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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, improviser, 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.

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 conver-
sation 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

**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 colloquium. 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), Midiyan-to, 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.
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 of Seymour Lipkin warming up in Hertz Hall. Photograph is of Seymour Lipkin warming up before the master class in Hertz Hall.

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.

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.

PROFESSOR GEORGINA BORN COMING TO BERKELEY

Professor Georgina Born comes from a well-known family that includes her father Gustav Born, an Emeritus Professor of Pharmacology and grandfather Max Born, Nobel laureate and physicist (as well as cousin Olivia Newton-John). With such a distinguished family, Born was able to continue this academic tradition, but geared away from science. She studied Anthropology at University College London after a brief stint in art school and the Royal College of Music. After many major fieldwork and research pro-
grams, Born went on to be a Professor of Music and Anthropology at the University of Oxford. In 2014, Professor Borne will hold both the Distinguished Bloch Professorship in Music here at U.C. Berkeley while continuing her Schulich Distinguished Visiting Chair in Music in Montreal until 2015. Her research program, “Music, Digitization, Mediation: Towards Interdisciplinary Music Studies” explores this idea in seven countries.

**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).

**JAY CRITCHLEY: MARTIN SAVIO + EDWARD SNOWDEN = "PLANET SNOWVIO"

Mario Savio and Edward Snowden walk into an art gallery - and sing “I Got You Babe.” “Planet Snowvio,” which makes its debut in the form of a staged concert-reading with a 10-piece orchestra at UC Berkeley Art Museum, is “a musical pop parody” by multimedia conceptual artist Jay Critchley, from Provincetown Massachusetts. His serendipitous inspiration was Mario Savio (he had just read a biography about the Free Speech activist) and Edward Snowden (he’d been closely following his story), borrowing from both Savio and Snowden’s speeches and writings, interjecting pop songs and with revised lyrics. The staged concert reading of the experimental one-act musical is at 2 p.m. Sunday, April 27, $10. UC Berkeley Art Museum and Pacific Film Archive, 2626 Bancroft Way, Berkeley.
ALUMNI AND STUDENT NEWS

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.
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 convene 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.
2 GRAMMY NOMINATIONS FOR HECTOR "HECDOG" PEREZ - BEST LATIN ROCK, URBAN ALTERNATIVE

Hector “Hecdog” Perez ’94, who graduated with honors in music and audio technologies, is a rare composer who meshes the traditional music of Veracruz, Mexico, with the hip, chill beats of electronica. His debut album, Sistema Bomb Presenta Electro-Jarocho — a 21st-century re-imagining of the Afro-Mexican son jarocho style — oozes so much cross-genre cool that it grabbed a 2013 Grammy nomination for Best Latin Rock, Urban or Alternative Album. Hecdog also co-produced the album Sembrando Flores by Los Cojolites, which scooped up a 2013 nomination for Best Regional Mexican Music Album. In addition to his award-worthy work, Hecdog is the founder of Music Orange, a commercial music company that counts Apple, Sony, Gap, eBay, and VISA among its clients.

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.

UC CHAMBER CHORUS AT CARNEGIE HALL

“One of the coolest treasures on the Cal campus -- right up there with the dinosaur bones in the basement of the Campanile and the Mark Twain papers at the Bancroft Library -- is the UC Chamber Chorus, a unique town/gown collaboration between students, alumni and townspeople.” --Martin Snapp, Snapp Shots

The UC Chamber Chorus was invited to perform on March 21 at the prestigious Weill Recital Hall at Carnegie Hall. It was a joint concert of a cappella choral music with the Ad Astra Singers, the Chamber Chorus of the University of California, and the Indiana University Contemporary Vocal Ensemble.
OMAR KHAN CAPTURES THE ESSENCE OF BERKELEY THROUGH SOUND

UC Berkeley music major Omar Kahn released his new album, Berkeley Blues, in March 2014. Described as a faded, crinkled Polaroid of Downtown Berkeley, the songs are full of nostalgia, right down to the antiquated recording processes. “Influenced by wispy, weepy anti-stars, titans of literature and everyday occurrences, Khan synthesizes genre-bending indie pop that sounds like your most inspired diary entry.”

RECENT ALUMNI NEWS: MASON BATES, SIVAN ELDAR

Mason Bates presented the two-week festival “Beethoven and Bates,” at the San Francisco Symphony earlier this year. Read more here and here.

Sivan Eldar, one of four composers taking part in the Berkeley Symphony’s Under Construction series, gained inspiration for her work from a Fulbright fellowship to Prague.

ROY CAPE: A LIFE ON THE CALYPSO AND SOCA BANDSTAND

Music Department faculty, ethnomusicologist Professor Jocelyne Guilbault on her book, Roy Cape: A Life on the Calypso and Soca Bandstand:

“This book about and with Trinidadian saxophonist and bandleader Roy Cape is a study about the making of reputation and circulation, and about the meaning of labor and work ethics. Yet, it is not just about music as a labor of love. Distinct from most biographies in popular music studies, it is also an experiment in storytelling, mixing methods and styles of biography, autobiography, and visual and dialogic writing.”
ALUMNI & STUDENT NEWS: 2014

IMPORTANT! This page includes news updates for 2014. To submit information about yourself, please send us an email to music-news@berkeley.edu with the subject line “Alumni Update for Webpage.” We would be happy to hear from you!

Several alumni from the Department of Music were featured in an article in the winter 2014 edition of California Magazine: singer Jennifer Ashworth BA 1996, Music), composer Trevor Weston (PhD 1997), studio singer Ayana Haviv (1998), Benjamin Park (2002), and Clarissa Lyons (2006). —MK

Rebekah Ahrendt (PhD 2011, History and Literature) is currently Assistant Professor, Department of Music, Yale University, and announces the publication with Palgrave Macmillan of Music and Diplomacy from the Early Modern Era to the Present, coedited with Mark Ferraguto and Damien Mahiet. The volume’s twelve essays, drawn from two conferences Rebekah organized in 2013, explore the interactions of music and diplomatic relations from a wide variety of disciplinary orientations. Beyond her work at Yale, Rebekah continues to concertize on the viola da gamba. In June 2014, she had the pleasure of seeing two of her worlds collide when she performed John Dowland’s music with The Schoole of Night (Berlin) at the Leipzig Wave-Gotik Treffen, one of the world’s largest festivals for gothic music. The program will be repeated at the 2015 Utrecht Early Music Festival.

Aizel Agustino BA 2010, Psychology, Minor in Music
Current MA student at SDSU in the field of Speech-Language Pathology. During rare moments of spare time, I cover songs or play originals and post them on YouTube at youtube.com/pockyroad

Marie Anchordoguy, BA 1978, Music
Marie Anchordoguy is a professor of Japan Studies at the University of Washington. My research is on the political, social, and legal environment of business in Japan.

Jeanne S Bamberger, MA 1951, Music Theory
retired from MIT in 2003 and is currently living in Berkeley. For the last 3 years she has been Adjunct Professor in the UC Berkeley Music Department teaching Music Cognition. She has a new book out: “Discovering the Musical Mind”, Oxford University Press. It is a collection of some of her previous articles, re-edited and re-organized by “themes.”

Mason Bates, PhD 2008, Composition
made some news with his “Beethoven and Bates,” at the San Francisco Symphony this year. SF Chronicle critic Joshua Kosman includes him in his 2014 top 10 list: “Mason Bates at the San Francisco Symphony: Michael Tilson Thomas conducted three of the
Bay Area composer’s innovative works — The B-Sides (Jan. 8-11), Liquid Interface (Jan. 15-18) and Alternative Energy (Sept. 10-13) — and made each of them sound fresher and more dynamic than the last."

Frank Bliss, BA 1970, Music
He is still in Berkeley working as a State Farm agent. He plays violin/viola three days a week (at least). His home page even has him playing the State Farm jingle! (www. frankBliss.biz)

Karen Chen, BA 2012 Integrative Biology, Music Minor
Currently working as the Americorps VISTA Development & Marketing Director at A Reason To Survive, a nonprofit organization that provides free art classes for youth facing adversity in San Diego. In addition to her AmeriCorps role, she is a volunteer assistant for the music classes, teaching music to children who otherwise may not have access to music classes!

Brian Christian, BA 2002 Music; Master of Music with a focus on composition, Peabody Institute, 2008. Currently adjunct faculty in piano at College of the Ozarks, Point Lookout, Missouri. Married to Clara Christian, assistant professor in piano, College of the Ozarks. Father of two boys, Jesse and Cedric, aged 4 and 1. Also active as a composer, performing own works. Works can be heard at https://soundcloud.com/brianchristian

Tom Cluster, BA 1970, Music, concentration: musicology
Milestones: Charter member of San Francisco Symphony Chorus. Now retired and a member of Don Kendrick’s Sacramento Choral Society.

Patti (Patricia) Cobb, BA 1980, Music, theory; early music enjoys playing piano in Scottish, English & contra dance bands, including StringFire! They are about to release their first album, including three of her original tunes. She is also in two rock bands and teaches piano.


Miren Edelstein, BA 2011, Psychology major, Music minor is currently a fourth year PhD candidate in UCSD’s psychology program studying auditory perception and music cognition.

Sivan Eldar, current graduate student in composition and one of four composers taking part in the Berkeley Symphony’s “Under Construction” series, gained inspiration for her work from a Fulbright fellowship to Prague. Read more about her work
Susan K. de Ghizé (née Kim), BA 1996, Music
recently received tenure and promotion at the University of Texas at Brownsville, where
she is now an Associate Professor of Music Theory.

Barbara Bell Gruver, BA 1966, Music
continues to enjoy performing music and doing a little teaching. Her two piano students
are women, each about 80 years young, and she’s delighted to see their progress
which comes from their love of music and readiness to learn. She is a pianist and part
of the Mason-Dixon Trio, which also includes a flutist and clarinetist. In addition to mu-

sic written or arranged for this combination, they play soprano arias that have a clarinet
obbligato, with the flutist taking the soprano part. Schubert’s “Shepherd on the Rock”

is a beautiful example. She is also participating in Music Matinees, a monthly meeting
by Baltimore-area piano teachers, where we perform for each other, usually something
new each month. I have enjoyed performing music by Brahms, Gershwin, Bolcom and
Bartók recently and have just discovered the pleasure of the piano music of American
composer Amy Beach. With monthly performance goals, it is fun to review or learn new
music, and the jitters of performance have gone, at least for performing for this select
group of supportive friends. Good music making to all!

Janet Guggenheim, BA 1960, Music
Janet Goodman Guggenheim is pianist of The Florestan Trio (Carol Sindell, violin, Ham-
ilton Cheifetz, cello) affiliated with Portland State University. A longtime piano collabora-
tor for Itzhak Perlman, she resides in Portland, Oregon and Marin County.

Current music major Omar Khan has a new album “Berkeley Blues” that’s garnered
some attention from Cara Cerino at the Daily Cal: “it sounds like a faded, crinkled Po-
laroid of Downtown Berkeley. The songs flood your mind with nostalgia, down to the
antiquated recording processes.” http://www.dailycal.org/2014/03/31/uc-berkeley-stu-
dent-omar-khan-releases-album-full-picturesque-sounds/

Sasha Kudler, undergraduate soprano, traveled to Hong Kong to perform for a highly
successful university fundraising event this past September.

Joyce Kwon, BA 2009, Music, concentration improvisation & composition)
Completed MM at Manhattan School of Music : In third year of running her popular blog
JAZZ TOILET : Getting ready to release music from new indie-electronic band Jack and
Amy.

Emma Lundberg, BA 2013 with high honors, English, minor in Music
I now work at San Francisco Performances in the development department, and in my
free time I serve as a volunteer violin teacher through CoachArt. I also enjoy attending
UCB Music Department concerts, especially for Eco Ensemble and UCBSO.

Clarissa Lyons, BA 2006, Music
has been selected to participate in a Carnegie Hall workshop in January 2015 with Warren Jones. Additionally, she has been selected as a Young Artist for the Caramoor Festival, and will be covering the role of Blanche in Dialogues of the Carmelites. She also has scheduled a recital at the National Opera Center in New York for April 25th. The recital will be live streamed!

Alana Mailes, BA 2012, Music and Italian Studies is a first-year PhD student in Historical Musicology at Harvard and is hoping to start getting involved in the Boston early music scene as a singer.

Harold Mann, BA Music 1988, concentration in composition
For the last 23 years, I’ve been running a technology consulting firm that I own with my brother Alex (Cal class of ’90) and still occasionally play the piano, and I make short films mostly about my kids. A few years after Cal I recorded 2 albums of piano music which still have a following on YouTube many years later. Someone actually transcribed many of the songs, such a painstaking process! I still go back to Cal regularly, mostly to recruit new Cal alumni to my company.

Ellen Markus, BA 1975, Music UCB; followed by: MM, Vocal Music Performance, Eastman School of Music; 1977 DMA, Vocal Music Performance, Eastman School of Music, 1982 MA, Speech Pathology, University of NC, Greensboro; 1990 Recently retired from University of NC Healthcare where she had been a speech pathologist/voice therapist and singing voice therapist for the last 23 years; she continue to teach singing privately.

Daniel Phillips, BA 1990, Music
is designing synthesizers at Korg, living in Santa Barbara with his wife Jean. A recent highlight: sound design for Peter Gabriel’s Back To Front tour. www.danphillips.com

Summer Swee-Singh, BA 2010, Legal Studies, Music Minor
is currently a performing pianist, music arranger, and composer for film/multimedia. After returning this July from a year abroad in Eastern Europe, she scored her first commercial (for BearExtender Edge) and also released her first albums on iTunes in 2014. She was invited to perform at TEDxUCSD2013 with fellow Cal alum Miren Edelstein (violinist) and again, this time as a solo pianist, at TEDxCambridgeUniversity2014. She also is currently the Music Director and Composer for a play with music titled Sweets & Spices (written by Cal alum Carmen Bordas O’Connor). You can follow her work through her social media links by typing or pasting the following in your browser: https://cal.berkeley.edu/summer

Samuel S. Stanley (BA 1975, Violin) continues to play in the Grosse Pointe Symphony Orchestra, second violin, with five concerts this past year. In recent concerts they have performed such works as the Smetana Moldau, and the Rachmaninoff Piano Concerto #3. He also recently played in a very small orchestra accompanying a local choral group, where I was the only 2’d violin, which was nerve wracking but went well. He plays regularly in a string quartet/
quintet and studies with Marguerite Deslippe, who is an extremely fine 1st violin with the Detroit Symphony Orchestra. He recently returned to Morrison Hall just to look around and says “It really took me back!”

Reynold Tharp PhD 2003, Music composition, was promoted to associate professor of composition-theory at the University of Illinois at Urbana-Champaign. His new piano trio was commissioned and premiered by Earplay in 2014.

Mosa Tsay BA, 2014 Music, College of Letters and Science; BS Society & Environment, Natural Resources) is the business manager for Celli@Berkeley I https://www.kickstarter.com/projects/87565582/celliiberkeleys-debut-album-ft-jared-redmond I Elden String Quartet http://www.eldenstringquartet.com/

Ludwig Tuman, MA 1976, Music, composition
1976, Masters in Music Composition
He is the composer for the Choral Tales Project, presenting folk tales from around the world, portrayed in music and dance, celebrating the diversity and oneness of human-kind; www.choraltales.org

Brian Wang, BA Business Administration 2012, Music Minor
Is an an accountant by day, musician by night! Currently, he’s working on his YouTube channel, which features arrangements of various genres (pop, dance, and a cappella) and has garnered over 1,000,000+ views. His most recent video is a recap of 20 of the hottest songs this year (2014), all in one 4-minute a cappella medley. See link below to watch the Top Songs of 2014 - A Cappella Medley/Mashup:
https://www.youtube.com/watch?v=sY8zRtDmz_g

Joyce Chia-Yin Wu, BA 2004, Music Education
finds it rewarding to teach piano and cello at different music institutes in Orange County (Southern California). She is also a church pianist for the choir and worship team, and plays cello with the National Taiwan University chamber ensemble to bring Taiwanese and American music to audiences with different cultural backgrounds.

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PhD Recipients 2014

Robert O. Beahrs, Ethnomusicology, Post-Soviet Tuvan Throat-Singing (Xöömei) and the Circulation of “Nomadic” Sensibility

Emily Frey, History and Literature, Russian Opera in the Age of Psychological Prose

Jonathan Lee, History and Literature Virtue Rewarded: Handel’s Oratorios and the Culture of Sentiment
Jason Levis, Composition, Plum Blossom / Warm Gentle Wind / Shimmering Stillness for Bass Trombone and Ensemble

Daniel VanHassel, Composition, Distill for orchestra and electric guitar

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MA Recipients 2014

Ravi Kittappa
Jonathan Kulpa
Ursula Kwong-Brown
Hong-June Park
Kendra Van Nyhuis
Jiselle Warner

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Honors and Awards, 2014

Commencement Speakers: Remarks to the Graduating Class
Katherine Gray, B.A. 2014
Emily Frey, Ph.D. 2014

Music Department Honors
Jackie Hwang
Original composition: Alchemy

Mosa Tsay
Silence: Within Performance and Within the Performer
Rock: A Composition based on the Transcription of Sine Wave Dissonance for Acoustic Ensemble

Distinction in General Scholarship*
Jackie Hwang
Tammy Lian

High Distinction in General Scholarship*
Lauren Eales

Highest Distinction in General Scholarship*
Nate Ben-Horin
Jacob Richards
Jeremiah Trujillo
Outstanding Graduate Student Instructors
Jonathan Kulpa
Tiffany Ng
Rachana Vajjhala

Nicholas C. Christofilos, Jr. Memorial Prize
Beezer de Martelly
Rafael Valle
Rachel Vandagriff

The Nicola DeLorenzo Prize in Music Composition
Lily Chen
Andrew Ly
Amadeus Regucera

The Eisner Prizes in Music
Eric Delgado
Melody Huang
Amadeus Regucera
Jeremiah Trujillo
Dan VanHassel

Bernece B. Lyon Memorial Prize
Jacob Richards
Christopher Youmans

The David & Diana Menn Memorial Prize in the Performing Arts
Tammy Lian

George Ladd Prix de Paris
Sivan Eldar

Mary Nuñes Souza Prize
Adrian Rendon
Mosa Tsay

The Austin F. Williams Prize in Piano Performance
Nate Ben-Horin

Departmental Citation and Matthew William Fisher Memorial Award in Music
Jeremiah Trujillo
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. Make sure you check off all five before they are gone!

Eco Ensemble Heads to Venice

The Eco Ensemble, a new-music group in residence at UC Berkeley, is heading to the prestigious Venice Music Biennale in Italy to perform two concerts on Sept. 20 and Sept. 21.

“Eco will be performing new works by UC Berkeley music-composition faculty and alumni at one of the most visible and important sites for new music today,” said Edmund Campion, composer, Berkeley music professor and Eco Ensemble founder.

Graduate students from the Berkeley New Music Project will have their own original works performed by Eco Ensemble at Hertz Hall on campus on Dec. 15.

Read more at the UC Berkeley News Center.

Free Speech Movement 50th Anniversary Celebration

“This fall, the University of California, Berkeley, marked the 50th anniversary of the Free Speech Movement with several dozen special classes, an experiential program for students built around the biography of movement leader Mario Savio, sing-ins and a political poetry reading, a film series, panel discussions and lectures, a reunion of activists, an Oct. 1 rally on Sproul Plaza, concerts and more.”

The University Chorus, Chamber Chorus, and Gospel Chorus along with C.K. Ladzekpo and some of the drummers from the African Music Ensemble, joined by Danza In Xochitl In Cuicatl led a sing-in on the Sproul Hall steps on September 23 at 5pm to sing some of the songs from the sixties. The evening was beautiful, the choruses sang beautifully with the public enthusiastically contributing their voices.
THREE FREE DAYS OF ALL-THINGS-PIANO

Piano Institute 2014 master class with Kenneth Hamilton

The Department of Music hosted the second Piano Institute this fall, presenting a series of lectures, master classes, performances, and commentary on the weekend of November 14th in Hertz Hall. There were evening recitals with noted guests classical pianist Seymour Lipkin and musicologist/pianist Malcolm Bilson. With its educational mission, it was organized by music professors Nicholas Mathew and James Q. Davies.

“The visit of these artists represents a unique educational opportunity for the talented undergraduates of the UC Berkeley music department’s piano program,” says Davies. “More and more, we see that gifted young pianists choose to become double majors at UC Berkeley rather than go the traditional conservatory route — as the openings for graduates from the large United States conservatories have diminished.”

FEATURED STORIES

A DECADE LATER, CHANGES IN MORRISON HALL

Maria Wenner and her friends came to see the 1923 Steinway grand piano that she recently donated to the Music Department. The piano is now located in the ensemble rehearsal room on the newly renovated second floor west wing of Morrison Hall.

“It looks so different! It’s great!” “I love the new office!” These are some of the comments we have been hearing as we near completion of a remodeling project that has completely altered the shape and feel of half of Morrison Hall’s top floor. Planning to renovate the space began even before the library moved into its new home in the Jean Gray Hargrove Music Library ten years ago, but only recently were we able to obtain the necessary funding.

So far, the work has focused on dividing up the space into new teaching, rehearsal, office, and storage areas. Soon the four new teaching spaces will feature state-of-the-art audio-visual capabilities. We now have three rooms that are focused on ethnomusicology: a “soft instrument room”, the gamelan room, and a room that can accommodate drumming and other, louder instruments. Other than the gamelan room, these rooms will be multi-use.
We are only beginning to discover the possibilities! Of major benefit is a new ensemble rehearsal room. This will house groups such as the conducting classes, the Chamber Orchestra, the Eco Ensemble and also multiple other uses. In addition we have a new choral office, a new rehearsal studio, a new choral library, a new faculty office and a new office for lecturers and emeriti. Phase 3 will begin as soon as classes end in December. This phase includes: replacing the existing wall along the top of the stairway with an updated, fire-resistant wall; upgrading the existing bathrooms in the basement to meet current code requirements, and finishing up on details that are still outstanding. All this work has been possible through a donation made by the late Eugene E. Andersen in memory of his wife Roxy Andersen, to support facilities for ethnomusicology, and matching funds from the campus’ Capital Bank. A contribution from Arts and Humanities Dean Cascardi completed the package. We are truly thankful to all the people who have made this possible. If you haven’t come by in a while, do come and see the improvements! — JC 2014

**UC MUSICOLOGIST TARUSKIN LAuded**

Professor Taruskin hoods Emily Frey at Music Commencement 2014

The headline on the front page of the Sunday June 1 San Francisco Chronicle read "UC musicologist has relished role of provocateur." Music critic (and UCB Department of Music alumnus) Joshua Kosman profiles UC music professor Richard Taruskin, "perhaps the foremost living thinker on musical matters, an expert on Russian music in particular and an innovative theorist on the relationship between political history and the arts. He notes that Professor Taruskin is retiring soon after a distinguished career that includes mastering the entire history of Western classical music, but not without controversy."
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."

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.
IN MEMORIAM

PROFESSOR JOSEPH KERMAN MEMORIAL EVENTS


Professor Joseph Kerman passed away at the age of 89 after a long illness on March 17 in Berkeley, California. The New York Times and San Francisco Chronicle published two particularly touching obituaries honoring his life and work.

The Memorial for Professor Kerman will be on Sunday, October 26th at the Bancroft Hotel at 2:00pm. The event itself will probably be close to two hours and will be followed by a reception. The final program will be known closer to the event.

The memorial will be primarily a reminiscence and a testament to Professor Kerman's scholarly work. While only two pieces will be performed at the memorial, the Friday, October 24th Noon Concert will be dedicated to him and will reflect the progression of his scholarly interests and trajectory in music. It is particularly fitting since Professor Kerman initiated the Noon Concert Series.

ANNOUNCEMENT: THE PASSING OF PROFESSOR DAVID WESSEL (1942 - 2014)

It is with great sadness that we announce the passing of Professor David Wessel on Monday, October 13th. He was an amazing researcher and musician and will be incredibly missed by us all.

In addition to an informal gathering of those who wish to openly commiserate, visit, and share memories of Professor David Wessel (from 4:00 - 5:30pm, Wednesday, October 15 in the upstairs lobby of Hertz Hall), we wish to announce two more events.

First, we invite the people of the Bay Area to come by CNMAT (1750 Arch Street, Berkeley CA, 94709) for an informal open house for the local community on Friday, October 17, between the hours of 1:00pm and 6:00pm to share stories and to celebrate the life of this great person and gi-
ant in his field. The Main Room at CNMAT will be open to all those who wish to visit. Many and beautiful statements from Professor Wessel's friends and colleagues will be posted on the walls and Professor Wessel's instruments and music will be there.

A second, larger gathering to celebrate Professor Wessel's life and work is being scheduled in November and will be announced in the coming days. Everyone—especially people outside of the immediate area—will be welcome to participate in this important event.

We hope to see you and look forward to sharing our sadness and stories.

**WHO WAS DAVID WESSEL?**

"He was an amazing researcher and musician and will be incredibly missed by all of us."

“He was a genius at merging art and science, play and rigor, life and ideas.”

“David conducted pioneering research in music perception, audio signal processing, and computer music, and he mentored dozens of students and postdocs. He had a clear head, a tremendous sense of humor, and a big heart.”

“His impact at Berkeley was enormous. As the first director of CNMAT, David was responsible for bringing music research with computers and technology to the university for the first time.”

“We would never know what nascent idea he would want to brainstorm with us next - each class discussion would simply develop a mind of its own and the 50 minutes would be done before we knew it. A truly brilliant mind - he always stopped to exchange a few words when we crossed paths.”

"...my heart aches for his family and everyone whose lives have been touched by David’s talent, intellect, generosity, and mentorship. I have so many fond memories of, and with, David, and I'm really shocked and saddened to learn about the loss. I'm holding all the memories with David especially close to my heart today."

David Wessel, a pioneer at the intersection of music, technology and cognitive studies who spent more than a quarter of a century as part of the UC Berkeley music v, died of a heart attack on Oct. 13 in Berkeley. He was 72.

Learn more about David Wessel and his work at CNMAT, how he touched the lives of others, or read his obituary in the SF Chronicle.
REMEMBERING HELEN FARNSWORTH (1914–2014)

Helen Farnsworth, former manager of the Music Department
Between 1939 and 2005, the Music Department had just two managers, Helen Farnsworth and myself. We saw the Department through decades of change in the University, the workplace, and the world. The music was the constant, and the challenges of maintaining ambitious and increasingly complex and diverse programs were easily eclipsed by the rewards.

A friend and colleague to the faculty, Helen worked ardently and selflessly on their behalf as the Music Department and Library grew to international stature and moved in 1959 from its ramshackle quarters to Morrison and Hertz Halls. She handled the business and tended the programs and facilities with skill and affection, setting the tone and high standards for her staff and generations to follow.

This past July, many of Helen’s friends gathered on her 100th birthday for a memorial instead of the celebration — complete with a Berkeley mayoral proclamation — planned for the occasion. Her kindness and generosity of spirit touched us all in many ways, and the Music Department of today wouldn’t be the same without her. —Hildegarde Klee, Department Manager 1969–2005 December 2014

FACULTY AND STAFF NEWS

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 Mande-leo 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."

NEW UNDERGRADUATE STUDENT SERVICES ADVISOR: LASHONDA KING

The Department of Music's new Undergraduate Students Services Advisor, LaShonda King started in January, 2014, and left for a new job teaching in Hawaii in May. LaShonda came from the Letters & Science Advising office, bringing in-depth knowledge of college requirements, a history of working with students on campus and elsewhere, and an enthusiastic attitude about working with our students. We wish her well in her new career.