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Letter from the Chair

Dear Friends,

The past year at the Department of Music has been very busy and fulfilling. We have engaged with our students and the community in new ways, and celebrate the successes of our students and faculty as well as the completion of long-standing projects to enhance our students’ education. We also mark the commencement of new projects that will make the department even better. We are always interested in hearing about the activities of our former students and colleagues; please send us updates for consideration of inclusion on our website and in our next newsletter.

As I complete my final semester as Chair, I am excited for the future of the department, and thankful for the support of our alumni and donors. I’m also hopeful that you’ll join us in our mission to offer Cal students the best in music scholarship, performance, and composition. We simply could not do what we do without you. Please visit our website to make a donation to the department. Every dollar helps to make a big difference to our students’ curriculum. We deeply appreciate the contributions we have received, both large and small, that make the student experience at Cal second to none.

Ben Brinner, Department of Music Chair
Of Note

Hertz Hall Welcomes a New Noack Organ

The Music Department is pleased to celebrate a major addition to its resources with the new concert organ soaring above the stage in Hertz Hall. The instrument has three manuals and pedals, with 35 speaking stops. It was built by the Noack Organ Co, (Georgetown, Mass.). Until 2012 the instrument enriched the musical and liturgical life of the Episcopal Cathedral Church of Saint John, Wilmington, Delaware. It was dedicated to the memory of Irene Sophie du Pont (1877–1961) by her daughters Irene Sophie du Pont May (1900–2001) and Lucile Evelina du Pont Flint (1915-1996). During 2013 it was fully revised in the Noack Organ Company’s workshop, with some changes and additions.

This organ was designed with a deep respect for the tradition of the great North German organ builders whose instruments were admired by Johann Sebastian Bach, but it is also excellent for more modern music. The vast organ repertoire from Sweelinck, Froberger and Scheidemann to Buxtehude and Bach sounds particularly fine on it. However, such organs never went out of fashion in the nineteenth century. They were greatly admired by composers such as Mendelssohn and Brahms, and with certain little additions and modifications can serve well most later repertoires and even earlier ones, from the sixteenth century.

In preparation for the arrival of this immensely complex piece of engineering, the walls around it in Hertz Hall were redecorated in golden “Dutch metal”, which not only looks beautiful but also helps the acoustic. With the darker oak of the organ case, the silver color of the metal pipes, and the gold of the walls, this new organ is a magnificent addition to the hall, providing a striking point of focus. For its installation in Hertz Hall, the organ had to be raised three feet and various parts of the design adjusted to fit the space (and to be properly braced for earthquakes). Fritz Noack was the mastermind behind the instrument’s original conception in 1982, and he supervised its redesign for Hertz Hall. The organ was installed by Didier Grassin, Eric Kenney, Dean Smith, and
Aaron Tellers, along with Brandon Burns, a summer intern at the Noack workshop. The voicing and tuning were done by David Rooney and Mary Beth DiGenova.

Since this is a tracker-action organ, there is a strictly mechanical connection between the keyboards (and pedalboard) and the mechanism that allows the air to enter into individual pipes. Organs built in the late nineteenth century and the first part of the twentieth century tended to have different kinds of mechanism, based on pneumatic or electropneumatic action, and during the twentieth century entirely electrical actions became common. However, in the last fifty years there has been a revival of interest in the traditional tracker mechanism because it can give the player’s fingers greater control over the precise sound of each note. The refinements of organ touch are more audible on a tracker-action organ. Tracker action allows players who have acquired an appropriately expressive touch to make such organs sing better.

— Davitt Moroney

View more pictures online.

Inaugural Piano Institute
In mid-September, the Music Department hosted the inaugural Piano Institute 2013, a series of performances, commentaries, and master classes, among them Seymour Lipkin of Curtis and Juilliard, and concert pianists Robert Henry, Suzanne Macahilig, and Chuck Fuery. Several undergraduate students from the music department’s piano program, Nate Ben-Horin, Theodora Serbanescu-Martin and Rachel Lee, performed for the occasion. Alumna Suzanne Macahilig did a splendid job of
organizing an enormously successful event. Photograph is of Seymour Lipkin warming up before the master class in Hertz Hall.

CK Ladzekpo Awarded an “Izzie” for Sustained Achievement
Every year the Isadora Duncan Dance Awards (Izzies) are held in San Francisco to honor achievements in performance for contributions to the dance community, exceptional performance, choreography, design, and musical composition. In this year’s awards ceremony, held on March 25 at Z Space in San Francisco, the Department of Music’s CK Ladzekpo was honored with a Sustained Achievement Award.

Ladzekpo, founder and director of the African Music & Dance Ensemble, is a master of Ghanian music. He has been a lead drummer and instructor with the Ghana National Dance Ensemble, Institute of African Studies at the University of Ghana, and the Art’s Council of Ghana. In 1973 Ladzekpo took leave from his position at the University of Ghana to join the UC Berkeley faculty for one year. Generations of students have been privileged to experience the fusion of a music ensemble course and African dance course under the hand of Ladzekpo. For four decades he has remained director of the African Music Ensemble and has brought the program to new heights, with overflowing enrollments each semester.

In addition to his work at UC Berkeley, he has been the artistic director of the Mandeleo Institute in Oakland since 1986. The Isadora Duncan Dance Awards committee has heralded him “an influential catalyst of the African perspective in the performing arts throughout the San Francisco Bay Area.”

UC Berkeley Faculty and Alumnus Awarded Guggenheims
The Guggenheim Foundation could best be described as an organization eager to support and represent some of the most passionate, inspiring, bold, and intrepid creative artists in the realm of American arts. Enabling exploration and discovery, they annually award renowned and talented artists the Guggenheim Fellowship. A committee of experts in various scholarly and artistic fields convenes annually to evaluate the work of applicants within their respective areas and subsequently choose to award 200 individual fellowships. Some years there are none awarded if the committee decides that the applicants are not strong enough. This year Guggenheims
were presented to one UC Berkeley faculty member and a recent alumnus, both from the Department of Music.

Myra Melford, pianist and composer, of the Jazz and Improvised Music Program and Associate Professor of contemporary improvised music has earned a fellowship for her work in music composition. For the past twenty years, she has evolved as an artist and cultivated a unique sound fusing blues piano of Chicago and Indian music. She has received global recognition for her original compositions and has made over thirty recordings. As the semester convenes, Melford will be traveling to Le Mans, Paris, and Amsterdam to perform her original compositions.

Aaron Einbond (Ph.D 2009, Composition) has also received a fellowship for music composition for his exemplary work in instrumental composition, sound installation, field recording, technology, and computer-interactive live performance. Einbond has studied at Harvard, the University of Cambridge, IRCAM in Paris, and UC Berkeley. Most recently a Research Fellow at the University of Huddersfield, and previously a Mellon Postdoctoral Fellow in Music at Columbia University, he has received great praise from esteemed composers and has risen to prominence for working with technology and new music.

UC Berkeley alumni and faculty are no strangers to the Guggenheim Fellowship. Keeril Makan (Ph.D 2004, Composition) is one of last year’s 2012 recipients for composition. Makan is currently Associate Professor of Music in MIT’s School of Humanities, Arts, and Social Sciences. His fellowship was awarded to support the development of his composition Either/Or.
UC Berkeley Professor Richard Taruskin Honored at Oberlin

Richard Taruskin, Professor of Musicology at UC Berkeley, will receive an honorary degree from Oberlin College & Conservatory for his significant contributions to music research and writing. As a music critic, professor, writer, and historian, his immensely remarkable career has been distinguished and multifaceted.

He is no stranger to making waves in the classical music and arts community as he regularly writes for publications such as the New York Times and the New Republic. As a writer Taruskin is revered for creating the six-volume Oxford History of Western Music, but has also enjoyed success for numerous books and essays that have been published by Princeton University Press, Oxford University Press, and more.

His music education spans back to his studies at the New York High School of Music and Art. Following high school he attended Columbia University where he studied Russian and music. After earning a Ph.D. in historical musicology he taught at Columbia prior to transferring to UC Berkeley in 1986.

Professor Taruskin is set to receive his honorary degree at Oberlin College Commencement/Reunion Weekend (May 24-27).

Yo-Yo Ma Visits UC Berkeley Campus

Proficiency, communication, and empathy—elements generally attributed to a successful group musical performance, all of which were but a few of the traits that appeared in brilliant abundance in cello virtuoso Yo-Yo Ma’s latest visit to Berkeley. Besides gracing our own Zellerbach Hall again, sharing a double bill with British pianist Kathryn Stott, Ma also offered a master class to the students of Crowden elementary school and spent an additional afternoon in the International House for a campus-wide Q&A with Music Department chair Benjamin Brinner.

I had the opportunity to attend this last event, which proved to be particularly inspiring given that Ma seems to be (or at least deserves to be) as well known for his kind and full-bodied character as for his incredible musical talent. Besides having interesting things to say about his life as one of the most proficient and respected cellists in the world—a conversation that spanned his recent work on the Silk Road project and his interactions with John Williams—Ma, made apparent the deep interpersonal philosophy that fuels his
passion for cross-cultural collaboration and no doubt grants him such expressive ability as an instrumentalist.

Happiness, at least as it appeared in Ma’s overall demeanor, seems to be rooted in acceptance of the world at every level. When asked what motivated him to work so hard for so many years at the cello, Ma replied, grinning, that for the most part it was “a lot of fear.” He pointed out as well that, in general, the way life works is that you spend so many years running around, thinking things, working on things, running from things, running towards other seemingly more important things, “And then you die. THE END.” [Audience laughter and ear-to-ear grins all around.]

Given that you become comfortable with these things, though, like death, or how you feel at any given moment, you can then move forward to enjoy life for what it is, on its own terms. I was too invested in the conversation to take precise notes, but to paraphrase a sentiment Ma expressed early on in the discussion:

I feel like I’ve reached a point in my life where I could be plopped down in any culture of the world, whether I knew the language or not, and more or less be able to get by. It might be difficult, and would likely be very amusing to watch, but I would probably be able to find a way to communicate enough with the people, whoever they were, in order to get what I need.

And one of the traits Ma named as essential to this ability, besides a deep-seated comfort with feeling uncomfortable, was: Empathy.

Human beings are complicated. We all have different backgrounds, cultures, customs, habits, and opinions, and yet, as has already been demonstrated time and time again in music, we do have the ability to communicate with one another. It came up in conversation how our own Benjamin Brinner had worked in coordinating an Israeli-Palestinian orchestral collaboration, perhaps the perfect example of music’s ability to bridge the divide between people of different, even politically oppositional cultures. And to Ma, this is possible when we have the desire to try to understand others. We all know fear. We’ve all felt pain, sorrow, ecstatic joy, and even plain old contentment. All it takes to make a good-faith effort at understanding another person is to want to relate, to how that person sees the world.
And when the time came to open up the mic for audience questions, Ma demonstrated this as much in action as in word. Every question, big or small, was treated with equal consideration and thorough engagement (I feel self-conscious even implying there were “small” questions). And when audience members didn’t completely understand what Ma was expressing and asked for clarification, there was a sense in the interaction that it wasn’t just that the audience member didn’t “get it”, it was just as much the case that Ma wasn’t explaining it correctly, which he earnestly apologized for when it did happen. There was a constant affirmation that communication is a two-way process, as much in musical collaboration as in any social interaction.

Which brought me to the question I was then given the opportunity to ask him: how was it that Ma was such a great communicator? Is he naturally endowed with a style of expression that has always let him communicate easily with people, or does he consciously work to shape his interactions based on what he knows about the person? In other words, Mr. Ma, do we all have the ability to be like you?

His answer, as best I understood it, was an honest: possibly. He admitted that he does have some degree of intuitive communication skill that comes naturally to him, but said as well that part of that process is a conscious effort to shape his intent to best suit the way the other person may need to understand it. I tentatively used the word “pandering” to describe this latter technique, but it’s probably something more along the lines of: if you’re honestly trying to explain a concept to someone, you’re better off using words and terms that they already understand, rather than assuming that they should already know what you mean. If you’re plopped down in a foreign country trying to find food, you’re probably better off using some universal hand signals (i.e. rubbing your belly, miming eating a hand-sandwich) than yelling in English and getting irritated at how unintelligent these strange foreigners seem to be.

And as much as this is of practical concern (that is if you ever intend on communicating with anyone, ever), it is as well an inspirational way of being in the world. If the point of communication is reaching another person, in understanding them well enough to be able to help them understand you, there are no “stupid” people: if you can’t get someone to understand what you are saying, your explanation is as much to blame as is their inability to comprehend it. And if you’re not occupying yourself thinking about how stupid everybody is or worrying about how stupid you might seem to other people, you have a lot of mental and emotional space left for reflecting on how interesting, unique, and beautifully odd it is that we humans, as infinitely diverse as we are, are all thrown onto this planet for a relatively brief period of time to try and figure all of this out together.

Or at least that’s how I understood it. –Forrest Riege, Music undergraduate
Featured Stories

Rondo Outdoor Exhibition
The outdoor exhibition of five monumental ring sculptures by renowned artist Bruce Beasley has been in place since September 2013. Rondo I – V can be seen by West Gate, Hearst Mining Circle, West Circle, Morrison Hall, and Tolman Hall respectively. The installation will be in place until September 2014. We hope you checked off all five before they disappeared!

A Climactic Organ Symphony Rounds Out Inaugural Organ Celebrations
On Sunday, December 15, 2013, the University Orchestra contributed a striking performance of the famous Saint-Saëns Symphony No. 3 (Organ Symphony) to finish off a marvelous inaugural season for Hertz Hall’s Noack organ. It was a resplendent display of the hall’s new voice with university organist, Davitt Moroney, at the lead.

Read about this organ concert “treat” with music critic Robert P. Commanday or learn more about the new organ here.

UC Berkeley Alum Applauded in Reviews for Songfest
This past summer, UC Berkeley Music Department alum, Clarissa Lyons participated in the second Los Angeles performance of Songfest (the first having been in 1983). Songfest originated as an event where Leonard Bernstein created a dozen songs for six singers and an orchestra in 1976. This performance included seven rather than six singers
who performed both solo and ensemble performances. Clarissa Lyons was applauded for her strong performance in her soprano of “A Julia De Burgos.” Read more about the event and performances here.

Bloch Lectures: Martin Stokes “Love & Justice in Music”
Professor Martin Stokes, a King Edward Professor of music at King’s College in London, presented the fifth lecture in the series “Love and Justice in Music.” The lectures, each of which represents a chapter in the book that Professor Stokes is writing, are as follows: The Problem of Love, Sentimental Icons, Sentimental Crowds, Sentimental Places, and The Problem of Justice. Professor Stokes focuses on how music moves us politically, ethically, and emotionally through global music and the relationship between popular culture and modern social transformations. His most recent book is The Republic of Love: Cultural Intimacy in Turkish Popular Music (Chicago 2010).

Public Art Explores Music and Distance, UC Chamber Chorus is There
Over the weekend of October 25 to 27, composer Lisa Bielawa’s “Crissy Broadcast” took place in San Francisco’s Crissy Field. The concert functioned as a work of public art in which both professional and amateur performers participated, including the UC Chamber Chorus directed by Marika Kuzma. Musicians performed short musical pieces while walking away from one another forming a choreographed pinwheel in the vast open space of Crissy Field. In this sense, each musician cannot hear the other and must perform according to his or her own sense of time resulting in an interesting piece for the audience to both observe and hear.
**Noh Movement**

Students in Professor Bonnie Wade’s Music in Japan class were treated to a workshop on the movement of the Noh drama in early October. In this photo, three instructors from San Francisco-based Theater of Yugen show students how to move with fans on the Hertz Hall stage.

**Great News for the Global Music Series**

As of this tenth year of publishing textbooks in the field of ethnomusicology, Oxford University’s Global Music Series under the editorship of Bonnie Wade consists of twenty-five volumes, each authored by a specialist of music in some part of the world. Authors affiliated with this Department are featured among them, namely two by Bonnie herself – the framing volume titled *Thinking Musically* (3rd edition 2013) and *Music in Japan* (2004), *Carnival Music in Trinidad* by Shannon Dudley (2004), *Music in Bali* (2004) by Lisa Gold, *Music in North India* (2004) by George Ruckert, *Music in Central Java* (2008) by Benjamin Brinner, *Music in Turkey* (2011) by Eliot Bates, *Music in Korea* (2012) by Donna Kwon, and *Intertribal Native American Music in the United States* by John-Carlos Perea (2014). The good news this year is that the series will continue to grow, and that the subrights group of Oxford University Press has sold Chinese translation rights for the entire series. Oxford editor Richard Carlin, in a congratulatory message, wrote to Bonnie Wade: “This will make the important scholarship from the series available to one of the key growing markets in the world. This is another great development for the series and shows how important it has been in world music scholarship.”

**Improvisation Weekend: Why Do We Improvise?**

On the weekend of March 17, the UC Berkeley Department of Music hosted a series of events focused on improvisation, with renowned musicians and scholars convening for a symposium and two special performances. On Friday afternoon, distinguished Bloch Professor George E. Lewis (from Columbia University) delivered his third lecture in a series of five, “Why Do We Want Our Machines to Improvise?” in a composer’s
An evening concert, “People are Machines Too: A Meeting of Mills College & UC Berkeley improvisers” followed at the Center for New Music in San Francisco. Performers included James Fei, Chris Brown, and Dana Reason.


The symposium culminated with a Sunday night concert following two sessions of presentations by faculty, students, alumni, and distinguished guests including Franck Bedrossian, Davitt Moroney, Nick Mathew and James Davies, Lewis Jordan (CIIS) and John-Carlos Perea (SFSU), Jessica Bissett Perea, Ofer Gazit, and Maya Kronfeld.

Saturday evening performances by Edmund Campion (piano & electronics), Midiyanto, Heni Savitri, Ben Brinner, Lisa Gold, Henry Spiller, & Peter Garellick (Javanese Gamelan), Ken Ueno (voice & electronics), Myra Melford (piano), Nicole Mitchell (flute), Miya Masaoka (koto) and Zeena Parkins (harp), Roscoe Mitchell (saxophone), & David Wessel (electronics). Photo by Jim Carmody.

**Rio Vander Stahl Receives Arc Fellowship**

The Arts Research Center (ARC) at UC Berkeley, a think tank for the arts, has recently announced its 2013 Fellowship recipients. This year a new Undergraduate Fellows program was initiated to award seniors for exemplary arts-related honors research. Among them is music major Rio Vander Stahl, whose honors thesis explores audience responses to modern concert music, as well as broader questions of audience engagement with arts institutions. Vander Stahl, an undergraduate senior and cellist, is an accomplished chamber musician. Last year he assisted the Arts Research Center in developing the Opera at Berkeley program with Professor of Music Mary Ann Smart. This year, he launched *Celli*, an ensemble made up of 10 cellists from the University.
Symphony Orchestra that commissions new works for cellists from composers both at UC Berkeley and abroad.

He has recently performed at the Berkeley Art Museum/Pacific Film Archive (BAM/PFA) to precede their L@TE series exhibition “Silence.” His performances highlighted the concept of silence in chamber music in various respects. For “Silence,” Vander Stahl performed three different programs. The first, a collaboration with violinist Alia McKean and dance company known as the Defiance Project, formed interdisciplinary connections between dance, music, and the exhibition. The second was performed with the Schumann Quartet. Lastly, Vander Stahl performed with Celli, featuring the premiere of a piece by graduate student composer, Michael Nicholas.

In addition to his involvement with the aforementioned ensembles, he will also perform Schumann’s String Quartet No. 1, Op. 41, and Shostakovich’s Two Pieces for String Octet Op. 11 with other members of the University Symphony Orchestra, as part of the 60th Anniversary Noon Concert series this Friday, May 3rd.

In response to receiving the honor, Vander Stahl writes: “Becoming one of the Arts Research Centers’ Undergraduate Fellow has been a wonderful experience. It’s been invaluable to not only have a place to share my own research, but to see other art forms’ research process. So often we tunnel into a small field of research and forget that there are other things out there! Some of the most rewarding exchanges for me this semester happened when themes of my own research coincided with the themes of one of the other fellows in Art Practice.”

For more information on Celli, which will continue to expand next year including more at least two new world premieres and education outreach, visit here.

Columbia Professor George E. Lewis Delivers the Spring 2013 Bloch Lecture Series on Improvisation

Scholars in fields as diverse as anthropology, psychology and linguistics are beginning to provide new perspectives on improvisation. “Many are now asserting the realization that the practice of improvisation is by no means limited to the artistic domain, but is a
ubiquitous aspect of everyday life,” says Columbia University composer and author George E. Lewis.

Professor Lewis was named the Department of Music’s Ernest Bloch Professor in residence for Spring 2013 and as such he presented a series of lectures on this topic during his residency, addressing key themes and issues in new improvisation studies, such as in ethics, social identity, technology, and interactivity among others. Lewis’ residency at Cal featured the world premiere of a new sextet for the San Francisco Contemporary Music Players, and a performance of his octet “Ikons” by the Eco Ensemble, both in February 2013.

The recipient of a MacArthur Fellowship in 2002, an Alpert Award in the Arts in 1999, fellowships from the National Endowment for the Arts, and most recently, a 2011 USA Walker Fellowship from United States Artists, Lewis studied composition with Muhal Richard Abrams at the AACM School of Music, and trombone with Dean Hey. His work as composer, improver, performer and interpreter explores electronic and computer music, computer-based multimedia installations, textsound works, and notated and improvisative forms, and is documented on more than 140 recordings. Lewis is the Edwin H. Case Professor of American Music at Columbia University.


Memorial Day Concert
Last May 27, 2013 in New York City, St. Paul’s Chapel—the historic site in the shadow of the World Trade Center that served as a refuge for rescue workers after the terrorist attacks of September 11, 2001—hosted a Memorial Day concert by the UC Chamber Chorus, including works by Bach, Hindemith, and Tavener. The highlight of the program was “Ashes,” composed by Chamber Chorus alum Trevor Weston, M.A. ’91, Ph.D. ’97, in response to the 9/11 tragedy. Trevor himself, now chair of the music department of Drew University in New Jersey was in the audience. —Martin Snapp for the Alumni Gazette
Ben Brinner began 2013 by interviewing Yo-Yo Ma for Cal Performances at UC Berkeley’s International House. He also spoke at several universities and conferences throughout the year, including delivering the keynote address, “Sounding Common Ground: Musicking Across National, Ethnic and Religious Difference,” at the conference “Common Ground: Dialogue Between Jewish and Islamic Worlds through Art” at the University of Virginia, Charlottesville, on March 3. A month later he spoke at the University of Wisconsin–Madison, at a colloquium cosponsored by the Center for Jewish Studies and the Department of Music. In November he attended “Performing Indonesia, a Conference and Festival of Music, Dance, and Drama,” sponsored by the Smithsonian Institution and the Embassy of the Republic of Indonesia in Washington, D.C. Participating in a panel on Global Gamelan panel, he spoke on “The Ecology of Musical Transmission between Indonesia and the United States.”

At Berkeley, Ben organized a two-day symposium titled “Why Do We Improvise? Sound, Technology, Interaction” with Prof. Myra Melford, visiting Bloch Professor George Lewis, and graduate students Ofer Gazit and Leon Chisholm, on March 16-17. He participated in the round table discussion “Human/Technology Interactions” and performed Javanese gamelan gadhon (small ensemble) in a concert at the Freight and Salvage that closed the weekend of events.

Gamelan concerts were especially numerous and varied this year. With Midiyanto, Ben directed U.C. Berkeley’s Gamelan Sari Raras in full evening concerts in April and November. In June, he directed members of Gamelan Sari Raras in five concerts at the Ojai and Ojai North Festivals, which featured compositions by Lou Harrison for gamelan and other instruments, together with Javanese and Balinese gamelan repertoire. With a small subset of Berkeley’s Gamelan Sari Raras he performed a concert at U. C. Davis in October. Ben also performed as a guest musician in a concert of Javanese gamelan and dance at University of Wisconsin-Madison in April. In November he participated in a Javanese concert at Performing Indonesia, a Conference and Festival of Music, Dance, and Drama, Smithsonian Institution and the Embassy of the Republic of Indonesia, Washington D.C.
Heading into his fifth (and last) year as chair of the Department of Music, Ben Brinner has undertaken several large initiatives with colleagues, including remodeling the portion of Morrison Hall left vacant when the Music Library moved to its new building in 2004, improving the course offerings in music, initiating a program to integrate the musical education of disadvantaged youth with the department’s undergraduate and graduate programs, and supporting Prof. Davitt Moroney’s installation of a new organ in Hertz Hall, with all the improvements to the hall that has entailed.

Edmund Campion (Professor of Composition)
Edmund Campion, Professor of Music Composition and Co-Director of the Center for New Music and Audio Technologies, was commissioned by the Berkeley Symphony and Cal Performances for the orchestral work Ossicles, premiered by the Berkeley Symphony in Zellerbach Hall in October 2013. San Francisco Chronicle music critic Joshua Kosman called the piece, “resourceful and eloquent… a sort of orchestral tone poem that transcends its roots.” Professor Campion is currently working on the second in a three-part “sculptural opera” in collaboration with media artist, Claudia Hart. “The Alices (Walking)” will be premiered at the EYEBEAM Center for Art and Technology in New York City in March of 2014.

Jim Coates (Department Manager)
When Roia Ferrazares became an assistant dean in the Graduate School of Journalism in early 2013, then operations manager Jim Coates assumed the responsibilities of department manager for the Music Department. Jim has many years of experience and many skills, identifies and tackles projects, such as reorganizing the instrument storage in the concert hall, that result in lasting efficiencies. He likes to solve problems and takes on challenges with enthusiasm. His counseling background is particularly useful as he is able to tactfully intervene and provide thoughtful solutions in a variety of situations, and he makes the world a better place with his presence. He also sings and plays the French horn.
**Jay Cloidt (Sound Technician)**

Jay Cloidt has been continuing his work as a composer when not providing audio support for the Music Department faculty and staff. Currently he is working on a second piece for Carillon for UC Carillonist Tiffany Ng, following up on his piece CLANGOR+ostinato from last year. The new piece will be premiered at the 22nd International Carillon Festival in Florida in March. In Fall of 2014 a new commissioned work by Jay will be performed by the Paul Dresher Ensemble with Amy X. Neuburg on vocals and electronics. This project, They Will Have Been So Beautiful, is commissioning nine composers to write songs with and/or for Ms. Neuburg to perform, along with any or all of the members of the Ensemble. The list of composers includes Fred Frith, Carla Kihlstedt, Lisa Bielawa, and UC Berkeley professor of composition Ken Ueno.

**Cindy Cox (Professor of Composition)**

Cindy Cox’s *Patagón* was performed by the Alexander String Quartet on the Morrison Arts series at San Francisco State last fall, with a forthcoming recording of her complete string quartets (*Columba aspexit* and *Patagón*) scheduled for release in January 2014 on the Foghorn label. Her *Las aguas del sur* was premiered by the University Orchestra at the International Women’s Forum 2012 World Leadership conference, and her *Transfigurations of Grief* for large chamber ensemble was performed on the “Magnetic South” series by the Charleston Symphony, and by the New Music Ensemble at the University of Illinois. Her *Pianos*, a concerto for piano/sampler, twelve performers, and live electronics, was premiered by Gloria Cheng and the Eco Ensemble last spring, and will be performed again next season at the Venice Biennale. A complete recording of her solo piano music by Oni Buchanan is in process, with recording sessions in May and December for her large cycle *Hierosgamos, The Blackbird whistling/Or just after*, and the piano duo *Playing a round* (with Jenny Q. Chai). Her current compositional focus
continues the piano/sampler work with new media, with études in progress for New York based pianist Marilyn Nonken and London based pianist Kate Ryder, in collaboration with the Center for New Music and Audio Technologies (CNMAT). Over the last year, she has given lectures on her music at UC Berkeley, University of Illinois, Brandeis University, MIT, Berklee College of Music, Boston University, and Columbia University.

Alan Curtis (Professor Emeritus of Musicology)
Alan Curtis is now living mostly in Italy, and divides his time between Venice where his daughter Julia and her two-year-old Cornelia live, Florence where he has a garden and swimming pool for the summers, and Naples for the winters, where with his friend Pier Luigi Ciapparelli, he bought a floor of an old palazzo with 18th-century frescoes by the famous (in Naples!) artist Giacomo del Pò, who also did ceiling paintings for the Belvedere in Vienna. But he keeps the connection with Berkeley (where he has another daughter, Daria, and grandson Zachary) and tries to visit for a month every year. In 2011 the month was October, during which he worked in the Music Library and found many of the pieces he has since recorded for Virgin as the solo CD “Drama Queens” with mezzo-soprano Joyce DiDonato. These same pieces have now been published in vocal score by Boosey and Hawkes, and have become a ‘best-seller’ as the first volume of a series of early music publications named after his orchestra Il Complesso Barocco. The second volume will be Vivaldi’s Catone in Utica, one of his last and best operas, for which the entire first act was lost. It has been reconstructed by a former student, Alessandro Ciccolini, an expert in Vivaldi, and they have recorded it (it is a ‘recording of the month’ in the December BBC magazine) and will perform it in Paris at the Theatre des Champs-Elysées in January. The third volume will be Ariodante by Handel in a performing edition, and the fourth will be Semiramide of Vinci, published for the first time. Here too there is a Berkeley connection – in 2012 his month in Berkeley was spent hunting for the right opera for the Kammeroper in Vienna. John Roberts, professor emeritus and former Music Librarian, pointed out that Vinci’s Semiramide had been arranged by Handel, who had, among other things, shortened and re-composed all the recitatives, and that this material, which he kindly made available, was unpublished and very interesting. As a result, he is just back from Vienna, where 10 performances were almost entirely sold-out, and the opera had a great success with both public and critics, attracting some from all over –
even the New York Times! Next he goes off to Poland to do Vivaldi, and in February it’s Handel’s *Admeto* in Crakow and Vienna. He doesn’t know where he ever got the idea that retirement was going to bring repose!

James Davies (Assistant Professor of Musicology)

James Davies had a busy Fall 2013. In addition to overseeing well over 400 UCB undergraduate students (in two plus classes), he presented a paper in Stellenbosch, South Africa (“Hearing Landscape Critically: Music, Place, and the Spaces of Sound”) on “Instruments of Empire,” that is, musical and scientific instruments made possible by and conceived for the purposes of colonial encounter and conquest, in September. In October, he co-organized a conference at King’s College London. This two-day event (“Sound Knowledge”) involved preparations for an edited volume planned with the University of Chicago Press. At the November meeting of the American Musicological Society in Pittsburgh, he presented work on Adolphe Nourrit and Domenico Donzelli in a paper entitled “Voice, Voice, Voice,” as well as contributed to a panel on “Critical Organology.” In December, he completed the final touches to his book, *Romantic Anatomies of Performance* (UC Press), which will be on the shelves early in 2014.

Jeff Davis (University Carillonist)

Jeff Davis composed (for carillon) “A Cup of Rejoicing” a suite of compositions based on Shaker Tunes. His *Pastorale* was chosen as a required piece for the carillonneur examination by The Guild of Carillonneurs in North America, and was for over a month the work receiving the most sales on ScoreExchange.com. Non-carillon compositions include *House of Fame*, a large work for Symphony Orchestra and Chorus based on the musician sections of Chaucer’s poem of the same name, and dedicated to Joseph Kerman. Current compositions include *Boreas* for
Symphonic Wind Ensemble. Service for The Guild of Carillonneurs in North America include continuing as a judge on the Johan Franco Composition Competition Committee and the Examination Committee. He was invited as a guest artist recitalist for the Congress of the GCNA held in St Paul, Minnesota.

**Lisa Gold (Visiting Lecturer, Ethnomusicology)**
Lisa Gold contributed the chapter, “Time and Place Conflated: Zaman Dulu (a Bygone Era), and an Ecological Approach to a Century of Balinese Shadow Play Music,” in, Kendra Stepputat, ed., *Performing Arts in Postmodern Bali: Changing Interpretations, Founding Traditions*. Graz, Austria: Studies in Ethnomusicology (2013). Lisa presented papers at the “Performing Indonesia, Conference and Festival,” October 31-November 3 2013, Smithsonian Institute, Washington DC, and at Colorado College’s “Temu Wicara Bali: A Celebration of Balinese Performing Arts, in honor of the twentieth anniversary of Gamelan at Colorado College” in May of 2013. She will be teaching a Music of Bali course in the Department of Music at UC Berkeley in the spring of 2014, and has been actively performing Balinese and Javanese gamelan, including an upcoming performance of Balinese wayang (shadow play) on March 8, 2014 at UC Berkeley.

**Jocelyn Guilbault (Professor of Ethnomusicology)**
In late November 2012, Jocelyne Guilbault gave a keynote titled “On Locating Location in Popular Music Studies” for the Norden IAPSM (International Association for the Study of Popular Music branch in the Norden countries) annual meeting, held at the Roskilde University, Denmark. In May 2013, she was invited to give several talks in Finland, including a paper called “Sound Work: on the Aesthetic and Ethical Formations of Soca” for the Colloquium Series of Cultural Studies at the University of Helsinki, two lectures—“Writing
Through Theory in Music Studies” and “Writing Voices in Music Biographies: An Ethical and Aesthetic Project” — for a national seminar for doctoral students in Ethnomusicology held at the University of Eastern Finland in Joansuu, and a keynote titled “Pleasure amidst Violence: Theorizing Popular Music Performativity in Contemporary Trinidad” for the Annual Finnish Association of Anthropology and the Annual Finnish Association of Ethnomusicology, held at the University of Tampere. In the Fall, she presented another paper “Performing Selective Cosmopolitanism” in the Colloquium series of the Department of Music at the University of Michigan and at New York University. Many of these papers are part of her new book project on music, politics, and pleasure.

**Marika Kuzma (Professor, Music Director University Chorus and Chamber Chorus)**

Marika Kuzma’s CD of Bortniansky’s Choral Concertos was released on Naxos Records this summer and has been warmly received. *Fanfare Magazine* noted: “The emotions in these works run the gamut from deepest despair to joyous celebration. In addition to the qualities of transparency, textual detail, and precise intonation, Kuzma’s performances are characterized by an intensity, elasticity, and a variety of tempos and dynamics. If you think an hour of unaccompanied *a cappella* choral music can become monotonous, think again.” The Berkeley Chamber Chorus, which she directs, has been invited to a prestigious concert at Weill Recital Hall (Carnegie Hall) in March 2014. The Chamber Chorus will be featured alongside two other choirs—the Indiana University Contemporary Vocal Ensemble and the Ad Astre Singers of Wichita, Kansas—in a concert of *a cappella* music by contemporary composers. The UC contribution to that concert will include works by Berkeley composers Robin Estrada, Richard Felciano, and Jorge Liderman.
Nicholas Mathew (Associate Professor of Musicology)

Nicholas Mathew, Associate Professor of Musicology, has published two new books in 2013: a monograph entitled *Political Beethoven* and an edited volume, *The Invention of Beethoven and Rossini* (both from Cambridge University Press). The former book re-examines the politically charged rhetoric of Beethoven’s music and its later reception, teasing out relationships between his well-known music and the political schlock of the Napoleonic era (including Beethoven’s own alleged potboilers). The latter volume revisits the history of the fraught philosophical opposition between Beethoven and Rossini, and the contrasting artistic traditions that they have come to represent.

Myra Melford (Associate Professor, Jazz & Improvised Music & Director of JIM Ensemble)

Myra Melford was awarded a Guggenheim Fellowship for “Language of Dreams”, a mixed media work, which premiered at Yerba Buena Center for the Arts (YBCA) in SF on Nov 8 & 9, 2013. In addition she received a Doris Duke Performing Artist Award, which included a grant to become an Artist In Residence at YBCA for 2013-2015, to help them re-imagine their jazz programming. She will continue to involve UC Berkeley students in that work in a new course designed for fall of 2014.
Davitt Moroney (Professor of Musicology, Director of the University Baroque Ensemble)

Davitt Moroney finished his ongoing effort to bring the Noack Organ to Hertz Hall. He was the mover and shaker that put it all together, from searching for the right instrument to fit the space, to negotiating the move and installation, to putting together a wonderful series of events to celebrate its arrival. An exciting and information-packed inaugural program in late November introduced the organ to Bay Area music lovers, with acclaimed guest organist Michel Bouvard from France performing the inaugural recital. Concerts have been full and audiences have enthusiastically welcomed the new instrument, the largest in the wonderful organ collection assembled by Professor Lawrence Moe. Professor Moroney is on sabbatical this year. In his absence, the University Baroque Ensemble will be taught by other faculty.

Mark Mueller (Operations Manager)

Mark Mueller joined the music staff in spring, taking charge of operations (when Jim Coates took over the department manager responsibilities). With experience in administering the Young Musicians Program, an eclectic musical career that includes working for the Berkeley Repertory Theatre as Musical Director and composer for “Mad Oscar” by Sheldon Feldner and “Servant of Two Masters” by Carlo Goldoni. He has performed with over twenty vocal and instrumental ensembles in the greater Bay Area, including the Albany Consort, the American Bach Soloists, the Baroque Arts Ensemble, the California Bach Society, Clerestory, the Choir of Men & Boys of Grace Cathedral, the Philharmonia Baroque Chorale and the San Francisco Choral Artists, along with numerous solo performances including operatic roles. He graduated from Stanford with a BA in Drama and has studied voice with Jeffrey Thomas and David Gordon. He lives in Point Richmond, CA with his wife soprano Elisabeth Engan, and sons Michael and Max. His competence, quiet presence, and understated sense of humor make him a good fit.
John Roberts (Professor Emeritus of Musicology and former Head of the Hargrove Music Library)

In early 2013, Virgin Classics released a recording of John Roberts’s reconstruction of Handel’s *Giove in Argo*, performed by Alan Curtis (also Professor Emeritus of Musicology) and *Il Complesso Barocco*. Handel produced this pasticcio opera in 1739, drawing heavily on his own earlier works but also composing eight new numbers as well as all the recitatives. Since no complete score has survived, a reconstruction became possible only after Roberts discovered two missing arias by Francesco Araja that Handel had inserted at the insistence of a visiting prima donna. Even so, Roberts had to compose the secco recitatives for the second and third acts. His critical edition will be published as part of the Hallische Händel-Ausgabe.

Tamara Roberts (Assistant Professor of Performance Studies and Ethnomusicology)

Tamara Roberts is currently revising her manuscript *Resounding Afro Asia: Interracial Music and Politics of Unity*, under contract with Oxford University Press. She recently gave talks on this and other topics at Northwestern University, University of Oregon, the REAP Spirituals Conference, the UCB Center for Race and Gender, and will be the keynote speaker for the Music and Color conference to be held at Harvard in February 2014. In Spring 2013, Tamara co-founded a community-based performance workshop—the HushArbor—to promote the study and performance of early African American music, an endeavor closely linked with her new research on spirituality, technology, and politics in plantation slavery-era music in the U.S. and Puerto Rico. In June, Tamara was a guest drummer with the Spirituals Project Choir (Denver, CO), performing in the world premiere of Jacqueline Hairston’s “The Multi-Layered Legacy of Madame E. Azalia Hackley,” recorded an album with her pop/folk band The Crane and the Crow in August, and debuted a performance installation, “Scatter Like Starlight,” in October.
Bonnie C. Wade (Professor of Ethnomusicology)
Professor Wade continues to serve on the Editorial Boards of the University of Chicago Press and the University of Rochester Eastman Press, and is the Associate Editor and responsible for ethnomusicology entries for the Oxford Bibliography Online.

Music Department Staff
Since January, there have been numerous staffing changes. Department manager since 2010, Roia Ferrazares left Music to become assistant dean of the Graduate School of Journalism. Operations manager Jim Coates assumed the department manager role and Mark Mueller came on board handling operations. In fall semester, graduate student advisor Melissa Hacker accepted the program administrator position at the Center for Jewish Studies, whereupon undergraduate advisor Lisa Robinson assumed graduate and undergraduate advising responsibilities while a search is underway for a new undergraduate advisor.
Photograph of the staff at Melissa Hacker’s farewell party, left to right: Josh Hesslein, Lisa Robinson, Jay Cloyd, Quelani Penland, Mark Mueller, Melissa Hacker, Nanette Hara, Jim Coates, Babs Winbigler, and Kathleen Karn.
Performance Ensembles

African Music Ensemble
African Drumming and Dance, Music 148, is a popular course offered each semester, bursting to the seams with students wanting to learn rhythms and traditional dance moves (hint: shoulder movement is key). Twice weekly class meetings culminate in a spring concert with professional Bay Area African ensembles sharing the stage. Coming from Ghana 40 years ago, Ladzekpo was supposed to stay for a year but ended up staying for a lifetime. This year long-time instructor C.K. Ladzekpo received the Isadora Duncan lifetime achievement award (the “Izzie”) honoring his considerable contributions to the Bay Area Dance community. The ensemble performed at the University graduation ceremony in the new stadium as well as at the Department of Music graduation ceremony in Hertz Hall, where Ladzekpo was also honored. For more about Ladzekpo, see the summer 2013 article in California Magazine.

University Baroque Ensemble
The University Baroque Ensemble has continued expanding its activities. Two very fine eighteenth-century instruments have been loaned to the Ensemble by Paul Hoch: a fine Italian violin possibly dating from about 1730, and a cello dating from about 1700. The violin was superbly restored to the appropriate eighteenth-century condition by Devin Hough of Davis, CA; this involved considerably “surgery” to remove all the changes that had been made to the violin during the nineteenth century. It was inaugurated by Carla Moore on October 24, 2012, at a Hertz Hall Noon Concert devoted to Bach sonatas.

Thanks to generous donations to the
Baroque Music Endowment Fund, all students in the UBE are now able to receive private lessons on their instruments. Every dollar donated to the fund helps students! I would like to thank here our many donors, who have directly enriched the musical experience of Berkeley students by broadening their musical horizons and helping them explore the wonderful repertoire of music from the seventeenth and eighteenth centuries.

**Berkeley New Music Project / Eco Ensemble**

The **Eco Ensemble**, founded in 2011 by Edmund Campion and David Milnes, both professors of music at the University of California, Berkeley. It is a group of experienced, highly-skilled Bay Area musicians at the forefront of contemporary music performance. Its mission is to enrich and serve the Bay Area’s cultural life through the creation, performance and dissemination of new music by composers from Berkeley and around the world. Spring 2014 semester performances in conjunction with Cal Performances and the Center for New Music and Audio Technology include works by Franck Bedrossian, Ligeti, and Jodlowski on February 22, and Gee, Harvey and Lin on April 12. In addition to performing works by established composers, the ECO ensemble is also dedicated to working with graduate student composers at the University of California, Berkeley to produce concerts of stunning complexity and originality at Hertz Memorial Hall; the next Berkeley New Music Project concert is on Monday, May 12, at 8pm. (Photograph from February 2013 rehearsal in Hertz Hall, with Gloria Cheng performing Cindy Cox’s new piece *Pianos* written for piano and keyboard.)

**What does “Eco” stand for?** Like other art forms, new music doesn’t exist in a vacuum—it is part of the fabric that makes up our cultural landscape. The San Francisco Bay Area generally (and Berkeley in particular) plays an essential role in the Eco Ensemble’s formation: our musicians, composers, media and audience are all part of the
region’s vibrant cultural scene. We are both influenced by—and exert influence on—the artistic ecology within which we exist. The name Eco acknowledges this ecology and locates our work as part of the Bay Area’s abundant cultural community. —RY

**Gamelan Sari Raras**

Members of Gamelan Sari Raras performed three concerts at the Ojai Festival this past June, playing compositions by Lou Harrison — one of the four composers featured by guest artistic director Mark Morris — as well as traditional Javanese gamelan and Balinese gender wayang pieces. The Harrison concerto for piano and gamelan was the concluding piece of the festival, performed with pianist Colin Fowler. Two additional concerts featuring much of the same repertoire were performed the following week at UC Berkeley for the Ojai North festival.

**Jazz & Improvised Music**

Walking the Tightrope: A Week of “Conduction” with J.A. Deane

A few minutes prior to the first of a weeklong series of workshops on the concept of “Conduction”, J.A. Deane went to each musician in the ensemble and showed them an impossible picture: an acrobat, walking a tightrope over a vast canyon at night. After everyone had a chance to individually examine the picture, he stated “this is where we are going”. Metaphors, especially musical ones, rarely come more accurate than that.

The series of workshops, which began on December 2nd with an introductory session in Hertz Hall, and concluded on December 6th with an evening concert in the same venue, was facilitated by Professor Myra Melford, and the ensemble included undergraduate and graduate students from her classes, as well as professional musicians. The workshops explored a method of directing improvising musicians called “Conduction”. The practice of “Conduction”, created and developed by Lawrence “Butch” Morris, involves the use of physical gestures and signs as a means of conducting a group of musicians, without the use of any notated music or predetermined material: the music is created entirely in the moment. Rehearsals consisted of J.A. Deane thoroughly and methodically familiarizing the ensemble with the vocabulary of gestures and signs, as
well as reminding the ensemble of the three key rules of Conduction: 1. Always watch me (the conductor), 2. Listen to everything, and 3. Stay out of your own head. While the first two rules are important, the last one proved the most difficult and consistently challenging: Deane clarified this rule by emphasizing that this music is about being in the moment, and that it requires musicians to avoid constant analysis, and instead follow their instincts. Deane helped the ensemble reach this mindset by assuring us that our first choice was always the appropriate one, and that the only real mistake one can make in an ensemble participating in Conduction is to be tentative.

The signs and gestures of Conduction convey clear and concise musical instructions: making sustained and short sounds, repeating musical fragments, designating tempos, as well as gestures for extended techniques, and duets within the ensemble. These gestures allow for structurally complex and sophisticated music to be composed in real time, often creating a piece that would be nearly impossible for modern musical notation to record. Conduction, though, is less about the potential for complexity, and more about music as a process of discovery. Each time the ensemble played, none of us knew what piece we were about to play, and what direction it was going to take- neither did J.A. Deane. The constant negation between the conductor, who provides the context and structure, and the musicians, who provide the content, means that each note or sound made could significantly alter the direction of the music. This is what makes Conduction, and improvised music as a whole, exciting and vital: it reminds us that music thrives and moves forward as a result of experimentation and discovery. Conduction is about music as exploration, rather than recitation. Though this process is at first intimidating, taking that first step into the unknown and walking the musical tightrope proves creatively freeing, and changes one’s perception of how music can be created.

Submitted by Landon Bain, student in Myra Melford’s Jazz and Improvised Music program and participant in the Conduction workshops and concert.
University Chorus & Chamber Chorus
The University Chorus began the 2012-13 with the Fall portion of Haydn’s *The Seasons*, featuring alumna Jennifer Ashworth as one of the soloists. The concert was dedicated to Professor Emeritus Dan Heartz, who was able to attend the performance. The Chorus ended the season with a rousing Poulenc Gloria, featuring soloist and alumna Clarissa Lyons, and the Beethoven 9th Symphony with the UC Symphony.

In the last year, the UC Chamber Chorus performed in several wonderful venues. In November, 2012 it performed Berg Wozzeck under Maestro Esa-Pekka Salonen in Zellerbach Hall and Disney Hall in Los Angeles. In May, the chorus performed at St. Bartholomew’s Church in New York and at St. Paul’s Chapel, the oldest church in Manhattan, on Memorial Day. Singing at St. Paul’s—in that location and on the day—was very moving to the students. The chapel is close to “ground zero,” serving as a refuge for relief workers during the tragedy of 9-11, and is now in view of the new Liberty Towers. Their concert included music by Trevor Weston, a Berkeley composer who had sung with the Chamber Chorus and is now chair of the Music Department at Drew University. (In the photograph above, Trevor Weston is to the left of Marika Kuzma.). In early September of 2013, the chamber chorus performed for Justice Ruth Bader Ginsburg when she visited campus.

The UC Chamber Chorus is headed for Weill Recital Hall at Carnegie Hall in March 2014!
**UC Berkeley Symphony Orchestra**

Under the direction of conductor David Milnes, the UC Berkeley Symphony Orchestra ended its 2013 with gala sold-out performances of Beethoven’s Ninth Symphony with the University Chorus. It continued its focus on new music with recent works by Professor Cindy Cox, recent Berkeley PhDs Reynold Tharp and Jean Ahn, as well as visiting composer Bernard Rands, Krzystof Penderecki, Henri Dutilleux, and Toru Takemitsu. Along with symphonies by Bartok, Prokofiev, Shostakovich and Mahler, the orchestra helped inaugurate the new Hertz Hall organ with performances of Saint Saens’ Organ Symphony in December.

Enjoying a fruitful relationship with Cal Performances, the orchestra has been coached by members of the Vienna Philharmonic, as well as working with visiting artists Valery Gergiev, Esa-Pekka Salonen, Gustavo Dudamel and Marin Alsop.

The UCBSO has announced its first European tour in its 90-year history in May 2014, and is busy fundraising.

**University Wind Ensemble**

In May of 2013, the University Wind Ensemble premiered two new pieces: Toccata, Chorale Variations, and Fugue for Band by Emeritus Professor Michael Senturia; and *darkness and beauty of stars* by UCB alum (2004) Mark Popeney. In November, the group presented a noon concert entitled Tributes and Remembrances.
The memories of Civil Rights leader Rosa Parks and John Fitzgerald Kennedy were honored. In December, the group presented the fourth collaboration with an esteemed faculty member. English Professor Donald McQuade was the guest lecturer for a program entitled Music and Literature, with the Wind Ensemble under the direction of Robert Calonico performing works inspired by Voltaire, Teasdale, Maclean, Dickinson, and Shakespeare.
Alumni & Students

PhD Recipients
Laura Biggs
History and Literature
Mechanisms of Progress: Sound and Spectacle at Milan’s Teatro alla Scala, 1871–1893

Michelle Braunschweig
History and Literature
Biographical Listening: Intimacy, Madness and the Music of Robert Schumann

Nils Bultmann
Composition
Six Musical Compositions Integrating Visual Media

Sean Curran
History and Literature
Vernacular Book-Production, Vernacular Polyphony, and the Motets of the “La Clayette” Manuscript (Paris, Bibliothèque nationale de France, nouvelles acquisitions françaises 13521)

Robin Estrada
Composition
Binaleg at Sinulug para sa Orkestra

Matthew Goodheart
Composition for 17 instruments

Allan Mugishagwe
Ethnomusicology

Ulrike Petersen
History and Literature
Operetta after the Habsburg Empire

Sumitra Ranganathan
Ethnomusicology
Dwelling in my voice: sound and experience in a North Indian classical dhrupad vocal practice

Kendra Salois
Ethnomusicology
The Networked Self: Hip Hop Musicking and Muslim Identities in Neoliberal Morocco

Jen Wang
Composition
Adrogué

Honors & Prizes
Music Department Honors:
Jennifer (Jenny) Larsen
Orchestra Marketing: How Marketing Can Influence Young Adult Audience Attendance

Alana Mailes
Tracing the Influence of Giulio Caccini’s ‘Le nuove musiche’ on Seventeenth-Century English Composers.

Forrest Riege
Composition, the Self, and Society

Adam (Abbey) Stroud
The Decline of Melodic Bass in Pop and Rock
Rio Vander Stahl
*Untitled.*

Jeremy Su
*Lockers Raid: A 2013 Composition To UCB’s Music, Mathematics, Martial Arts, and Media*

Ka Eung (Kay) Yoon
*Haydn Keyboard Sonatas: Examining Possible Instrumental Choices*

**Distinction in General Scholarship**
Tessa Gregory
Trevor Hillebrand
Natasha Hull-Richter
Ji Won Kang
Jake Scheps
Sarah Whiteside
Jason Wu
Ka Eung (Kay) Yoon

**High Distinction in General Scholarship**
Jennifer (Jenny) Larsen
Alana Mailes

**The Musical Theater Prize**
*Nova*
Written by Weston Scott
Directed by Peter De Marzio
Music by Masis Parunyan

**Outstanding Graduate Student Instructors**
Robert Beahrs
Sean Curran
Rachel Vandagriff

Nicholas C. Christofilos, Jr. Memorial Prize
Ian Goldstein
Ulrike Petersen

**The Eisner Prizes in Music**
Jamie Apgar, voice
Rama Gottfried, composition
Vivian Hou, violin
Tammy Lian, violin
Mosa Tsay, cello

**Bernece B. Lyon Memorial Prize**
Wooho Park

**The David & Diana Menn Memorial Prize in the Performing Arts**
Forrest Riege

**Ladd Prix de Paris**
Matthew Schumaker

**Mary Nuñes Souza Prize**
Theodora Serbanescu-Martin

**The Milton G. Witzel Memorial Prize in Stringed Instrument Performance**
Wooho Park

**The Nicola DeLorenzo Prize in Music Composition**
Jose Rafael Valle Gomes da Costa
Matthew Schumaker
Thatchatham Silsapan

**Departmental Citation & Matthew William Fisher Memorial Award in Music**
Alana Mailes
UC Berkeley Symphony Orchestra Concerto Audition Results

The panel was thrilled with the high level of preparation and performance by all the participants. In order to accommodate as many performers as possible, the orchestra will set aside three Thursday evenings for public concerto readings, one in April and two in the fall semester. Each soloist will receive one rehearsal of their entire piece with the orchestra.

**Concerto performances in April 2014:**

- Cameron Winrow, Mozart Clarinet Concerto
- Mosa Tsay, Elgar Cello Concerto
- Tammy Lian, Barber Violin Concerto

**Concerto performances in Fall 2014:**

- Theodora Martin, Brahms Piano Concerto No. 2
- Michael Hwang, Tchaikovsky Violin Concerto
- Melody Huang, Prokofiev Symphonie Concertante

Department of Music Alumni Updates in 2013

**Marié Abe, PhD 2010**

Is in her third year as an assistant professor of music in the Department of Musicology and Ethnomusicology at Boston University. During this academic year, she is on leave as a visiting faculty fellow at the Newhouse Center for the Humanities at Wellesley College to work on her book manuscript. She also stays active playing the accordion with the 11-piece Ethiopian ensemble called Debo Band (on Subpop).

**Greg Allison, BA 1978**

Has been Principal of Glen Cove in Vallejo for 25 years. Glen teaches all students (500-600) songs every Friday with performances at the end of each year. He enjoys making piano recordings, and is working on Bach. If musicians would like to perform at Glen Cove, contact Glen at Gallison@Vallejo.K12.CA.US

**Amy Anderson, BA 1970**

Worked in Academic Biology from 1983-1995, then came back to music. With Chamber Music Monterey Bay, she launched a 4-work commissioning project, which premiers April 25, 2014 and is dedicated to professors Margaret Rowell and Michael Senturia with thanks for a lifetime of musical inspiration. Info at www.chambermusicmontereybay.org – join them for the premiere!
Marian Auerbach (now Shapiro), BA 1965
Got her masters in Social Work and was Director of Education for Planned Parenthood of Kansas. She now teaches The Psychology of Human Sexuality at Santa Barbara City College

Philip J. Ballou, BA 1976, MA 1978, PhD 1983 (Music Composition, specializing in electronic music)
Took a temporary job at a local underwater robotics company after graduating, where he ultimately stayed for almost 19 years. 30 years later, he works in the commercial maritime industry as Head of Engineering for the Marine Professional Services team at Jeppesen, a subsidiary of the Boeing Company in Alameda, CA. Philip finds engineering to be similar to creating music, except that it is easier to tell if what you’ve built actually works.

Jeanne Bamberger, MA 1951
Has just published her latest book, *Discovering the Musical Mind: A View of Creativity as Learning*, through Oxford University Press. It is a collection of her articles dating from 1974 to 2010. The book has a companion website that includes musical examples and also a foreword by Howard Gardner.

Mason Bates, PhD 2008 (Composition)
Is currently Composer in Residence with the San Francisco Symphony and the Chicago Symphony Orchestra. In January the San Francisco Symphony will present the Beethoven and Bates Festival with three of his works featured to be recorded for release. The Chicago Symphony Orchestra will play Bates’ Violin Concerto in the spring. Mason is currently working on commissions from the St. Paul and Toronto Symphonies as well as a cello concerto for the Seattle Symphony and the LA Chamber Orchestra.

Frank Bliss, BA 1970 (Music, Violin)
Is now a State Farm agent in North Berkeley. Frank has played with Symphonies/Opera in Amsterdam, Memphis, Oakland, and San Francisco. He plays for fun and coaches strings at a local high school.

Donald Burke (Don) Walker, PhD 1971 (Musical Composition & Theory)
Saw his 10th string quartet performed in Vienna last year. See his website [donwalkermusic.com] for more details.

Louise Cheng, BA 1999
Received a MA in Music with a concentration in Music Theory at Cal State LA. She has been Director of Music at the St. Christopher Church, West Covina since 2001. She has also been also a music teacher at the St. Christopher Parish School for 13 years. She is
proud to have studied at Cal and will never forget all the professors who taught her and friends she met.

Jennifer Carre (Lobliner), BA 2002
After a ten year break from music, is now the Musical Director at Willowbrook Middle School in Compton, CA, overseeing 155 music students in band and orchestra. She is recruiting musicians for Cal as you read this. Go Bears!

Lily Chen, Current graduate student
Lily Chen’s Soundscape for violin, percussion, and piano, was performed in the Asian Composers League Conference and Festival in Israel and awarded the first prize of 19th ACL Young Composer Competition.

Brian Christian, BA 2002
Teaches group piano classes for the Ravinia Festival in Chicago. His wife Clara is also a pianist and teacher. They have two boys. Brian received a M.M. in Composition from the Peabody Institute where he received a Gustav Klemm award for exemplary work in composition. He also studied opera coaching and has worked with several opera companies in the Baltimore and Chicago, carrying on his passion for opera which developed in Jonathan Khuner’s opera workshops at Berkeley.

Jeremy Cohen, BA 1973
Is living in Berkeley. He has been playing music professionally (bass guitar, jazz, Motown), mostly at hotels and wineries. He still plays clarinet a little bit, just for fun. He has been happily married to classmate Jane Sharp, and has one son who lives in Seattle.

David Coll, PhD 2010, Composition
2012: Guest composer/researcher at the Orpheus Institute, Gent (Belgium)
2013: Composer-in-residence with Ensemble RepertorioZero (commission MilanoMusica Festival)
2014: Visiting Professor, Hanyang University (Seoul, South Korea)

Esther Criscuola de Laix, PhD 2009 (Music History and Literature)
Has worked since 2011 as an editor at A-R Editions, Inc. (www.areditions.com) outside Madison, Wisconsin, while juggling family time, scholarly conferences and writing, and practicing on the two-manual Rodgers organ in her living room.

Edward Cumming, PhD 2002 (Composition)
Is presently Director of Orchestral Studies and Primrose Fuller Associate Professor of Music at The Hartt School. He was Music Director at the Hartford Symphony Orchestra from 2002-11.
Sean Curran, PhD 2013, History and Literature
Dissertation title: Vernacular Book-Production, Vernacular Polyphony, and the Motets of the “La Clayette” Manuscript (Paris, Bibliothèque nationale de France, nouvelles acquisitions françaises 13521). Sean has been awarded a four-year Junior Research Fellowship at Trinity College, University of Cambridge.

Brian Current, BA 1979
Is finishing a new commission for the Toronto Symphony Orchestra for the New Creations Festival in Marc 2014. His Chamber Opera Airline Icarus will have its North American premiere in a run of 6 shows in June 2014, by Soundstreams, Toronto.

Susan de Ghizé (née Kim), BA 1996
Is now an Associate Professor of Music Theory at the University of Texas at Brownsville.

Joanne De Phillips, BA 1967
Is the Founding Director of Berkeley Chamber Performances [www.berkeleychamberperform.org], 1993. BCP is presenting their 21st season at Julia Morgan’s historic Berkeley City Club, 2315 Durant Avenue, with ensembles both fresh and established performing classic and original music as well as world premieres. Join them for exciting concerts followed by a reception! Half-priced tickets for Higher Ed students.

Donald E. Denniston, BA 1985
Will see his 2009 piece “Normandie” (for strings) performed in Russia on 12/13/13 by La Primivera Chamber Orchestra. The piece’s World premiere Boston took place 3/9/09 by the Freisinger Chamber Orchestra (Peter Freisinger, conductor).

Robert Dickow, PhD 1979 (Music Composition)
Is currently an Associate Professor of Music at the University of Idaho Lionel Hampton School of Music in Moscow, Idaho, where he teaches theory, composition, and horn. He is principal horn with the Washington-Idaho Symphony, performs with the Spokane Symphony, and with U of I faculty ensembles. He composes works for electronic media, video documentaries, chorus, band, and chamber music. Currently he is working on an album of electronic works, and is exploring Navier-Stokes equations and fluid dynamics in connection with electronic music realizations.

Aaron Einbond, PhD 2009 (Composition)
Is invited as Guest Lecturer at Harvard University in the spring 2014, has received a Guggenheim Fellowship 2014-15, and will be on a research residency at IRCAM in Paris for fall 2014 – spring 2015.
David Eiseman, BA 1963
Received an MM, clarinet performance, U of Illinois in 1964 and a Ph.D. in musicology from Illinois in 1972. His dissertation was on Ives and the European symphonic tradition. He was a Professor at Oregon State University from 1968-1999, nine years ('78-87) as department chair. He is now Professor Emeritus. He was a Clarinetist with Cabrillo Festival from ’72-76, and is now curriculum committee chair and lecturer for the OSU Academy for Lifelong Learning [www.all-osuua.org].

Sivan Eldar (Current graduate student)
2013: Spent last year on a Fulbright to Prague that culminated in several Czech/American collaborations: a new music theater work with Spitfire Company (most recently featured at the Mutual Inspirations Festival in DC), a composition for solo piano and electronics for Prague’s Jewish Music Festival, a commission from Czech Radio Vltava 3.
2014: Sivan is writing a piece for the Berkeley Symphony’s Under Construction series entitled A Thousand Tongues, to be performed February 2 and May 4 in the Osher Studio in Berkeley. The program is sponsored by both the Berkeley Symphony and Earshot.

Jonathan Elkus, BA 1953

Bill Evans, MA 1989 (Ethnomusicology)
In 2013, Bill performed and taught in 19 American states, England and Germany and prepared a Second Edition of his book Banjo For Dummies, currently the world’s most popular banjo instruction book. In February, Bill appeared on “A Prairie Home Companion with Garrison Keillor.” This year also saw the CD release of Fine Times At Fletcher’s House, recorded with 82-year old Chattanooga, Tennessee, fiddling legend Fletcher Bright.

Tiffany Fernandez, BA 2007 (Vocal Performance)
Currently lives in Southern California and is a high school choral director in her second year of teaching. She is also in her 5th season as a member of the Pacific Chorale in Orange County, who perform at the Segerstrom Center for the Arts.

Evelyn Ficarra, PhD 2011 (Composition)
Recently completed a full evening dance collaboration with choreographer Young Sun Lee (Homemade and Organic, Ansan Arts Center, Seoul, South Korea) and Memory Table, an inter-media collaboration with video artist Ian Winters and choreographer Paige Sorvillo. Evelyn is currently Lecturer in Music Theatre at the University of Sussex, England.
Christine (Breves) Field, BA 1986 (Violin)
Performed recently with Master Sinfonia. Christine graduated with a graduate certificate in Visual Science Communication, 2003 from UC Santa Cruz, Regents Fellowship. She was a Medical Illustrator from 2004-2006 at the Stanford University School of Medicine, and has been employed as Art Director since at Stanford University’s Office of Development. She is married, with two daughters.

Fresas Flores Balistreri, BA 2004 (Piano)
Co-founded Bravura Innovations in March 2013, a company dedicated to exploring creative concepts in music making through technology, social media, and resources. One of their divisions, Social Music Works, launched the International Video Upload Competition, which explores the global accessibility and community building of music making through the use of social media. Please visit www.bravurainnovations.com for more info.

Kate Gilpin, BA 1959
Is in the Bay Area and plays the piano regularly. She is an independent editor, a Buddhist, has been married and divorced, and learned how to garden, train a dog, and appreciate the universe.

Matthew Goodheart, PhD 2013(Composition)
Currently on Fulbright Grant in Prague with the National Music Museum and the Academy of Performing Arts built for the Czech composer Alois Hába in the 1920s, to be recording in mid-January. The instruments have remained largely abandoned since Hába’s microtonal composition department was closed down by the Stalinist government in the 1950s. As recipient of the 2014 Berlin Prize in Music Composition, he will be a Fellow at the American Academy in Berlin during the Spring, composing a large-scale immersive work For Five Scattered Ensembles (for multiple ensembles and computer controlled metal percussion). A Portrait Concert of his works will take place in Berlin on March 20 as part of the MaerzMusik Festival.

Rama Gottfried, Current graduate student
Worked with UC Professor Greg Nieymeyer and Stanford Professor Chris Chafe on Polartide, a sound art installation for Maldives Pavilion, Venice Biennale 2013,. His piece Fluoresce was performed at the 2013 Semaine du Son (Ircam-Paris), and at Roulette (Brooklyn), and ICMC 2013 (Perth). Rama is currently working on a sound installation for an exhibition at the Mino Washi gallery (Japan) opening December 2013, in collaboration with visual artist Hideaki Idetsuki.
Barbara Bell Gruver, BA 1966
Is a pianist, and continues to teach and perform. On Oct. 6, 2013, Barbara performed in Maryland with her Mason-Dixon Trio, a clarinet-flute-piano trio.

Bryan Higgins, BA 1975
Has a business reorchestrating operas for smaller forces and renting to opera companies and colleges world-wide. His edition of “Il Trittico” was conducted by Lorin Maazel at his Castleton Festival.

Alexander Kahn, PhD 2008 (Music History and Literature)
Is Assistant Professor of Music and Director of Orchestral Activities at the Sunderman Conservatory of Music at Gettysburg College. He is also the Founder and Music Director of the Metta Ensemble, a professional chamber orchestra, which recently celebrated the 200th anniversary of Giuseppe Verdi’s birth with a series of concerts featuring the composer’s overtures, arias, and ensembles.

Brian Kane, PhD 2006 (Composition)
Is an Assistant Professor of Music Theory at Yale University and has a new book, Sound Unseen: Acousmatic Sound in Theory and Practice, to be released by Oxford University Press in June 2014.

Rita Kingsley-Shennum, BA 2008
Teaches cello and violin in the eastern Atlanta area.

Ravi Kittappa, Current graduate student
Composed the music for director Jake Boritt’s film The Gettysburg Story. Narrated by actor Stephen Lang (Avatar, Tombstone, Gettysburg), the film will be shown nationwide in November on PBS to coincide with the 150th anniversary of the Gettysburg Address.

Craig Latta, BA 1991 (Music Composition and Informatics)
Divides his time between Berkeley and Amsterdam. He moved to Holland in 2010, where he runs a computer science consultancy. Craig is an active member of Amsterdam’s vibrant software and music performance communities. Check out “Appsterdam” and “Amsterdam Songwriters Guild.”

Vanessa Langer, BA 2001
Is an active voice in the contemporary music scene in the San Francisco Bay Area. A 2010-12 fellow at the Bard Conservatory, she performed at the Pierpoint Morgan Library & Museum Concert Series two selections composed for her. Since 2013 she is a permanent member of the Wild Rumpus ensemble as soprano soloist. Vanessa is also a
founding member of Firesong, an ensemble dedicated to innovative programming and commissioning of the next generation of vocal chamber works.

**Henry Lee, BA 2011**
Works for the Music Department at the Cultural Services of the French Embassy in New York.

**Natasha Dagys Limones, BA 2009 (Piano performance)**
Enrolled in the School Psychology program through Berkeley’s Graduate School of Education in Fall 2009, and in May 2013 she completed her PhD in Education. She also got married less than a week after filing her dissertation and had a fantastic honeymoon in Punta Cana. She is now a credentialed school psychologist working at a public elementary school in San Jose, CA as both a school psychologist and as a therapist in a therapeutic classroom for students with severe emotional and behavioral needs.

**Jimmy Lopez, PhD 2012 (Composition)**
Is the 2013 recipient of the Prince Prize for new original work. The $25,000 award was given for the opera *Bel Canto*, based on the best-selling novel by Ann Patchett. The opera will receive its world premiere at Chicago Lyric in December of 2015 and will star renowned soprano Danielle de Niese. The libretto for *Bel Canto* is Pulitzer Prize-winning playwright, Nilo Cruz.

**Gunnar Madsen, BA 1979**
Wrote music and lyrics for the Off-Broadway musical “The Shaggs: Philosophy of the World”, at Playwrights Horizons. In the works are a couple other musicals, a video game score and sound design, and a new album of songs about food.

**Alana Mailes, BA 2012 (Baroque vocal music)** is currently an MPhil student in Musicology at the University of Cambridge (Clare College). She has also been studying voice and performing with various musical ensembles in Cambridge.

**Kerril Makan, PhD 2004 (Composition)**
Is an Associate Professor at MIT and was recently commissioned by the Jebediah Foundation/New Music Commissions. He has a new portrait CD, *Afterglow*, released on Mode records.

**Amber Joyce McCartney, BA 2005**
Is currently a PhD candidate in the Neuroscience Graduate Program at the University of Michigan. Her research focuses on identifying novel mechanisms that regulate synapse function in the hippocampal neurons. After graduating, she plans to continue to pursue a career in academic research.
Nanette McGinnis (PhD 1990, History and Literature)
2014: A soprano, she has performed in Italy, France, the Czech Republic, and most recently Berlin, Germany, as well as on both coasts of the U.S., in roles/works that include Mahler’s Fourth Symphony, Mimi (La Bohème), Cleopatra (Giulio Cesare), Freia (Das Rheingold), and Erste Dame (Die Zauberflöte), among others. With a repertory that ranges from 1600-present (including numerous premieres) and that encompasses 10 languages, she has been a Teaching Artist for the S.F. Opera Guild and Opera San Jose, and is co-founder of two active chamber music groups: the Vinaccesi Ensemble (Baroque music for solo voice(s) and continuo), which just released a debut CD, Benedetto Vinaccesi: the Solo Cantatas; and the Jewish Music & Poetry Project (soprano, cello, piano, and composer), which commissions and performs new music to Jewish women’s poetry or by women composers, and also performs “verfemte” works (music banned during the Holocaust). The JMPP has a multi-year commissioning project in progress, 20th Century Jewish Women’s Voices, as well as a new piece by alum Laura Schwendinger in the works for later this year. McGuinness’ first CD, Fabulous Femmes (2000, 2007), with the Athena Trio, consists of music by 19th- and 20th-century women composers and continues to receive high critical acclaim. She maintains a private voice studio in Berkeley.

Allan Mugishagwe, PhD 2014
Is a visiting faculty member in the Folklore and Ethnomusicology department at Indiana University Bloomington. He and his family have settled in well thanks to the support of his new colleagues. Allan’s teaching methodologies at IU have been informed by those of his professors at Berkeley, and he appreciates their top-class work in preparing him for the profession.

Sharon O’Connor, BA 1971
Has been cellist of the San Francisco String Quartet for 16 years and founder of Menus and Music. She has raised a family while producing 39 music CDs and writing 39 cookbooks.

Jeff Packman, PhD 2007 (Ethnomusicology)
Continues his appointment at the University of Toronto, where he teaches in the Music History and Culture and DMA Performance programs. He has been actively publishing material from his project (funded by Social Sciences and Humanities Research Council of Canada) on various manifestations of samba de roda in Bahia, Brazil. In addition to a recent article in Ethnomusicology Forum (2012), look for his co-authored chapter (with dance scholar Danielle Robinson) in the edited volume Bodies of Sound (2013). Forthcoming publications include another book chapter with Robinson as well as a contribution to a special issue of Black Music Research Journal on the Culture Industries of the African Diaspora, which Jeff is co-editing with Xavier O’Neal Livermon (Berkeley
African American Studies, 2006). His book manuscript about professional musicians in Salvador da Bahia, Brazil is in process.

**Neal Pierce, BA 2010**
Is teaching Special Education in a middle school in Richmond, CA.

**Rev. Emmett G. Price III, BA 1996**
Continued his education at the University of Pittsburgh (MA & Ph.D.), in ethnomusicology. He has been on faculty at Northeastern University since 2001, tenured in 2008. He is the former chair of Department of African American Studies (2008-2012). For more information check out [http://www.emmettprice.com](http://www.emmettprice.com)

**Roberta Sears Rominger, BA 1977**
Continues to play her cello in a host of chamber ensembles in London.

**David H. Rothe, DMA, MA 1961 (Musicology)**
Is the University Organist and Professor Emeritus at C. S. U., Chico (1968-2008) where he taught Music History and Appreciation, Organ, Harpsichord and directed the Repertory Chorus, University Chorus and Early Music Ensemble. He was a consultant for 12 fine pipe organs in the No. Sacramento Valley area and continues as recitalist, teacher, and organist/music director for two area churches (Anglican and Catholic).

**Kendra Salois, Ph.D 2013 (Ethnomusicology)**
Filed her dissertation, titled “The Networked Self: Hip Hop Musicking and Muslim Identities in Neoliberal Morocco,” in July and will officially be awarded the Ph.D. at the end of this term. Currently, she is a [Visiting Assistant Professor](http://www.emmettprice.com) at the University of Maryland, College Park. This fall Kendra has presented at the annual meetings of the Middle Eastern Studies Association and the Society for Ethnomusicology, as well as at a conference in Hanover, Germany, titled “Hip Hop and Social Empowerment,” sponsored by the Volkswagen Stiftung. She has an article forthcoming in a special issue of Anthropological Quarterly and a book chapter appearing in a forthcoming edited volume tentatively titled Islam and Popular Culture.

**Harold Schiffman, MA 1951 (Composition)**
Is now Professor Emeritus (Composition) at the Florida State University College of Music. The University of North Carolina at Greensboro renamed its music library the Harold Schiffman Music Library in 2012. His piece Octet premiered in 2011 in NY (Feb. 17, 2013 the North/South Chamber Orchestra Max Lifchitz, conductor.)

**Matthew Schumaker, Current graduate student**
Is spending the 2013-14 year in Paris on the George Ladd Prize given by the Department of Music to a distinguished graduate student composer.
Theodora Serbanescu-Martin, double major in English and Music
The Berkeley sophomore, currently a student of Martha Wasley in the department’s piano program, spent her summer in Russia and central Europe after having won first prize in the college division of the American Fine Arts Festival Concerto Competition. Funded partly by a bursary from the Music Department, she began her trip in Sergiyev Posad, with its famous monastery, and Kostroma Province, where she performed the first movement of Brahms’ Second Concerto with the Kostroma Symphony Orchestra. Theodora then accompanied the other prize winners to Moscow, where they took part in a master class with Vladimir Ovchinnikov, winner of the Leeds and Tchaikovsky piano competitions. After this, Theodora’s travels took her to Poland and the spa town of Naleczow, host of the seventeenth International Piano Festival and Competition. She won third place in the festival competition, performing Chopin’s E Minor Concerto with the Lublin Chamber Orchestra and Kazimierz Brzozowski. Along the way, Theodora was able to make a pilgrimage to Chopin’s birthplace in Zelazowa Wola, to the Chopin Museum in Warsaw, and was even interviewed on the Polish TV station TVP.

Marty Shapiro, MA 1965
Got his PhD in Musicology from UCSB, and then taught history of music and classical guitar for 31 years at Fort Hays State University.

Robert Sheena, BA 1983
Since 1994, has been the English horn player for the Boston Symphony Orchestra. He also teaches the oboe and the English horn at Boston University, The Boston Conservatory, Longy School of Music and the Tanglewood Music Center. Robert had many fantastic teachers at Cal, from Andrew Imbrie to Joseph Kerman and John Swackhammer, yet he gives the most credit for helping and nurturing his potential to Michael Senturia. He regards Michael, after many years in this profession, as still one of the greatest musicians he has known.

Josiah Smiley, Minor 2012
Currently works as a kindergarten-12th grade music teacher at an international school in Central Asia. One recently completed professional milestone was an elementary Fine Arts performance. In a country where the arts are severely undervalued, it was great to see students bring together dance, music, art, and drama to celebrate, as their show was named, the “Wonderful and Whimsical.”

Janet Somers, BA 1990
Is teaching jazz piano and theory and classical and beginning piano in Oakland.

Henry Spiller, PhD 2001 (Ethnomusicology)
Is Associate Professor and Chair of the Department of Music, UC Davis. In 2011, his
monograph, Erotic Triangles: Sundanese Dance and Masculinity in West Java (Chicago 2010) received honorable mention for SEM’s Alan Merriam prize. With the support of a Fulbright senior scholar award, he spent March through August, 2013, conducting field work in Bandung, Indonesia. In winter 2014 he will participate as a research visitor in Berlin under the auspices of the Balzan Programme in Musicology.

Samuel S. Stanley, BA 1975 (Violin)
On October 27th in the Grosse Pointe Symphony Orchestra’s performances of Liszt “Les Preludes” and Wagner “Meistersinger Prelude”.

Antoinette Thomas, (Née Toni Catrow, BA 1962, Music Education)
Taught Music and English for 30 years: grades 7-14. A lot of experience directing and performing in musical theatre. Currently sings with Blackhawk Chorus (140 voices). Active in Cal Alum activities: class of ’62 reunions; Team Cal Tennis Committee which supports Men’s and Women’s tennis teams. Proctor: AP testing; Representative for VSP at health fairs.

Dan VanHassel, Current graduate student
Had world premieres of several commissions; Ever Expanding by the Shanghai Conservatory Electronic Music Week, and Ghost in the Machine by the Now Hear Ensemble. The Now Hear Ensemble also recorded Ghost in the Machine for release on their debut album Made in California. Dan’s snare drum and electronics piece fzzl was recently featured at the International Computer Music Conference in Perth, Australia and the Percussive Arts Society’s national convention in Indianapolis.

Elizabeth Wagele, BA 1961 (Composition)
After teaching piano many years Elizabeth began writing books about the personality system, the Enneagram: “The Enneagram Made Easy,” “Are You My Type, Am I Yours?”, “The Enneagram of Parenting,” “The Happy Introvert,” “Finding the Birthday Cake,” “The Career Within You,” and “The Enneagram of Death.” I also made a CD, “The Beethoven Enneagram.” Elizabeth is currently looking for a publisher for “The Enneagram for Teenagers.”

Mildred Wickham Wallker, BA 1948
Received her elementary teaching credential in 1949. Music still a large part of her life; all 6 children musical. Mildred does some teaching as a dance instructors, and does some cantoring at Mass. Mildred was in barbershop chorus and still continue to enjoy all that music has to offer. She never misses the HDopera at the theaters from the Met. What a dull world it would be without MUSIC.

Winston Widdes, BA 2003 (Alto Saxophone)
Perform at Caesar’s Palace, House of Blues. DJ’d for Ron Jeremy and Crystal Hefner.
As seen on PB Reality Show. Published, “How To Read Music in 50 Minutes.” Co-creator of BlackBeltMusicAcademy.com

Joyce Chia-Yin Wu, BA 2004
Made music education her graduate concentration. She is teaching piano and cello at Yamaha music school, also another arts and music school in Irvine, California. Teaching is a great rewarding job, and she loves it!
In Memoriam

Madeline Duckles (1915 – 2013)

Madeline Duckles, wife of Music Librarian Vincent Duckles, passed away at the age of 98 on November 23, 2013 in Santa Rosa, CA. A gracious presence in the Music Department for years, Madeline was also a peace activist and an outspoken critic of the Vietnam War. She was a member of the Women’s International League for Peace and Freedom (WILPF), and as a member of the Committee of Responsibility brought injured Vietnamese children to San Francisco for treatment. Madeline met Vincent as an undergraduate at Berkeley and they were married in 1937. She remained an integral part of the department’s culture until Vincent’s retirement, and continued to live in their Berkeley Hills home and attend concerts well into her nineties. Three of her five sons have continued the family’s involvement in music professionally, as well as three of her seven grandchildren. Madeline is survived by five sons (Lawrence, Christopher, Lee, Peter and Jeremy) and a foster daughter (Thuy), as well as seven grandchildren and four great-grandchildren. Madeline’s presence in the department will be missed.

Madeline Duckles’ obituary can be read here.

Lawrence Henry Moe (1917 – 2013)

Lawrence Henry Moe, who was the University Organist Emeritus, passed away on September 14, 2013 in Oakland. The U.C. Berkeley Professor of Music and University Organist obtained his Bachelor and Masters in Music from Northwestern and Masters of Arts and Doctor of Philosophy from Harvard before coming to U.C. Berkeley in 1957. In 2007, Hertz Hall’s organ gallery was named in his honor adding on to the extensive list of awards he had already received including a Distinguished Teaching Award and the Berkeley Citation for “Distinguished Achievement and Notable Service to the University”. Moe, through his creation of a
large and vast organ collection for the university, played an integral role in organ building on the west coast and performed Baroque music in many concerts as well. Moe is survived by his wife Georgiana, son Eric, daughter Charis Burke, and two grandchildren Dillon and Brigitte Moreno.

Read more here:
San Francisco Classical Voice Article, SF Gate Obituary

Walker E. Cunningham (1948 – 2013)
Walker Evans Cunningham earned both his M.A. and Ph.D. in musicology at the University of California, Berkeley, where he was also awarded multiple fellowships. He served as an organist and music director for St. Mark’s Episcopal Church in Berkeley, and produced the critically acclaimed CD "The Historic San Francisco Organ of the Church of St. John the Evangelist." Walker condensed into one lifetime the accomplishments of several. Contributions in Walker’s memory may be made to the Oberlin Conservatory of Music Scholarship Fund. Read more at SF Gate.
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