silk Hat and Walking Cane**,” is a “cake walk,” a competitive couples’ dance with a marchlike beat and lightly syncopated melodies. All the movements are in binary form (ABA) and feature surprising, colorful turns of phrase and harmony.

Hungarian composer **Béla Bartók** was also an ethnomusicologist, a scholar who collects and studies the folk music of a particular region or group of people. Unlike composers who imitated folk sounds in their music based on a stylized or exoticized idea of what those sounds were, Bartók actually traveled to rural villages across Eastern Europe, recorded the people’s songs and dances, notated them, and examined their melodies and

rhythms, enabling him to write his own compositions with an intimate understanding of the musical language. The **Romanian Folk Dances** are an early work in which Bartók literally transcribes recordings made of Romanian tunes from Transylvania to create a 6-part colorful display of that region's music. The movements are short but leave a lasting impression of their characters, ranging from proud, to frenzied, to witty, to yearning. **Contrasts** is a later work that seamlessly synthesizes various folk influences with the equal influence of Western classical and contemporary musical styles. The title emphasizes the unusual ensemble of violin, clarinet, and piano, their unique individual timbres dancing throughout the three movements in different evocative, rhapsodic musical arrangements.

Remixes

Remixing allows music to shift and evolve, opening new horizons for interpreting what defines a particular artist, style, or genre. One of the most powerful ways dance music has evolved over time is through modern reinterpretations that alter certain elements of a style while maintaining some connective threads to the past.

Take **Arnold Schoenberg**, a 20th-century German composer who radically remixed the tonal language of Baroque dance forms like those written by **Johann Sebastian Bach** in his suites. Schoenberg's **Gavotte** and **Musette** sound noticeably different from Bach's on the surface, but the rhythmic backbone and character of each dance persist. Listen to how the elegant, upbeat lilt of Bach's Gavotte carries over into Schoenberg's and is even intensified by the wider harmonic palette. Listen to how both active, sparkling Musettes feature the same pedal drone, a held note that imitates the sound of bagpipes.

In another case, 21st-century British composer **Thomas Adès** remixes a Polish folk dance popularized and stylized by **Frédéric Chopin** in the 19th century, the **mazurka**. Like the waltz, the mazurka is in triple time but places accents on the second or third beats rather than the first. Another common feature that pervades both pieces on the program is lively dotted rhythms (LONG-short-LONG-short) and bass drones. Listen to how Adès takes these defining features of Chopin's reflective A minor mazurka and refracts them to create a newly charged, expansive, and propulsive atmosphere.

While promoting her 2024 Grammy-winning EDM album, **BRAT**, British artist **Charli xcx** wrote about her fascination with the elastic process by which one piece of music can become another: "songs are endless and have the possibility to be continuously broken down, reworked, changed, morphed, mutilated into something completely unrecognizable." On that album, the closing track, "**365**," is actually a remix of the opening track, "**360**," bringing these two numbers into direct conversation with each other, one representing the earth's yearly revolution, and the other its daily rotation. The jaunty, memorable syncopated layers and motifs in "360" are sped up, compressed, displaced, and fragmented in "365," as if the music's reinvention could go on perpetually and the dance never had to end.

Artist Bios

Alexandre Tchaykov

Alexandre Tchaykov is a Bulgarian pianist and poet devoted to the exploration of contemporary musical idioms and interdisciplinary discourses. He holds degrees from UCLA (DMA), Northwestern University (MM), and UGA (BM and BA English). A passionate teacher, he leads a private piano studio and has served as an instructor for college courses in musicianship, music history, and music appreciation. His dissertation and recent recital program, [“LYRIC: An Ode to Poetry and Song.”](#) assess the conceptual overlap between poetic and musical expression. Over the years, he has held fellowships at several renowned music festivals, including Tanglewood, New Music on the Point, and Kneisel Hall. When he isn't practicing, teaching, or writing, you can find him baking in the kitchen or wandering in nature.

Zhaoyuan Qin

Praised for his “dramatic and physical mastery”, “brilliant technique and musicianship”, Chinese pianist Zhaoyuan Qin is currently based in Los Angeles, pursuing his doctorate in piano at University of Southern California. An avid promoter of contemporary music, Qin has premiered numerous works by peer composers. He was one of the 2024 piano fellows at Tanglewood Music Center. His conference and festival appearances include The College Music Society (2024), Asian Classical Music Initiative (2024, 2023, and 2022), New Music Gathering (2023), and Electronic Music Midwest (2023). Qin performs regularly with USC's new music ensemble, Thornton Edge. Qin has given solo and chamber recitals, including charity concerts, across China and the United States. In 2017 he won the second prize of The Sixth “Premio Citta di Imola” International Piano Competition. Qin holds degrees from Indiana University (23' AD), New England Conservatory (20' MM) and Shanghai Conservatory of Music (18' BA).

Yekaterina Lynch

Yekaterina Lynch is a California-based soprano currently completing her undergraduate degree at UCLA's Herb Alpert School of Music. She spent several years at San Francisco Conservatory of Music's Pre-College Program, and studied at the prestigious Odessa Conservatory in Ukraine. Having received both the Elaine Krown Klein and Mimi Alpert Feldman scholarships at UCLA, she covered the principal role of Maria in Richard Danielpour's 2024 premiere of *The Grand Hotel Tartarus*. In 2023, she took on the role of Echo in Kay Rhie's *Quake* premier, as well as Damon in Handel's *Acis and Galatea*. Partial roles include Meg from Verdi's *Falstaff*, Mère Marie from Poulenc's *Dialogues of the Carmelites*, and Rosalinda from *Die Fledermaus*. An avid new-music vocalist, Yekaterina most-recently performed *Pierrot lunaire* in full for Schoenberg's 150th anniversary in Schoenberg Hall. In addition to opera, Yekaterina is currently the music director of Con Brio, one of UCLA's student-led string orchestras.

Chris Cho

Chris Cho is a cellist based in Los Angeles, California.

Chris is dedicated to bringing music to both conventional and unconventional spaces. Whether performing for audiences in large concert halls, intimate chamber music settings, or for the trees in the mountains, Chris strives to present a grounded and thoughtful sound for whoever is willing to listen.

Chris maintains regular appearances with local orchestras including the Santa Barbara Symphony and the Bakersfield Symphony. Outside of California, Chris has been a member of the Evansville Philharmonic and the Owensboro Symphony orchestras. Equally comfortable in chamber music and orchestral repertoire, Chris appears regularly with the San Gabriel-based Laós Chamber Music as a cellist, conductor, and arranger.

Chris holds a Bachelor of Music from the Indiana University Jacobs School of Music where he studied with Peter Stumpf, as well as a Master of Music from The UCLA Herb Alpert School of Music where he studied with the late Antonio Lysy.

Xenia Deviatkina-Loh

Award winning violinist Dr. Xenia Deviatkina-Loh has performed as soloist and recitalist in various venues across Australia, New Zealand, the UK, the US, and China. She also frequently performs with major ensembles and concert series around LA. As of 2021, she is a member of ECHOI — MEC's ensemble-in-residence. In 2019, Dr. Deviatkina-Loh released her debut album under SHEVA Contemporary. A dedicated pedagogue, she has partaken in tours spanning regional NSW in Australia, regional Washington State, and Los Angeles, giving masterclasses, lectures, and recitals. She has presented at AWMAT (Alliance of Women in Media Arts and Technology) and ACMI (Asian Classical Music Initiative), and was a fellow at the Lucerne Festival Academy, the Atlantic Music Festival, SICPP (Summer Institute for Contemporary Performance Practice), and NMFS (New Music for Strings). Recently, she was invited to serve on the jury for the International Grand Music Festival in Indonesia, and the Irvine Conservatory International Music Competition. She is currently on staff at UCLA Herb Alpert School of Music, and part time faculty at Mount Saint Mary's University. She was the president of ACMI's 2024 International Conference, which was hosted by Mount Saint Mary's University Los Angeles in April. Dr. Deviatkina-Loh received her Bachelors of Music Performance degree at the Sydney Conservatorium of Music; her Masters of Arts degree at the Royal Academy of Music, London; and her Doctor of Musical Arts degree at UCLA.

Elad Navon

Elad Navon is an Israeli clarinetist, currently pursuing his Artist Diploma at the Colburn Conservatory in Los Angeles in the renowned class of prof. Yehuda Gilad. His former teachers are Tibi Cziger and Ilya Shwartz. Elad holds a B.M from the Buchmann-Mehta School of music in Tel-Aviv and a M.M from the University of Southern California. Winner of the second prize at the Vandoren Emerging Artist competition in 2024, first prize for outstanding performance of an Israeli piece at the 2024 Aviv Competitions and the first prize of the Kfar-Saba Windscompetition 2022, as well as the excellence scholarships of the America-Israel Cultural Foundation since 2017. Elad performed as a clarinetist with some of the main orchestras and ensembles in Israel, such as the Israel Philharmonic Orchestra, Haifa Symphony, Jerusalem Symphony, Israel NK Orchestra, Israel Contemporary Players and the Young Israel Philharmonic, as well as the Sad Diego Symphony, American Youth Symphony and the Colburn Orchestra, and played under the baton of Sir András Schiff, Zubin Mehta, Lahav Shani, Esa-Pekka Salonen and Vasily Petrenko, among many other renowned conductors.

Trepak

Arseny Golenischev-Kutuzov

Trans. Philip Ross Bullock

Les da poljany, bezljud'e krugom.
V'juga i plachet i stonet,
Chujetsja, budto vo mrake nochnom,
Zlaja, kogo-to khoronit;
Gljad', tak i jest'! V temnote muzhika
Smert' obnimajet, laskajet,
S p'janen'kim pljashet vdvojom trepaka,
Na ukho pesn' napevajet:
"Oj, muzhichok, starichok ubogoj,
P'jan napilsja, popljolsja dorogoj,
A mجاتel'-to, ved'ma, podnjalas', vzygrala.
S polja v les dremuchij nevznachaj zagnala.
Gorem, toskoj da nuzhdoj tomimyj,
Ljag, prikorni, da usni, rodimyj!
Ja tebjja, golubchik moj, snezhkom sogreju,
Vkrug tebjja velikuju igru zateju.
Vzbej-ka postel', ty mجاتel'-lebjodka!
Gej, nachinaj, zapevaj pogodka!
Skazku, da takuju, chtob vsju noch' tjanulas',
Chtob p'janchuge krepko pod nejo zasnulos'!
Oj, vy lesa, nebesa, da tuchi,
Tem', veterok, da snezhok letuchij!
Svejtes' pelenoju, snezhnoj, pukhovoju;
Jeju, kak mladenca, starichka prikroju...
Spi, moj družhok, muzhichok schastlivyj,
Leto prishlo, rascvelo!
Nad nivoj solnyshko smejotsja da serpy gljajut,
Pesenka nesjotsja, golubki letajut...

Forests and glades, not a soul in sight.
A blizzard wails and howls.
In the darkness of night,
It is as if someone is being buried by some evil force:
Just look – it is so! In the darkness,
Death tenderly embraces a peasant,
Leading the drunken man in a lively dance,
And singing this song in his ear:
'Oh, poor peasant, pitiful old man,
Drunk and stumbling on your way,
And the blizzard, like a witch, rose up and raged,
Driving you by chance from the field into the woods.
Oppressed by grief and sadness and want,
Lay down, rest and sleep, my dear!
I will warm you, my friend, with a cover of snow,
Weaving a great game around you.
Whip up a bed, oh swan-like snowstorm!
Hey, you elements, strike up a song,
Spin a tale that will last all night,
So that that old drunk might sleep soundly to its strains!
Hey, you woods and heavens and storm clouds,
Darkness and winds and driving snow!
Spin him a shroud of downy snow,
And I will swathe the old man, like a new-born child...
Sleep, my friend, you fortunate peasant,
Summer has come, all in bloom!
Sun smiles down on the cornfield and sickles glimmer,
A song wafts across the air and the doves are flying...'