NOTE FROM THE CHAIR

“Smart people and lots of hair—just what I expected of Berkeley,” was Rufus Wainwright’s summation at the end of his visit to our department. In town for the San Francisco Symphony’s performance of his song cycle, Wainwright engaged in a lively exchange with a cross-section of Music students in the Albert Elkus Room. Wainwright is just one of the many guests who have contributed to the vibrant intellectual community of the Department of Music over the past few years. Visiting from Italy, Israel, and the UK, Pedro Memelsdorf, Edwin Seroussi, and Peter Franklin have taught courses and delivered public lectures during their semester-long residencies and a series of shorter visits by leading composers from North America, Europe, and Japan is currently underway. Our students and faculty have many accomplishments to be proud of—concerts and compositions, papers and publications—as you will see throughout this newsletter, in which we also mourn the recent loss of several dear members of our community. Although the end of that crisis is not yet in sight, we continue to strive to improve in our many areas of activity. Please enjoy this newsletter and turn to our redesigned website, which debuted last fall, for the latest news of the Department of Music. —Benjamin Brinner

Heavy Lifters at the Music Department

By Robert Commanday, January 2010

When asked what inspired your love for music, drew you into it, most people would recall a particular teacher and a one-on-one relationship rather than singular concert experiences. I believe that that was the case for many who came to Cal and fell under the spell of one of the Music Department’s heavy lifters, Marjorie Gear Petray, Barbara Rahm and Jack Swackhamer. They were very different individuals of course, but they shared a capacity for imbuing students with the discipline of musicianship, the imperative of developing the skills entailed in becoming a musician.

MARJORIE GEAR PETRAY

Anyone who came through the Department during Marjorie’s 37 years as a Lecturer, from 1934 to her death in 1971, will have vivid memories of this brilliant, intense and challenging woman, and of her piano playing, which was exceptional. “She was the best teacher I ever had,” recalls concert pianist Deno Gianopoulos, who...
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these was Steven Feld, whose lecture series “Jazz Cosmopolitanism: A View from Accra, Ghana” was linked to screenings of three films he had just finished making. In spring 2010, visiting Bloch Professor Pedro Memelsdorff, a renowned early music performer, worked through a detailed study of several medieval Italian theorist-composers, examining the relationship between their theorizing and their compositions. The talks drew a devoted following of early music enthusiasts. Other visitors in the colloquium series in spring 2010 included two leading ethnomusicologists from UCLA. “Toward an Ecology of Musical Practice,” was the title of a talk by Professor Anthony Seeger, former director of Smithsonian Folklaws Recordings at the Smithsonian Institute, while Professor Tim Rice presented “What and Where is Theory in Ethnomusicology.”

This past fall, in a series of elegantly crafted lectures, visiting Bloch Professor Peter Franklin explored new perspectives on some of the better and lesser known composers of the early twentieth century, beginning with Gustav Mahler and Claude Debussy, but also giving Frederick Delius and Franz Schreker careful attention. Cinematic use of symphonic music by composers for Hollywood films of the 1930s and 40s, together with what can be viewed, in hindsight, as “protocinematic” aspects of late nineteenth- and early twentieth-century symphonic music were two of the threads linking these lectures. Anxieties about the boundary between high art and popular culture in late Romantic music also figured prominently.

We look forward to starting 2011 with new oak flooring on the Hertz Hall stage, carefully matched to the original in layout, cut, and finish, but without the myriad scratches and more serious holes that have marred our stage for years. Together with the new choral risers, which are lighter, less dangerous, and less damaging to the stage, this refurbishment will bring the hall back to former glory and last, we hope, for decades to come. It remains a fantastic setting to hear music of many flavors, and when that music includes electronic components or requires a little boost we are fortunate to have excellent amplification, thanks to the generosity of John and Helen Meyer of Meyer Sound and to our excellent audio technician Jay Cloidt.

In spring 2011 we are also looking forward to a rich continuation of our two Friday afternoon colloquia series. Composers play and discuss recent work at 3pm; scholars present their latest research at 4:30pm.

Composer Beat Furrer, who is the conductor and founder of Klangforum Wien, a leading European contemporary music ensemble, will be visiting as a Regents’ Lecturer from January 24 to 28, to work with composition students and present his work. In March and April we will mark what would have been Professor Andrew Imbrie’s ninetieth birthday with concerts and a symposium (see page 3).

Academic year 2011–12 will bring us two distinguished visitors: Composer and theorist Fred Lerdahl, a professor at Columbia University whose book A Generative Theory of Tonal Music, (coauthored with Ray Jackendoff) has been immensely influential, will be the Bloch visiting professor in fall 2011. In spring 2012, the Bloch professor will be Georgina Born, professor at Oxford University, who is known for her study of musical institutions (IRCAM in Paris and the BBC) and aspects of technology and mediation. Both Lerdahl and Born have enriched their work by drawing on multiple disciplines (linguistics and music theory in the first case, anthropology, sociology, and musicology, in the second). As we move ahead with a wealth of initiatives, it is important also to think about preserving local musical legacies and to remember people who played key roles in shaping the contexts in which we make, teach, and study music today. Robert Commanday’s article in this issue is one type of contribution to such efforts. Another is the Andrew W. Imbrie Memorial Fund, endowed by his widow Barbara Imbrie, to benefit the Bay Area Composers Archive. The archive, originally established by a major donation from the late Jane Galante, already includes the collections of several Bay Area composers. This past October, 130 friends, students, and colleagues attended a memorial for our former chair, Wendy Allanbrook, at the Faculty Club. Graduate students sang and played works by Mozart, the composer who figured most prominently in Prof. Allanbrook’s research and publications.

Finally, in October 2009, we marked the fiftieth anniversary of the death of composer Ernest Bloch, who taught in our department from 1940 to 1952, with a symposium, a concert of his works, and an exhibit of his immaculate scores in the Hargrove Music Library and the foyer of Hertz Hall. The performance competition on October 5 featured music majors and other Berkeley students performing works by Bloch. First prize winners were April Paik (violin), Jessica Ling (violin), Jeff Kuo (viola), Kevin Yu (cello) and Tony Lin (piano) performing the Piano Quintet No. 2. Second prize winner

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ANDREW IMBRIE FESTIVAL

To mark the ninetieth anniversary of Andrew Imbrie’s birth a series of concerts and a symposium are scheduled to take place around the Bay Area in March and April of 2011. A renowned composer, Imbrie (1921–2007) was a member of the Berkeley music faculty from 1947 to 1991. The events of the Andrew Imbrie Festival coincide with the Hargrove Music Library’s inauguration of a new special collection of books, scores, manuscripts, and archival material from Andrew Imbrie’s personal collection, donated to the library by the Imbrie family.

WEDNESDAY APRIL 6, 12PM, HERTZ HALL: ANDREW IMBRIE BIRTHDAY CELEBRATION
UC Berkeley’s University Symphony Orchestra, David Milnes, conductor, and Ariana Kim, violin, perform Imbrie’s Violin Concerto at Hertz Hall. Admission is free.

SUNDAY APRIL 10, IMBRIE FESTIVAL EVENTS take place at the Department of Music, UC Berkeley (free & open to the public):
• 11AM–1:15PM, 125 MORRISON HALL: SYMPOSIUM: MUSIC OF ANDREW IMBRIE
  features Joseph Kerman, Robert Commanday, Dan Heartz, Olly Wilson, Fredric Lerdahl, Richard Festinger, John Harbison, David Hoose and others in 125 Morrison Hall.
• 1:15–2:15PM: Reception on Hertz Hall terrace
• 3PM, HERTZ HALL: A CONCERT OF ANDREW IMBRIE’S MUSIC
  UC Berkeley’s Eco Ensemble performs with guests, including members of the Chamber Music Society of Minnesota. The program includes his Piano Quartet, Spring Fever, Sextet for Six Friends, and a new work in memory of Andrew Imbrie by Cindy Cox. Admission is free.

Other events in this series honoring Andrew Imbrie include a COMPOSERS, INC. CHAMBER MUSIC CONCERT, featuring Jean-Michel Fonteneau, cello, and John Sackett, clarinet, at Old First Church in San Francisco on Friday, March 25, A PREVIEW CONCERT featuring the BORROMEO STRING QUARTET at the Recital Hall, Music Center, UC Santa Cruz on Friday, April 8, features works by Imbrie, Gunther Schuller, Hi Kyung Kim, & David Evans Jones and on Saturday, April 9, the San Francisco Conservatory of Music presents an HOMAGE TO ANDREW IMBRIE, CHAMBER MUSIC CONCERT featuring the BORROMEO QUARTET and the SF CONSERVATORY NEW MUSIC ENSEMBLE directed by Nicole Paiement. The program includes From Time to Time, String Quartet No. 5, Chicago Bells, & Serenade.

Events, Celebrations, Visitors, continued from page 1

was pianist Elaine Laguerta, performing Visions et Propheties, I & IV, for solo piano. The symposium featured scholars Davitt Moroney (UC Berkeley), speaking about the history of the Department of Music, Klara Moricz (Amherst University), who earned her PhD at Berkeley and gave the keynote address about the composer’s work America, as well as graduate composer Nils Bultmann (UC Berkeley) performing a new piece in homage to Bloch, and Jonathan Elkus (UC Davis) speaking on "Growing up with Bloch." Elkus’ father Albert was a friend of Bloch’s, and chairman of the Department of Music for many years. The concert in Hertz Hall on October 10 featured cellist Irene Sharp, pianist Betty Woo, soprano Deborah Benedict, pianist Jeffrey Sykes and student musicians mentioned above as well as pianist Connie Kim. They performed works by Bloch, including his Piano Quintet No. 2, written for the opening of Hertz Hall in 1958. In attendance at the symposium and concert was the composer’s grandson, Ernest Bloch II.

Featured performers from the BERKELEY OLD-TIME MUSIC CONVENTION, held each September, visit the Dept. of Music to sing, play, and speak about their involvement in traditional American music. Veteran folk singer and fiddler Alice Gerard appeared with young ballad singer Elizabeth LaPrelle and her mother Sandy LaPrelle before an audience of students, faculty, and community members in September 2009, while Gerard returned in September 2010, joined this time by Eric and Susie Thompson and members of the Macrae Sisters band, with Professor Tamara Roberts moderating.
BEN BRINNER became Chair of the Department of Music in July 2009. His book Playing Across a Divide: Israeli-Palestinian Musical Encounters was published by Oxford University Press in November 2009. The Society for Ethnomusicology awarded it the 2010 Alan P. Merriam Prize for Outstanding Book in Ethnomusicology. Brinner returned to Israel in spring 2009 to initiate a new project on the professional network of Arab musicians in Israel. In summer 2009 he returned to Indonesia to continue a long-term project on how musicians in Bali and Java memorize and recall gamelan compositions. He intends to continue this project with the support of the Henry and Julia Weisman Schutt Chair in Music which he was awarded in 2010.

EDMUND CAMPION The San Francisco Contemporary Music Players and Albany Records recently released Outside Music, a solo CD of Edmund Campion’s music. Saxophonist Susan Fancher released a new recording of the piece Corail (Corail) to critical acclaim. Professor Campion’s new composition 600 Seconds in the Old Model, commissioned by Radio France and published by Billaudot Editions in Paris, was premiered by the Zellig Ensemble at the Festival Presence in Metz in February ’09. The Argento Ensemble premiered his digital piano concerto with 17 instruments and computer at the Moving Sounds Festival in New York. Current projects include a Koussevitzky Foundation Commission for The San Francisco Contemporary Music Players.

CINDY COX’s Turn for viola and piano was commissioned by Composers’ Inc for their 25th Anniversary season, and was premiered by violist Ellen Ruth Rose with Cox at the piano in San Francisco in the Green Room of the War Memorial Building in October. Her En círculo, for eight performers, was commissioned by the San Francisco Contemporary Music Players and premiered at the ODC Dance Commons and the Herbst Theater in San Francisco in February under the direction of David Milnes, also with Cox at the piano. Her Sylvan pieces for solo piano was premiered by Cox at the Garden of Memory solstice concert in June at the Chapel of the Chimes in Oakland and will be performed again at Berkeley in a noon concert in September. Pianist Sookin Bae performed Cox’s Híerogamóus at Carnegie Hall in June, and pianist Oni Buchanan performed The blackbird whistling just after on a national tour, with over fifteen performances across the US. The blackbird whistling was also performed by pianist Kate Ryder in London at Morley College in November. Flutist Ivan Bellocq performed The Other Side of the World for flute and electronics at the Festival Architecture et Musique in Angers, France in March, and The New Music Ensemble at Towson University in Maryland performed Axis Mundii for amplified sextet with electronics in October. A new recording of Cox’s The Other Side of the World was released by flutist Laurel Zucker, Inflorescence IV: Music for solo flute.

JOCELYNE GUILBAULT was invited to give keynote addresses for the International conference on Multiculturalism in the Arts and for the Society of Ethnomusicology in Finland and for the Association of Cultural Studies in the United States. She also gave talks in St. Louis, Missouri and in Kingston, Jamaica. She organized the first meeting of a series entitled “Popular Music Studies on Campus” at UC Berkeley to foster multidisciplinary exchanges among scholars involved in this research domain. Since 2008, she has been serving on the Executive Council of the Caribbean Studies Association. She has just completed two articles and is currently working on two book projects, one on writing music history through a Trinidadian musician’s journey, and the other on what is provisionally entitled Music, Politics, and Pleasure.

MARlKA KUZMA returned from Montreal in the fall of 2008, where she was the chorusmaster for the Montreal Symphony for the 2007–08 season. That same fall, the symphony released the recording Beethoven: Ideals of the French Revolution (Analekta records) for which she prepared the chorus. She was invited to prepare the MSO chorus for their performances of the Bach St. Matthew Passion in the fall of 2009 as well and maintains contact with many of the singers and musicians there. Back in Berkeley, she has resumed a full teaching schedule with the University Chorus and Chamber Chorus (information on their recent concerts page 13). She looks forward to completing her edition of the Dmitry Bortniansky choral concerts this year.

MICHAEL SETH ORLAND, who teaches musicianship and piano for the Music Department, was selected as a participant in the Lecturer Teaching Fellows Program at Berkeley for the academic year 2009–10. The program provides lecturers an opportunity to meet regularly with colleagues from across campus to discuss teaching issues. Approximately ten to fifteen lecturers are selected annually.

HOLLEY REPLOGLE-WONG comes to UC Berkeley as an ACLS New Faculty Fellow. Holley earned her PhD in musicology at University of California, Los Angeles in 2009, with a dissertation on American cultural hierarchies in operetta and the megamusical. In 2007, she was awarded the UCLA Distinguished Teaching Assistant Award, which came with a UCLA Dissertations Year Fellowship. She was also a recipient of the UCLA Research Mentorship Fellowship and the Phi Beta Kappa Pauline Venable Turrrill Award for her work on 19th-century operetta. Her publications include “Coming of Age in Wartime: American Propaganda and Nationalism in Denny Dandy,” published in Echo: A Music Centered Journal, and a contribution on musical theater stars and fans for the forthcoming book Keywords for the American Musical on Stage and Screen from Oxford University Press.

Holley’s research interests include topics in musical theater, voice, fandom, 19th- and 20th-century American cultural hierarchies, classical crossover, and film and video game music. She is also an avid performer, singing with the Angeles Chorale, with the Burbank-based professional caroling company The Voices of Christmas, and on the soundtracks....
for The Rebel, Mysterious World, and Clash. Recent theater work includes performances in The Secret Garden and Thoroughly Modern Millie—at the Morgan-Wixson Theater in Santa Monica. While in residence at UC Berkeley, Holley will be teaching courses on musical theater, film music, and classical crossover while working on a book project stemming from her previous work on musical theater and crossover genres, which will form the basis for further exploration of American cultural hierarchies, performance practices, and audience reception and fandom in relation to the classical crossover industry.

Professor TAMARA ROBERTS composed music for Mango Street, a new theatrical adaptation of Sandra Cisneros’s novel The House On Mango Street. The show is going up this fall at Steppenwolf Theatre in Chicago. Trace of Esperanza, the score features songs and instrumental music evoking the pan-Latino sounds of late 70s/early 80s Chicago. Here is a link: http://www.steppenwolf.org/boxoffice/productions/index.aspx?id=480.

In 2010—11 MARY ANN SMART is on sabbatical, writing the last chapters of her book on opera and politics in early nineteenth-century Italy. In October she presented material from the book’s last chapter—examining the role of Verdi’s operas in shaping Italian identity in the 1840s—at a conference in Budapest, Hungary. A section of another chapter, on songs about Italy written by Italian exile composers living in Paris, was published in the journal 19th-Century Music (Summer 2010).

Smart has also begun work on a new project, which studies changing styles of operatic performance since 1960. She has presented parts of this new book as keynote speaker at the University of Toronto’s Operatics conference in 2009, at the conference on “Wagner in Los Angeles: The Opera of the 21st Century” at UCLA’s Hammer Museum in June 2010, and in invited lectures at Harvard University, the Eastman School of Music, and the Peabody Institute of Johns Hopkins University. In 2010 Smart joined the advisory board of the Zentrum für Genderforschung at the Kunst-Universität in Graz, Austria.

Assistant Professor of Composition KEN UENO recently released a portrait CD Tactus of three orchestral concertos on BMOP/sound. One of the tracks features Ueno as the soloist on his concerto for throat singer. During the past academic year, he had over 50 performances of his music worldwide. Highlights from the season include performances at the Manca Festival in Nice with the San Francisco Contemporary Players, on which he performed as soloist; performances of by Kim Kashkashian in Germany and Spain; and a premiere at the Kennedy Center. In April, Ueno sang with the acclaimed cellist Joan Jeanrenaud at the Berkeley Art Museum. He is also the recipient of the 2010—2011 Berlin Prize, and will be in residence at the American Academy in Berlin.

This year Professor KATE VAN OORDEN keynoted the 34th Annual International Conference on Medieval and Renaissance Music in Utrecht, The Netherlands. She announced the discovery of a Renaissance music library with her collaborator, Alfredo Vitolo, at the International Musicological Society conference in Amsterdam, and spoke at a symposium on John Dunstaple at the Cini Foundation in Venice. She also gave invited lectures at the American Philosophical Society in Philadelphia and the Catholic University of America in Washington D.C. She has published this year in the Journal of Women’s History and Renaissance Quarterly, and is currently Editor-in-Chief of the Journal of the American Musicalological Society. Her concert performances on baroque and classical bassoon included Bay Area venues and Houston.

BONNIE WADE finished her term as chair of the Department of Music on June 30, 2009. During the 2008-2009 academic year she also completed revisions for the second edition of her very successful book, Thinking Musically, Experiencing Music, Expressing Culture (Oxford University Press, 2nd edition). The Oxford Global Music Series, for which she is co-General Editor, continues apace with 27 volumes published or under contract.

During 2009–2010 Wade was on sabbatical in the fall term working on a draft of her monograph on contemporary music in Japan. She returned to teaching in the spring semester. In March she served as a panelist for the Pew Charitable Trust Awards in the Arts for the Philadelphia Music Project. She gave the Rey Longyear Distinguished Lecture at the University of Kentucky in April and a lecture in the Distinguished Musicology Series at UCLA, also in April. Both talks were based on research for her monograph. In February, Wade signed on with Oxford University Press to be the Associate Editor for Ethnomusicology in its new Oxford Bibliography Online Series for Music. And she continues as Chair of the faculty Group in Asian Studies at UC Berkeley.

Pianos

THE WIECK PIANO PROJECT This year, the Music Department received a generous donation from the family of Heather Blair—a piano dating from 1860, built by Wilhelm Wieck of Dresden. Musicians and music-lovers associate the name “Wieck” with the celebrated piano virtuoso Clara Schumann, wife of Robert, who was Wilhelm’s cousin and, indeed, owned a Wieck instrument herself. Only eight of these remarkably fine pianos are extant today—including a famous example in the Schumann-Haus in Zwickau—and still fewer are in playing condition. Our Wieck is the only one in the United States, a particularly lovely example of the craftsmanship of the Dresden workshop. With its glowing rosewood veneer, it is just the sort of elegant object that would have graced nineteenth-century salons. Its straight stringing produces a shimmering Romantic sound, even as its sturdy English action generates considerable power.

The piano is in need of restoration at an estimated cost of $6000. At the moment it is fitted out with modern hammers, for instance, which are far too large and heavy for so subtle an instrument. New hammers, modeled on those in the Wieck piano belonging to the Schumann-Haus in Zwickau, will need to be built and installed.

For more information about how you can help us recover the voice of this rare and exquisite instrument please contact the Music Department Manager, Roia Ferraraes (roia@berkeley.edu), at 104 Morrison Hall, 510.643.8722. Checks may be made out to “UC Regents/Music Department,” marked “For Wieck Piano Project,” and sent to the Department of Music, 104 Morrison Hall #1200, University of California, Berkeley, CA 94720.

—Nicholas Mathew

OUR NEWLY RESTORED 1854 ERARD PIANO has been heard in concert several times over the past year. Sezi Seskir visited from Cornell University in spring 2010 to give a concert and workshop with this piano (see Seskir concert photo on bottom of page 16). It was brought into Hertz Hall again for the Schumann bicentennial concert in October 2010, when a succession of faculty and students sat around the piano on stage as if they were in a nineteenth-century salon. The latter concert was also an opportunity to commemorate the pianist Jean Gray Hargrove (see page 6). Fortepiano expert Malcolm Bilson, brought to us courtesy of the Townsend Center, conducted a master class and gave a concert on the department’s Regier fortepiano in spring 2010.
In Memoriam

In recent years the department has suffered the loss of former colleagues, including faculty emerita Wye J. (Wendy) Allanbrook, music library donor Jean Gray Hargrove, and staff members Nancy Cooley and Paulette Powell.

WENDY ALLANBROOK (1943 – 2010) was born in Hagerstown, Maryland, and passed away on July 15, 2010 from cancer. She graduated from Vassar College with a degree in classics. She earned a Ph.D. in music history from Stanford University in 1974. Her doctoral dissertation became the basis for the book Rhythmic Gesture in Mozart (University of Chicago Press, 1983), in which she demonstrated that Mozart's music integrated references to the social practices and dances of his period. She wrote that this is what gave the music its tremendous power to "move audiences through representations of its own humanity."

Wendy's work has influenced stagings of Mozart operas and provides a standard critical tool for opera studies today. Her book The Secular Commedia: Comic Mimesis in Late 18th-Century Music is near completion, and will be published by the University of California Press.

From 1969 to 1995, Wendy taught at St. John's College in Maryland. She served as assistant dean from 1987 to 1990 and again from 1992–94. She joined the faculty at the University of California, Berkeley in 1994 as the Ernest Bloch Visiting Professor of Music and was made a permanent member of the faculty in 1995. She was chair of the department from 1997 to 2003, during which time she oversaw the construction of the Jean Gray Hargrove Music Library.

She received numerous awards and fellowships, including those from the National Humanities Center, the National Endowment for the Humanities, the American Council of Learned Societies, and the John Simon Guggenheim Memorial Foundation. In 2008, Wendy received the Andrew W. Mellon Foundation Emeritus Fellowship. She was elected president of the American Musicalological Society in 2003, but had to resign during her first year in office because of the onset of cancer.

She is survived by a son, John Allanbrook of New York, a stepson, Timothy Allanbrook of New York, and two sisters, Stephanie Jamison Watkins, of Los Angeles, and Martha Page Martineau of Shepherdstown, West Virginia.

The Department of Music at Berkeley has established a fund in Wendy's honor as a way to remember her very special contributions to musicology and the department. Memorial contributions may be made to the Wendy Allanbrook Memorial Fund c/o Rosa Ferrazares, 104 Morrison Hall, Department of Music, UC Berkeley 94720-1200.

JEAN GRAY HARGROVE (1914–2010) died peacefully at her home in the Berkeley hills at age 96. Jean attended Santa Rosa public schools and graduated from U.C. Berkeley majoring in education. Starting as a child piano prodigy, music was Jean's passion as she was an accomplished concert pianist and was active with many Bay Area musical groups such as the Berkeley Piano Club and Senza Ritmo and was a guest performer with the San Francisco Federal, Oakland and Santa Rosa symphonies. She married Dr. G. Kenneth Hargrove in 1937 and lived her adult life in Berkeley.

Together they raised 5 children: Elizabeth Hargrove (Lou Slater), Dr. Gary Hargrove (Jane Mattson Hargrove), Marilyn Hargrove Berkey (Dan Berkey), Dean Hargrove and Roberta Hargrove. From her love of music and of Cal Berkeley and sharing the fruits of wise investment decisions by her late husband, she was enabled to sponsor the new music library at UC Berkeley which is named in her honor. Jean was known for her passion for language and literature and was a whiz at crossword puzzles and the Saturday Review double-crostic. She also was an excellent hostess and family gatherings at her gracious home were wonderful to attend with spontaneous musical presentations by family members.

Jean is predeceased by her husband and by her parents, Martin and Elizabeth Gray (nee Kohler). She is survived by her 5 children, 11 grandchildren, 13 great grandchildren, her brother Dr. Donald Gray, and her lifelong friend, Carol Upshaw. The family extends particular thanks to her caregivers especially Lisa Moan, and Luis Gonzales. Per her wishes, Jean's ceremony of life was arranged through the Neptune Society of Northern California. Donations in her name may be to the Jean Gray Hargrove Music Library, 104 Morrison Hall, Berkeley, CA 94720.
PAULETTE POWELL (1954–2009) Paulette and I took our seats in the office of the Department of Music at the University of California, Berkeley at just about the same time—she as the Management Services Officer in charge of the staff, the buildings and a million other things, and I as the academic Chair of the department. For me it was a return to familiar responsibilities from an earlier stint (although much had changed), but for Paulette it was an enormous challenge. So much was new for her. Yes, she was still in academic administration, but the Berkeley campus and its culture were entirely new to her.

In the department there was a wholly new set of personalities—artistic types rather than medical and the curriculum that she helped to manage was entirely unfamiliar. She was to supervise a staff of individuals who were and are very capable individuals but who were reeling from years of carrying on through the illness of Paulette’s predecessor and then from the retirement of those with the longest memories of the place. The staff person in charge of academic personnel decided to take an opportunity in another department to rise to the position of MSO herself, leaving Paulette with both her complex new job and all our complex academic personnel processes to carry out. As if that were not enough, the department was reviewed in that year—for the first time in fourteen years, requiring endless fact-finding and analysis and documentation. So much had to be sorted out and there was so very much to learn.

One day several months into that first year as Paulette cleared her desk at leaving time, she seemed especially tired and I dared—yes, dared, because we all know how private a person she was—to ask if she could rest when she left work, or if she took work with her as some high-ranking administrators do. Well, she decided to reveal to me that every night she went from work to visit her mother whose health had recently caused a move to a nursing facility. She expressed great concern about her father too. She asked me not to tell anyone in the department about those personal matters. I did not, but with that door opened, I was allowed to inquire about things periodically. It was a privilege.

That was just the first year. In the two next years we were to experience the sudden death of two young members of the faculty and figure out how to take the department community through that. A new personnel officer was hired, but that person became ill and for periods between temporary persons, Paulette had to resume those responsibilities. There was never an easy moment in that “new job” and she soldiered on—managing brilliantly. In the meantime, her health began to be troublesome. Only I was permitted to know the details—and that perhaps because I am a cancer survivor myself, but the staff again stepped up to the plate and shouldered what needed to be done. They—along with the faculty, respected and appreciated Paulette and understood her desire for privacy.

We in the Department of Music knew Paulette Powell to be a capable, intelligent, courageous, and caring person. I personally was indeed privileged to experience for four years a rare sort of professional interdependence with her until my term as Chair ended last June. At that point we still had hope for her improving health. That it should have conquered her just doesn’t ‘seem like Paulette.’ We shall miss her and offer deep condolences to family and friends.

—Bonnie Wade

NANCY COOLEY (1958–2009) joined the Music Department team in March 2006. She brought with her years of experience gained while at the Music Department at San Francisco State University. She also brought an infectious sense of humor, a winning smile, and a dedication to her work. Among the many contributions she made to the department, Nancy was instrumental in the hiring process of several of our newer professors. She also helped standardize the faculty and GSI evaluation process.

Nancy enjoyed doing Sudoku and crossword puzzles and could often be seen about campus during the noon hour, sitting in the sun, working on a puzzle. She drove a sports car and reveled in all things Hello Kitty. Cats were special to her and she helped care for homeless cats in her neighborhood even going so far as adopting two feral kittens. She loved to laugh, wore clothes that were fun, and would take any occasion to bake a cake for someone. Nancy had a big heart, and as she would say, “We mean that in the best possible way!” Her friends here in the department miss her. Nancy passed away in May 2009.

—Jim Coates
six composers from the Moscow Conservatory, with performances by the Moscow Conservatory’s Studio for New Music, one of Russia’s leading new music ensembles. The concert was co-organized by Igor Kefalidis, a professor at the Moscow Conservatory and director of the conservatory’s Electroacoustic Center, and William Quillen. Quillen recently completed his dissertation, “After the End: New Music in Russia from Perestroika to the Present.”

MATT RAHAIM (PhD, Ethnomusicology, 2009) accepted a position as assistant professor at the University of Minnesota. His dissertation, *Gestures, Melody, and the Paramparic Body in Hindustani Vocal Music*, was accepted in 2009. He completed his dissertation, “Beyond the Gift: Music in the Contemporary Chamber Ensemble.”


ARMAN SCHWARTZ (PhD, History & Literature, 2009) completed his dissertation, “Modernity Singe: Rethinking Realism in Italian Opera.”

LAURA SCHWENDINGER (PhD, Composition, 1993) who was awarded a Guggenheim Fellowship in 2008, was the recipient of a 2009 Goldschlager Liberson Fellowship from the American Academy of Arts and Letters. She is an Associate Professor of Composition at the Unv. of Wisconsin-Madison and Artistic Director of the Contemporary Chamber Ensemble.

NOEL ORILLO VERZOSA (PhD, History & Literature, 2009) completed his dissertation, “*The Absolute Limits: Debussy, Satie, and the Culture of French Modernism, ca. 1860–1920.*”

TREVOR WESTON (PhD, Composition, 1997) who achieved tenure at the College of Charleston, has been appointed to Drew University in New Jersey as Associate Professor of Music. He began his appointment in September 2009. Last January, his composition Truth Tones for Choir and Violoncello was performed by the Boston Children’s Chorus at historic Jordan Hall in the New England Conservatory of Music as part of the 2009 Dr. Martin Luther King, Jr. Concert. This performance was featured on a live national telecast, broadcast to over 200 affiliate stations across the nation at different times during the months of January and February 2009.


UNDERGRADUATE ALUMNI

PHEABOSS GRAHAM (2009) will be attending UC Irvine this fall for his graduate studies in Piano Performance. He was accepted to other schools as well with scholarships, including the Cleveland Institute of Music.

JOYCE KWON (2009) has been spending the past 5 weeks teaching basic music theory & keyboard to indigenous people in the upper Rio Negro region of the Amazon, as well as performing songs from her singer/songwriter album at various villages there.

CLARISSA LYONS (2006), who studied with Deborah Benedict while she was at Berkeley, completed a Master’s in Voice from the Manhattan School of Music in May. At the Manhattan School of Music she performed in the New York premiere of John Musto’s opera *Latter the Same Evening* based on paintings by Edward Hopper and the

GRADUATE SUPPORT has been bolstered dramatically in the past two years as payout from three different endowments have become available.

A bequest from Dorothy L. and Raymond C. Grasmi will fund several graduate students each year, while endowments established by Prof. Daniel Heartz and the late Prof. Walter “Ted” Rex will support graduate summer research.

Please Give to Music

Y our gift to the Department of Music can significantly enhance the education of our students, the concert experience of our audiences, and the research and publication possibilities of our faculty and students. We invite you to be our partner in the following endeavors.

PERFORMANCE

The performance experience and study is integrated into every aspect of the academic program—whether the honing of musicianship skills or the acquisition of knowledge of theory and history and literature of European and diverse other traditions, or the study of contemporary cultural life in America and elsewhere. How does that happen?

- History and ethnomusicology lecture courses are infused with lecture demonstrations by eminent performers or complemented by a semester-long performance lab through which all students receive performance instruction.
- Theory and composition students hear their creative work played and sung.
- Improvisation courses expand the horizon of students interested in jazz and other improvisatory traditions.
- Performance ensembles provide students the discipline and joy of experiencing music with other musicians.
- Our most skilled undergraduate music majors are provided private instruction with distinguished Bay Area artists in order to further hone their craft.
- A gift to performance may contribute to the instrument purchase and maintenance, purchase and rental of scores, music lessons, or master classes offered by local artists, for example. You may designate your support to one of our performance ensembles, to the piano endowment to further piano instruction, or to the Department’s performance endowment, which supports all our performance needs.

FACULTY

A s the best public university in the world, UC Berkeley is founded upon an unwavering dedication to innovation and excellence in research and a commitment to teaching and advancing knowledge at the highest level of scholarship. The Department of Music hires some of the best faculty in the world. Private support has proven to be key to hiring - and also retaining - our stellar faculty. Gift opportunities to support our excellent faculty range from research funding to endowing a chair.

CAPITAL IMPROVEMENTS: MORRISON HALL RENOVATION

W ith more than 500 students participating in a performance group or ensemble annually, providing performance space—our “laboratories”—is critical to our educational mission. The Department’s first priority is to renovate the space in Morrison Hall that once contained the music library to be practice space for the department’s large and small ensembles, allowing much needed relief to Hertz Hall.

CHAIR’S DISCRETIONARY FUND

C an’t decide which of these goals is the worthiest? Consider donating to the Chair’s Discretionary Fund which provides resources to be used to meet the Department’s most urgent needs: better audio equipment for performances, recording sessions, or teaching purposes; individual guest speakers or symposia; master classes; hiring professional musicians to perform student works; and any other activities to support the educational mission of the department.

If you would like more information about how to support the department, please contact us at 510-643-8722.
Harmonic and rhythm dictation and the learning of the clefs. To describe a complete and rigorous course involving "practice, courses the reputation of most demanding but most necessary.

All this informed her Piano Ensemble classes as it did her private in laying out a piece. There was a rigor to the architecture, you way and so musical, with clarity to the thought. She was so good chamber music combinations), "she was terrific, ferocious in a warmth and sympathy for young persons. She is a craftsman and response to the problems of elementary instruction...largely due "A great classroom teacher, she seems to have the knack of fresh Gianopoulos recalled her using "The Magic Flute" in her musicianship class ("She taught me to love Mozart, she thrilled

and an individual personality. The intensity and the passion she expressed in her music-making became an integral part of her teaching. Her students were inspired to explore the depths of the music and to develop a personal relationship with it, understanding not only the technical aspects but also the emotional and expressive dimensions.

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Petray, although her rank of Lecturer was not in the tenure track. "A great classroom teacher, she seems to have the knack of fresh response to the problems of elementary instruction...largely due for her great enthusiasm for dedication to her subject and her high warmth and sympathy for young persons. She is a craftsman and musician of the highest quality." And on and on in that vein.

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Graduate student news

In 2009–10, REBEKAH AHRENDT held research fellowships from the University of Utrecht (the Netherlands) and the DAAD (academic year in Berlin). She also received the Eugene K. Wolf Travel Grant from the AMS for further work in France and Belgium. Two of her conference papers were honored with awards: the Irene Alm Memorial Prize of the Society for Nineteenth-Century Music and the Paul A. Pisk Prize of the AMS. She will finish her dissertation work in 2011 as a fellow graduate student JONATHAN RHODES LEE, completed its first professional recording in June 2010; the CD is scheduled for release in late 2010.

DAVID COLL has been selected as the Composer in Residence with the Berkeley Symphony during its current season, for the “Under Construction” series.

SEAN CURRAN spent the academic year 2009–10 at King's College, University of Cambridge, funded by the Sydney Ehrman Fellowship from UCB. He also won the Grace Frank Dissertation Award from the Medieval Academy of America, & the Elizabeth C. Bartlet Award from the American Musicoological Society to pursue manuscript research in Paris in 2010.

SIVAN ELDAR has been invited to join the composition faculty of the John Adams Young Composers for the 2010–11 academic year, teaching weekly composition workshops for students at the advanced level. She was also part of the group show, Teen Age: You Just Don’t Understand, curated by UC Berkeley’s Ken Goldberg and presented at the Catharine Clark Gallery in San Francisco this fall.

EVELYN FICARRA premiered a solo piano piece at the Chamber Bridge in May 2010 called The Arbitrariness of Language. She also performed in San Francisco and Switzerland and played in the November 2009 MANCA Festival, where she was in a premiere of a string trio with electronics known as Vague-Fenêtres. She was awarded the 2010 George Ladd Prix de Paris.

HEATHER FRASCH had a performance of her piece Segmented Fragmentations by the SurfPlus Ensemble in Freiburg in Dec 2009. SfOUND commissioned and premiered a new work to disassemble & reconstruct in SF, Jan 2010. Her piece SurPlus Ensemble in Freiburg in Dec 2009. Ms. Lyons continues her studies at Dawn Upshaw's Vocal Arts Program at Bard College Conservatory. She won her apprenticeship in this program after an intensive series of auditions—only 8 singers from around the globe are accepted per year.

Staff Update

This summer when the new sound technician in the department JAY CLOYD’s life calmed down, he got busy with composing projects. The Joe Goode Performance Group project, Traveling Light, which he scored for its opening in summer ’09, was revived at the Old San Francisco Mint recently for new reviews in the San Francisco Game and elsewhere.

Jay was commissioned to provide an original score for a celebration of the reopening of the redesigned ODC Theater on 17th and Shotwell in San Francisco on September 30. ODC/Dance, San Francisco's premiere modern dance company, premiered Outside Light, a site-specific work in which the audience experienced the sound score on wireless headphones as they moved through the new building. The ODC company performed in changing combinations of dancers throughout the building, with the full company and audience ending up in the newly remodeled theater space for the finale.

Jay has another ODC/Dance commission, the premiere of a new work by Kimi Okada, for their yearly Dancing Downtown series in March 2011 at Yerba Buena Center. I was staring vaguely at the Pacific is a dance work based on her experience as a Minneapolis-born person of Japanese origin traveling as a foreigner in Japan. Kimi's work is noted for its light touch and use of humor; and this piece will incorporate out-of-context English texts, as used on advertisements, signs, and products in Japan.


University Carillonist JEFF DAVIS was an active participant at the annual congress of The Guild of Carillonneurs in North America, held at the Longwood Gardens, outside of Philadelphia. Jeff was a panelist for the forum “Adjudication 101,” performed on the Longwood Carillon, and was a judge of the 2010 GCNA carillonneur examinations committee. The GCNA also published three new arrangements by Davis of works by John Dowland. American Carillon Music Editions will be publishing four new carillon arrangements this fall, all works by Stephen C. Foster.

In July, Davis gave recitals in the University of Chicago, Naperville, and Botanic Gardens carillons. Active throughout the year as a composer, Davis produced Elegique for flute, viola, and harp, Arabesque for solo cello, Birds In the Garden for high woodwind ensemble; Drumming Up Business for percussion trio, and is currently working on a duct for carillon, as well as completing a trio for Oboe, Oboe d'Amore, and English Horn.

ROIA FERRAZARES began as Music Department manager in April 2010; previously holding the position of manager for the Dean’s Office of the College of Letters and Science. Before joining UC Berkeley in 2006, she spent five years working at Mills College in Oakland where she coordinated the Public Policy Program and directed recruitment for what is now the Lawrence I. Lokey Graduate School of Business.

Ferrarezas has held numerous leadership positions on campus, was appointed chair of Chancellor Birgeneau’s Staff Advisory Committee (CSAC) this year, and is serving as the staff representative to the Operational Excellence Steering Committee.

NANETTE HARA is a native of Denver, Colorado, and joined the Music Department in August 2009 as the Academic Personnel Coordinator. She has been on the UC Berkeley campus since March 1986 when she was employed by the School of Public Health. In August 1994, she transferred to the International and Area Studies Teaching Program and served as a Student Affairs Officer and Curriculum Coordinator. She was nominated for the Chancellor’s Outstanding Staff Award in the Spring of 2009.

LISA ROBINSON joined the Music Department as Student Services Advisor in August 2008. A student to the core, Lisa holds two B.A. degrees in Music and International Affairs (with emphases in Conducting, Arabic, and History respectively), and can easily sympathize with her simultaneous student to the core, Lisa holds two B.A. degrees in Music and International Affairs (with emphases in Conducting, Arabic, and History respectively), and can easily sympathize with her simultaneous

The department’s new events manager, JEF STOTT, a native of Los Angeles, has been working in Performing Arts Administration for over a decade with such prestigious organizations as Yerba Buena Center for the Arts, Berkeley Symphony, New Century Chamber Orchestra, Philharmonia Baroque among others.

He has recently completed a Masters Degree in Interactive Media, with a thesis project that uses the electromagnetic energy from the human brain and body to control audio and visual media. He is also an adjunct faculty member of Cal State East Bay University’s Music Department where he teaches digital audio production.

As a trained musical anthropologist, he has made an in-depth study of the instruments of the Middle East with master teachers including Hamza el Din, and Omar Faruk Tekbilek among others.

As a producer and composer, he has released many full-length albums and writes regularly for network and cable television, stage, video game and feature film. Jef has embarked on several international tours that have taken him to Japan, Turkey, Taiwan, Thailand, Canada, and many cities in North America.

He also is the owner the Embarka Recording Studios and Record Label in San Francisco, where he is currently at work on several recording projects.
Programs, Library, Performance

CENTER FOR NEW MUSIC AND AUDIO TECHNOLOGIES (CNMAT)

CNMAT continues to pursue its very active programs in research, education and public events. Recent highlights include:

- The CNMAT New Music and Inter-arts Projects Library (http://cnmat.berkeley.edu/new_music). This new work was supported by a grant from the UC Berkeley Humanities and Arts Research Technologies (HART) Demonstration Project program. Our initiative—the CNMAT Collaborative Technology for Multidisciplinary Research and Training—focused on web development strategies for searchable, tagged web content such as audio, video, scores & text.

- Open Sound West: Curated by Ken Ueno, David Wessel and Edmund Campion, Open Sound West produced a series of major concerts at CNMAT by renowned performers, improvisers, and composers such as Lou Bunk, Matt Ingalls, duo pantoMorf (Per Anders Nilsson and Palle Dahlstedt), Michael Straus, Seth Josel, Earl Howard, David Wegehaupt, Aaron Einbond, Matthias Kaul, and Samita Sinha.

- Other CNMAT concerts featured artists such as Matana Roberts and Myra Melford; Frank Gratkowski with Chris Brown, William Winant and David Wessel; SIX (Jacques Demierre, François Houle, Charlotte Hug, Urs Leimgruber, Thomas Lehn, Dorothea Schürch); Oni Buchanan; and Ryan Fogg.

- CNMAT researchers published findings on new instrument building, new interfaces for computer music performance, and time in music (http://cnmat.berkeley.edu/research). They presented their work in conferences such as NIME (New Instruments for Musical Expression), the International Symposium on Ambisonics and Spherical Acoustics, the Music and Cognition Conference, and the International Computer Music Conference (ICMC).

- Open Sound Control (OSC), a CNMAT-developed protocol for networked communication among computers, sound synthesizers, and other multimedia devices, has been adopted by a growing list of companies that includes Apple Computer, Meyer Sound Laboratories, Waves Audio Ltd., Mark of the Unicorn (MOTU) and Native Instruments. —Richard Andrews

The Semi-Anechoic Chamber is a sound isolated space ideal for close microphone sampling and any recording that requires near total sound isolation. The room was offered to the department for free. The Center for New Music and Technology (CNMAT) funded the moving, wiring and installation of the chamber into Morrison Hall.

JEAN GRAY HARGROVE MUSIC LIBRARY

In addition to the ongoing collection of new books, scores, and recordings, income from alumni endowments enabled the Jean Gray Hargrove Music Library to make significant additions to its special collections. Purchases from antiquarian dealers included part books for Gesualdo madrigals printed from 1607 to 1611, a complete set of manuscript parts for an anonymous early 17th century Italian madrigal, and late 18th, and early 19th-century editions of Danish, English, and Italian ballet scores. At an auction in London last June, Professor Davitt Moroney represented the Music Library by successfully bidding on a fine collection of early J.S. Bach keyboard editions, the first edition of Haydn’s Piano Sonatas Op. 30, a manuscript of French violin music from 1711, a manuscript of Franz Liszt’s 13th Psalm (1878), and a 1740 manuscript of Handel’s complete opera Siroe. As donations, the Music Library received the manuscripts of the late composer (and Cal alum) Peter S. Odegard and the papers of the late emeritus faculty composer Andrew W. Imbrie. In December, Professor Emeritus Olly Wilson announced that ongoing royalties from the compositions of Earl “Fatha” Hines will establish the Earl “Fatha” Hines Music Library Fund to establish an Archive of African American Music in the Hargrove Music Library.

—John Shepard, Head of the Hargrove Music Library

THE BERKELEY CARILLON continues with its eighteen recitals weekly while school is in session, as well as performances for selected special events on campus. With the addition last year of associate carilloneurs Wesley Arai, Tiffany Ng, Margaret Pan, and Justin Ryan, the playing staff of eight professional carilloneurs is the largest in North America. All the professional staff have active concert careers throughout the world. In addition, the number of students taking lessons on the Class of 1928 Carillon is currently twenty, with an average of

continued on page 12

continued on page 14
fifteen to twenty new applicants each semester. Current students also teach a DeCal class for general university students interested in the instrument.

In June 2010, two of our students, Andrew Wetzel and Brian Tang, played their examination recitals at the annual congress of The Guild of Carillonneurs in North America, held in Naperville, Illinois. Both have the very rare distinction of having been passed unanimously by both the jury and the voting members of the Guild. Congratulations to Andrew and Brian as they enter the ranks of professional carillonists.

—Jeff Davis, University Carillonist

**DEPARTMENT PERFORMANCE ENSEMBLES**

**CK Ladzekpo** has been teaching Ghanaian music in his ever-popular **AFRICAN MUSIC ENSEMBLE** since the early 1970s. The ensemble presents an evening concert each semester, featuring guests artists. Before class students can be seen (and heard) in the courtyard outside Hertz Hall practicing rhythms, dance moves, and songs as they warm up for the music and dance workout that awaits them.

**THE UNIVERSITY BAROQUE ENSEMBLE**, directed by **Davitt Moroney**, has been steadily expanding from its initial five students; in five years, it has become a highly disciplined small orchestra of 21 student musicians, playing without a conductor. The UBE gave its first full-length evening concert on December 3, 2010 (music by Bach). We’ve also continued our program of restoring old eighteenth-century violins to their original state and letting students play them. Eleven antiques have now been brought back to life (at a cost of about $4,000 each). The UBE would like to express heartfelt thanks to the many generous donors who have contributed to the Baroque Music Endowment Fund. Expansion of this program is only possible at the moment with strong continuing financial support.

**BERKELEY NEW MUSIC PROJECT | ECO ENSEMBLE**

The Eco Ensemble, led by conductor **David Milnes** (also University Symphony Orchestra conductor), is a new ensemble-in-residence at UC Berkeley’s Center for New Music and Audio Technologies (CNMAT) and the Department of Music. This premiere group is comprised of prominent Bay Area musicians who are passionate about exploring and performing contemporary works. 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.

Conductor David Milnes brings his extensive new music experience to the ensemble; Milnes has assembled a dynamic group of musicians who are “…artists who are eager to engage. They love new music, and it is this enthusiasm and passion that we bring into the ensemble.” The Eco Ensemble annually presents a series of concerts that specialize in contemporary works by established and emerging composers. Milnes remarks that the formation of this new ensemble “will explore innovative techniques on instruments, rhythm, world music, and the latest research in sound.” As UC Berkeley’s principal performance outlet for performers and composers of new music, the Eco Ensemble commissions and premieres works from Berkeley’s composers. Members of the ensemble work extensively with undergraduate and graduate musicians in new music studies and are developing a comprehensive program for new music performance.

The Eco Ensemble’s unique collaboration with CNMAT inspires works that are informed by contemporary explorations into the intersection between science and music. The ensemble seeks to expand the possibilities for new music by working with CNMAT faculty, students and researchers to develop new instruments, new applications of technologies for composition and performance, and new modes of expression. With a focus on education for both experienced audiences and novices, the Eco Ensemble’s public outreach efforts include lectures, demonstrations, workshops, and composer residencies.

**THE CENTRAL JAVANESE GAMELAN KYAI UDAN MAS** Thirty-five years ago **Bonnie Wade**, then a new professor at Berkeley, arranged the loan and subsequent gift an exquisite set of Javanese instruments from Sam and Louise Scripps. Gamelan classes and concerts have been a regular part of the Department of Music offerings ever since. Currently taught by **Midiyanto**, a renowned musician and shadow puppet master, the classes attract numerous students from across campus, producing long waiting lists and fine dedicated classes. Noon concerts are performed by beginning and intermediate classes at the end of each semester, while the advanced ensemble, named Sari Raras (Essence of Harmony) offers full-length evening concerts. In April 2010, Sari Raras accompanied Midiyanto in the performance of a shadow play at UC Davis and Hertz Hall, as well as a brief preview at the Womens Faculty Club. Another shadow play is planned for April 2011. Recent fall concerts have featured dancer Wilis Ekowati, a graduate of Indonesia’s premier arts academy who is currently pursuing a PhD at Berkeley.
Ten years ago Ben Brinner purchased a Balinese gamelan semar pagulingan with grant funds from the Center for Southeast Asian Studies, which immediately loaned the instruments to the Department of Music. Balinese gamelan classes now join Javanese as a class offering and on noon concerts, with instruction provided by Balinese musicians who are visiting guest directors of Gamelan Sekar Jaya, an Oakland-based community group that has always included UC Berkeley students and alumni among its members.

**THE GOSPEL CHORUS** under Mark Wilson continues to draw throngs of students and presents several concerts each semester and is now being offered in summer session as well as during the academic year. A noon concert in Spring 2010 consisted of gospel selections from Hollywood films and featured projections of stills from those films while the chorus sang. Guest musicians provide instrumental support to the chorus at these concerts.

Students in the **JAZZ & IMPROVISIED MUSIC ENSEMBLE** under Myra Melford have participated in benefit concerts with jazz pianist/composer and two-time Grammy Award nominee Taylor Eigsti & Tri@ in 2009 and Tri@ M in 2010. This April jazz pianist and composer Denny Zeitlin performs solo with advanced student ensembles completing the program.

The last two years have seen varied programming for **THE UNIVERSITY CHORUS**. In the Fall of 2008, it performed a concert called “Gypsy Traditions” that featured music by Brahms, Schumann, Liderman, and included collaborations with Edessa, a Balkan music ensemble, and Danubius, a Hungarian music ensemble. The following spring featured a momentous performance on April 22 of the Britten *War Requiem* in Zellerbach Hall. Marika Kuzma led a chorus of 200 singers—the University Chorus and the UC Alumni Chorus (Mark Sumner, director)—as well as the Piedmont East Bay Children’s Choir (Robert Geary, director) and large orchestra. It was in fact the Berkeley premiere of this epic, anti-war masterpiece. The soloists were Janice Chandler Etemé, soprano; Brian Staufenbiel, tenor; and Christopheren Nomura, baritone. Praising the performance, the critic from *San Francisco Classical Voice* wrote: “UC’s Marika Kuzma, who conducted, got it splendidly right. She and a supporting cast of hundreds...thoroughly vitalized the 90-minute work.” The 2008–09 season saw more modest programming, but equally varied: Mendelssohn *Lobgesang*, J.S. Bach *Magnificat*, Stravinsky *Symphony of Psalms*, and Gershwin *Porgy & Bess* (concert version) with the UC Symphony.

**THE UC CHAMBER CHORUS**, directed by Marika Kuzma, just enjoyed a wonderful concert at the Berkeley Art Museum as part of its L@TE series, performing on Nov. 5, 2010 the *Allegri Miserere* and Morton Feldman *Rothko Chapel* to an overflowing audience. They repeated the concert at the newly-opened Oakland Cathedral of Christ the Light the following evening. The singers were pleased to collaborate in those concerts with the Abel-Steinberg-Winant Trio with whom the chamber chorus first performed the work under Philip Brett in 1990. Their recording of *Rothko Chapel* (with Abel, Winant, and Karen Rosenak) has become quite famous—played at MOMA in New York, at the Smithsonian, and in the recent Scorsese movie *Shutter Island*. The last two years have seen the Chamber Chorus in a concert of all-Berkeley composers and another collaboration with the Mark Morris Dance Group in the spring of 2009; a concert of Slavic psalm settings in the spring of 2010. It has been invited by Joana Carneiro and the Berkeley Symphony to perform James MacMillan’s gripping *Seven Last Words* this coming spring (March 10) in Zellerbach Hall.

**THE UNIVERSITY SYMPHONY ORCHESTRA**

David Milnes has served as Music Director of the 120-member University Symphony since 1996, and has instituted cycles of symphonic music of Beethoven, Brahms, Bruckner, Debussy, Ligeti, Lutoslawski, Mahler, Prokofiev, Shostakovich, Sibelius among many others. Rehearsing, performing and recording works of faculty and graduate student composers has long been a core mission for the orchestra; the Symphony’s programs regularly feature world premieres of major new works by gifted Berkeley composers. The University Symphony Orchestra performs several evening and noon concerts each semester, supports a chamber orchestra and a wide-ranging chamber music program under the direction of Leighton Fong, and continues during the summer months as the UC Berkeley Summer Symphony. An annual concerto competition results in regular concerto performances by the orchestra’s leading soloists, and regular coachings for each section are given by a number of noted Bay Area professional musicians. This spring the orchestra performs brand new music by visiting French composer Philippe Leroux, and later Mahler’s Third Symphony with soloist Zheng Cao, the University Chorus and the Pacific Boychoir.

**THE UNIVERSITY WIND ENSEMBLE** under the direction of Robert Calonico performs once each term in Hertz Hall. In May 2011, the ensemble will perform a new work composed by Emeritus Professor Michael Senturia, *Impressions for Band*. Calonico is also the director of the University Marching Band that performs at football and basketball games, and other sporting and campus events.
having children. So the Oakland native went to Cal and in 1937, at age 30, earned her A.B. in music. While still an undergraduate, she started teaching musicanship in the Department. Her daughters, Margie Petray Petzel and Anne Petray Stewart, both living in Berkeley, affirmed how deliberately Marjorie separated her musical and family lives. Her teaching at home would start at 8:55 a.m. after the girls had left for school, and stopped promptly at 3:55, when Brooke, her husband, arrived home from his business. She had a sound-proof music room, because Brooke Petray, although an amateur clarinetist, didn't want to hear the practicing. Strange as it seems today, she didn't attend the Symphony, Opera and recitals in San Francisco because of that music/husband dichotomy. For the same reasons, she remained content as a Lecturer and did not aspire to a tenured rank.

Her daughters testify that as a mother, she was not directive and controlling as her teaching role might suggest. She insisted that they choose their own course in life. “She extended herself in parenting,” Anne and Margie agreed. Recalling Marjorie Petray is to pay tribute to one who was a significant builder of the UC Berkeley Music Department and inspiration to its students.

BARBARA LULL RAHM

Barbara Lull Rahm, 1905–1978, was an almost exact contemporary of Marjorie Petray’s, comparable in musical gift but different in almost every other way. Her soft, unassuming manner gave no inkling of the extraordinary musical career she had, a career of which possibly many of her private and UC Berkeley violin students knew little. Born in Belmont, California, she spent her childhood in Portland, studying violin with her mother, giving performances as a prodigy. At 11, she was brought to Berkeley, where she studied with Antonio Grassi (teacher of Jaime Laredo).

At 25, she went to New York for three years of study with Leopold Auer (the legendary teacher of Heifetz, Elman, and Zimbalist). In her scrapbook filled with glowing reviews of her recitals in the major halls of England, Holland, France and Germany, was a handwritten letter from Auer, dated 1923, recommending “Miss Barbara Lull, a young American violinist of superior talent, completely equipped in musicianship and technique.”

Between the ages of 18 and 24, she played recitals in the major U.S. cities and appeared with the Cleveland Orchestra, and the symphonies of St. Louis, Baltimore, Kansas City, Portland, El Paso. For her New York recital in February 1928, her pianist was John Kirkpatrick, except for one selection, when Aaron Copland accompanied her in his Nocturne (Ukelele Serenade).

In April 1928, she assisted Maurice Ravel in two lecture-recitals in Houston, playing with him in his Violin-Piano Sonata, Berceuse, and Tzigane. The Houston Post-Dispatch critic wrote: “A new star blazed in the musical firmament in Houston Friday night when Miss Barbara Lull, daughter of H.M. Lull, executive vice-president of the southern Pacific Railroad, playing with supreme mastery, won wild applause at the Ravel lecture concert.”

Suddenly, there is a gap in the reviews and programs. In 1929, at 24, she married Louis Rahm and moved to Princeton, where he was a professor. He was opposed to her career, that sad, all-too-familiar story, partially analogous to Marjorie Petray’s. Rahm affirmed how deliberately Marjorie separated her musical and family lives. Her teaching at home would start at 8:55 a.m. after the girls had left for school, and stopped promptly at 3:55, when Brooke, her husband, arrived home from his business. She had a sound-proof music room, because Brooke Petray, although an amateur clarinetist, didn’t want to hear the practicing. Strange as it seems today, she didn’t attend the Symphony, Opera and recitals in San Francisco because of that music/husband dichotomy. For the same reasons, she remained content as a Lecturer and did not aspire to a tenured rank.

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BARBARA LULL RAHM

Barbara Lull Rahm, 1905–1978, was an almost exact contemporary of Marjorie Petray’s, comparable in musical gift but different in almost every other way. Her soft, unassuming manner gave no inkling of the extraordinary musical career she had, a career of which possibly many of her private and UC Berkeley violin students knew little. Born in Belmont, California, she spent her childhood in Portland, studying violin with her mother, giving performances as a prodigy. At 11, she was brought to Berkeley, where she studied with Antonio Grassi (teacher of Jaime Laredo).

At 25, she went to New York for three years of study with Leopold Auer (the legendary teacher of Heifetz, Elman, and Zimbalist). In her scrapbook filled with glowing reviews of her recitals in the major halls of England, Holland, France and Germany, was a handwritten letter from Auer, dated 1923, recommending “Miss Barbara Lull, a young American violinist of superior talent, completely equipped in musicianship and technique.”

Between the ages of 18 and 24, she played recitals in the major U.S. cities and appeared with the Cleveland Orchestra, and the symphonies of St. Louis, Baltimore, Kansas City, Portland, El Paso. For her New York recital in February 1928, her pianist was John Kirkpatrick, except for one selection, when Aaron Copland accompanied her in his Nocturne (Ukelele Serenade).

In April 1928, she assisted Maurice Ravel in two lecture-recitals in Houston, playing with him in his Violin-Piano Sonata, Berceuse, and Tzigane. The Houston Post-Dispatch critic wrote: “A new star blazed in the musical firmament in Houston Friday night when Miss Barbara Lull, daughter of H.M. Lull, executive vice-president of the southern Pacific Railroad, playing with supreme mastery, won wild applause at the Ravel lecture concert.”

Suddenly, there is a gap in the reviews and programs. In 1929, at 24, she married Louis Rahm and moved to Princeton, where he was a professor. He was opposed to her career, that sad, all-too-familiar story, partially analogous to Marjorie Petray’s. Rahm affirmed how deliberately Marjorie separated her musical and family lives. Her teaching at home would start at 8:55 a.m. after the girls had left for school, and stopped promptly at 3:55, when Brooke, her husband, arrived home from his business. She had a sound-proof music room, because Brooke Petray, although an amateur clarinetist, didn’t want to hear the practicing. Strange as it seems today, she didn’t attend the Symphony, Opera and recitals in San Francisco because of that music/husband dichotomy. For the same reasons, she remained content as a Lecturer and did not aspire to a tenured rank.

Her daughters testify that as a mother, she was not directive and controlling as her teaching role might suggest. She insisted that they choose their own course in life. “She extended herself in parenting,” Anne and Margie agreed. Recalling Marjorie Petray is to pay tribute to one who was a significant builder of the UC Berkeley Music Department and inspiration to its students.
JOHN MEREDITH SWACKHAMER

ack, aka “Swack,” taught musicianship and harmony (as well as analysis, score-reading and music history), for 50 years, a record that no doubt, will never be matched. And inviting him to teach in the Music Department, was—who else?—Marjorie Petray. He was eventually to become her successor, of course, as head of the musicianship program.

Swack followed Roger Sessions from New York to UC Berkeley after studying with him and Ernst Krenek at the New School for Social Research. He had earlier graduated from Black Mountain College in North Carolina, and served as a medical corpsman with the U.S. Army ski troops during World War II.

At Cal, he quickly became involved in theater, through the Dramatic Arts Department, scoring Eisler’s music to Brecht’s The Measures Taken, composing music for six major dramas at Cal, for the Berkeley Repertory Theater’s Love’s Labour Lost, ACT’s production of Dos Passos’ USA, and productions of Aristophanes’ The Women Take Power and Molière’s The Imaginary Invalid, as well as chamber and orchestral works. There was no more consistent no more devoted advocate of new music performance in the Bay Area than he, a central participant in The Composers’ Forum and a founding member of Earplay. I never attended a new music performance in the Bay Area but that Swack was also present, greeting his myriad friends with the characteristic Swackhamer smile and jest.

Beyond his music, he was a social activist, president of the East Bay Center for the Performing Arts (Richmond), teaching in the Young Musicians Program at UC, organizing benefit concerts for Musicians Against Nuclear Arms. He was a loving and ever-involved father to seven children, and an engaged citizen when it came to educational, environmental and other community issues.

The biggest of his many contributions was unquestionably his teaching and its indelible effects. It was summed up in the memorial tribute by four colleagues: “Endearing to his colleagues and students were his hearty laugh, the twinkle in his eye, his uncompromising honesty, his appetite for heated discussion, and his total lack of animus. Fellow musicianship teacher Elizabeth Davidson writes, ‘All of us who worked with John… remember his unfailing support, his enthusiastic mentoring, and how he nurtured the tradition of working together that had always been a part of teaching in the musicianship program. A composer, he had keen perceptions on hearing new works, especially those by colleagues in the department and in the music community outside. Interested in many different facets of musical life in the department, he shared his time and ideas generously. All of these aspects were one in John Swackhamer.’”

There were other heavy lifters. Abe Sherman, Elizabeth “Dibby” Davidson, and Michael Senturia come to mind. These three were also exceptional in their dedication to the art and the students as unselﬁsh, distinguished teachers. Readers of this may wish to share their reminiscences of these very special masters who cultivated and inspired in generations of UC music students the love of music, and, in the course of their learning, how to hear and make it. You are invited to send these tributes to Kathleen Karn, kkarn@berkeley.edu or to the Department of Music, 104 Morrison Hall #1200, University of California, Berkeley, 94720.

—Robert Commanday, January, 2010

New Courses in the Department

DURING her first two years in our department Assistant Professor Tamara Roberts has already enriched our curriculum with courses on Afro-futurism and on music in the Civil Rights Era, while also teaching the large Music in American Cultures (Music 26AC) which has become a staple of campus life since its inception nearly 20 years ago. Other faculty are also actively exploring new areas. For spring 2011 James Davies and Nicholas Mathew, who both have training as concert pianists, are teaming up to offer a pair of undergraduate seminars on the piano and pianism, while Jocelyne Guillaudt will be offering an undergraduate seminar titled “Music, Politics, and Pleasure: The Cultural Work of Party Music in Trinidad.” Holley Reploge-Wong, our ACLS Faculty Fellow, is bringing us several new courses: “Music for the Shadows: Noir Film Scores” as a seminar for freshmen and “Musical Theater: American Identity and Cultural Hierarchies,” a graduate seminar.
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of alumni in Hertz Hall on a Sunday afternoon? We would like to hear from you. Please contact chair
Ben Brinner (brinner@berkeley.edu) or department manager Roia Ferrazares (roia@berkeley.edu).
They can also be reached by phone at 510 642-2678.

Photograph: Sezi Seskir performs a noon concert on the Erard piano in Hertz Hall.