

Feb 2025 International Scholars  
**Monthly Newsletter**



**Happy almost February!**

Thank you so much for Dr. Elia Scudiero for speaking about their journey at the Meet & Greet on December 18th! And thank you so much for all who attended.

**Before our next Meet & Greet on January 29th, learn about our next speaker, Professor Walter Clark, on page 2!**



**Upcoming ISS Events**

**Scholar Coffee Hours**

What: Meet to chat with other scholars – bring your own beverage and make some friends!

When: Fridays 11:00AM - Noon

Where: Outside of The Coffee Bean & Tea Leaf



**February Meet & Greet**

Where: HUB 265

When: February 26, Noon – 1pm

Please come meet our new scholars! As always, we will provide lunch 😊



**How is Valentine's Day celebrated in the US?**

Young people and adults in the US have been celebrating Valentine's Day since the 19<sup>th</sup> century. Among adults, you can exchange gifts with your significant other, or go out to a nice restaurant, or both! You can also celebrate the day with your family and friends by sending e-cards, flowers, etc. Chocolates are popular gifts as well.

**Check this out!**

Please fill out the feedback form on the ISS activities:

<https://forms.gle/H2ciS3T4sqbHqrTK6>



**This Month's Spotlight**

**Professor Walter Clark**  
Professor of Music



**We asked some questions to Professor Walter Clark, who will be speaking with his wife at the International Scholars Meet & Greet on January 29th! Follow his story below.**

**Please tell us a little bit about your background (before coming to UCR).**

In November 2002, I was in Barcelona on sabbatical and conducting research for a biography of the Spanish composer Enrique Granados. In an idle moment at the library and while glancing through my emails, I saw an ad in the College Music Society's job-vacancy list that intrigued me. The University of California, Riverside, was looking for a musicologist who could develop a departmental focus on Latin American music and help to create a PhD program. As it turned out, I was then in my tenth year at the University of Kansas, where I had developed just such a focus and had guided two successful dissertations. In addition to my Oxford biography of the Spanish composer Isaac Albéniz (1999), I had edited a Routledge volume on Latin American popular music. I had received my doctorate from UCLA in 1992, and my wife (a Californian) and I dreamed of returning one day to Southern California. A colleague at KU—where I was quite happy, by the way—said that when he saw that ad, he knew they were going to lose me. And lo and behold, they did! I started at UCR in the fall of 2003, and I've never looked back. I have had a very rewarding career here and have been able to accomplish what I was hired to do.

**Please briefly describe your role at UCR.**

I wear several hats. After I arrived, I proposed the establishment of a Center for Iberian and Latin American Music (CILAM), which I would direct. The Dean of CHASS was very supportive of the idea and gave us the necessary resources, including hiring new faculty who specialize in Latin America. In addition to myself, we now have two musicologists, two ethnomusicologists, a composer, and three lecturers who specialize in Ibero-American music. Over the past twenty years, we have gained a global reputation for expertise in this area. Ours is not a large department, and we can't be all things to all people. So, we have focused our resources in a few areas where we can really stand out—and stand out we do! As CILAM director and in collaboration with colleagues at UCR and elsewhere, I have organized numerous concerts and conferences bringing internationally renowned performers and scholars to campus. And I am the editor-in-chief of CILAM's online journal *Diagonal: An Ibero-American Music Review*, which is managed by UC's eScholarship. My associates and I have enriched the undergraduate and graduate curricula by adding courses on Spanish and Latin American music, including folk, popular, and classical styles. And we created a mariachi ensemble and an ensemble devoted to Andean music, courses that can be taken for credit. I also played a leading role in creating a doctoral program in musicology, ethnomusicology, and composition. We have had many outstanding doctoral students go through our program, students not only from the U.S. but also Asia, Latin America, and Europe. But I must lead by example, and thus I have remained a productive scholar in my own right. Though I am focused chiefly on Spanish music of the past 150 years, I have also published books and articles on Latin American music. And I have striven to promote the work of fellow scholars not only by launching and editing *Diagonal* but also Oxford University Press's *Currents in Latin American and Iberian Music* series, which I created and edited from 2005 to 2016. After that, I took on a new assignment from Oxford to serve as editor-in-chief of the online 11-volume *Grove Dictionary of Latin American and Iberian Music*. The area editors include three UCR faculty: Leonora Saavedra (Mexico), Rogerio Budasz (Brazil), and Jonathan Ritter (Andes), as well as two of our most distinguished PhDs: Bernard Gordillo (Central America) and Daniel Castro (Northern South America). As I approach retirement, I look back with satisfaction on what we have accomplished in promoting an amazing legacy of great music. And as the saying goes, hey, you ain't seen nuthin' yet!

**How did you get into music?**

I grew up in Minneapolis, Minnesota, and have English, German, and Scandinavian ancestry. That's not the sort of background one would expect to dispose me to a life devoted to Ibero-American music. My parents came of age during the Great Depression, and neither had the opportunity to attend college. But they were intelligent and inquisitive. They collected antiques, read historical biographies, and strove to enlarge their vocabularies. They used dinnertime conversations to try out new words on me and my siblings. One I remember was *antidisestablishmentarianism*. Don't even ask! They also loved classical music, and among my earliest memories are the LPs my dad would play, several of which I still have. (Continues to next page)



## This Month's Spotlight

(Continues from previous page) He was very partial to the Russian Romantics, especially Tchaikovsky. I still have his Handel's Messiah, now over sixty years old and still in playable condition! My parents sent me to the University of Minnesota school system, starting in kindergarten and going through high school. It was a small school but had a band, one always in need of members. In 4th grade I was conscripted to play cornet. In 5th grade, they moved me down to baritone. And in the 6th grade, I was given a sousaphone to play! And then it happened: in 1964, when I was in 7th grade, the Beatles appeared, and I wanted to play the guitar like George Harrison. Chuck Berry was another idol. So, I started taking rock-guitar lessons. One day in 1966, I arrived for my lesson, and my teacher was playing a Spanish-style piece called Malagueña by Cuban composer Ernesto Lecuona. I was awestruck, transfixed, transformed. Forget rock 'n' roll. I wanna play that! Unfortunately, that was the only such piece he knew, but he told me that a guitarist named Michael Hauser had just returned from Spain, where he had studied flamenco with the great virtuoso Luis Maravilla. Michael could teach me everything I wanted to know. And he did! I studied both flamenco and classical styles, and I had the opportunity to learn how to accompany flamenco singers and dancers and to do some of the dances myself. I eventually got a bachelor's degree in classical guitar performance at the University of North Carolina's School of the Arts, and a few years later a master's in music from UCSD, where I studied with the great Spanish-American guitarists Pepe and Celin Romero. After two years on a Fulbright studying Renaissance and Baroque music in (then) West Germany, I was accepted into the doctoral program in musicology at UCLA, where I worked with the eminent Hispanist Robert M. Stevenson. I wrote my dissertation on Spanish opera, focusing on Albéniz's Pepita Jiménez. That laid the groundwork for a biography of the composer, published by Oxford University Press and the first ever to appear in English. That was followed by biographies of Enrique Granados (Oxford), Federico Moreno-Torroba (Oxford), the Romero family of guitarists (University of Illinois Press), and most recently, Joaquín Rodrigo (Norton). In 2016, the King of Spain, Felipe VI, awarded me the title of Comendador de la Orden de Isabel la Católica, a knighthood, in recognition of my efforts to promote Spanish music and culture. It has been quite a journey from those first tentative notes on the cornet when I was only 9 years old!

### How has your experience been working with international scholars?

I have always loved to travel, to immerse myself in other cultures, to meet new people, see historic sights, etc. But I'm not able to spend my life traveling around the world, so the great thing about my job at UCR is that the world comes to me here! I prefer being in an environment where everyone isn't just like me, where I am regularly exposed to other cultures, worldviews, languages, and of course music! And that's what one gets at UCR, in large measure due to the fact that our collective excellence attracts outstanding scholars from around the world. And I have done my best over the past two decades to provide logistical and financial support for visiting music scholars from Iberia and Latin America. Our international scholars enrich not only our academic environment in particular but our lives in general. I am very grateful not only to them but also for the fantastic job that our staff in International Scholars does in bringing the world to UCR.

### Do you have any advice for incoming international scholars?

I was a Fulbright scholar in West Germany from 1984 to 1986. During the initial orientation, I remember something very wise that the Fulbright director told us: don't let your studies interfere with your education! Take the time to explore your environment outside the confines of academia. My parents had recently passed away and left me a small inheritance. I asked my older and wiser brother if I should invest the money or (as I wanted to do) spend it on traveling around Europe. He didn't hesitate in answering: travel! Travel widely I did, and I have never regretted it. That gave me the kind of education I could not have gotten any other way, and it enriched my understanding of the cultural context in which the music I love came into being. When I teach my students about music in Venice's St. Mark's Basilica around 1600, it helps that I've actually been there. Gregorian chant in Notre Dame Cathedral? Check. J. S. Bach in Leipzig? Yep. Haydn, Mozart, Beethoven, and Schubert in Vienna? You guessed it. Handel in London? Wouldn't miss it. Debussy in Paris? Where else?? And I finally got to see and hear the malagueña in the locale where it originated: Málaga! I still have much to explore and learn in this world of ours, so my travels are far from over. But in the meantime, thanks to our international scholars, all I have to do is drive 35 miles to UCR to expand my cultural horizons. I'm one lucky guy. And our international scholars will find much to explore and discover in California, nearby states, and Mexico. There are many cultural attractions and natural wonders that will enrich their experience here.

Next month, we will be highlighting Professor Ertem Tuncel, a Professor and Department Chair of Electrical and Computer Engineering, for the February Meet & Greet!





## Cultural Conversation Class!

If you or your spouse is interested in participating in the Cultural Conversation Class to help improve your English and to meet new friends. Thank you to those who came to our last class and helped us make it successful!

Where: HUB 367

When: Every Tuesday, 9-10 AM

Our instructor is Candace Jorgensen, who has experience living in other cultures, which adds depth to her teaching the Cultural Conversation Class for international scholars and their families. She also holds a master's degree in education with emphasis on teaching English to speakers of other languages.



## What to do This Month in Riverside

### Rooted at UCR: Bookmaking and Monoprinting with California Native Plants

When: January 28, 2025 2pm – 4:30pm

Where: Rivera Library, Room 140

This workshop will lead participants through three main activities:

- archival exploration
- beginner-friendly bookmaking
- respectfully harvesting plants for printmaking

<https://events.ucr.edu/event/rooted-at-ucr-bookmaking-and-monoprinting-with-california-native-plants>

### ScotSurplus Public Sale

When: January 21, 2025 11am – 4pm

Where: UCR Corporation Yard

ScotSurplus sales are a great opportunity to access discount furniture and electronics, along with countless other office and household items.

<https://cbs.ucr.edu/scotsurplus#no-back>

### Macbeth by William Shakespeare

When: February 13, 2025 at 8pm and other dates (see website)

Where: Arts Building, Studio Theatre (ARTS 113)

Theater production presented by UCR's Department of Theatre, Film, and Digital Production. \$15 General, \$12 students, UCR alumni cardholders, senior citizens, & children.

<https://events.ucr.edu/event/macbeth>

### Big Bear Snowboarding Adventure

When: January 24-25<sup>th</sup>, 2025

Where: Big Bear Lake, CA

\$154-\$174. Join the adventure at Big Bear mountain and spend the night in our lake house. Transportation, snowboarding gear, accommodations, and trip leaders are included.

[https://events.ucr.edu/event/big\\_bear\\_snowboarding\\_adventure-2024](https://events.ucr.edu/event/big_bear_snowboarding_adventure-2024)

## Frequently Asked Questions

### I need to leave the U.S. and ISS has not signed my DS-2019 document! Is that OK?

Please know that you do not need a travel signature on your DS-2019 document to either remain in or to depart the U.S. You do need a valid travel signature to return to the U.S. in J-1 status. A valid travel signature must be no more than twelve months old on the date that you return to the U.S.

If you are departing the U.S. soon and know that your travel signature will expire by the time you expect to return to the U.S., please contact our international scholar advisor at [makbule.koksai@ucr.edu](mailto:makbule.koksai@ucr.edu). If your DS-2019 is going to expire soon, please consult with your department to extend your stay and then contact our scholar advisor.

### What will happen if I end my UCR appointment early and/or depart the United States and do not intend to return to the U.S. for my J program?

If you are a scholar and you depart the U.S. early (more than 15 days before your DS-2019 end date) and you do not intend to return to the U.S. for the remainder of your J program, please discuss this with your faculty sponsor. Please also email our advisor so that she can advise you on the steps and the visa implications of ending your program early.