

DEPARTMENT *of*  
MUSIC

July 30, 1999



DEAR ALUMNI AND FRIENDS,

Greetings from the UC Berkeley Department of Music. Many of you may have noticed that over the past few years we have occasionally broken radio silence with a Letter from the Chair—an attempt to get back in regular touch with our many and far-flung alumni and friends. We also sent our alums a survey, the aim of which was to discover what they are doing and thinking, and to solicit their impressions of their experiences at Berkeley. We had a satisfyingly high rate of return from the survey, and one message came back from everyone loud and clear: Stay in touch!

Hence this inaugural issue of our Music Department Newsletter, an occasional publication that will bring you news of the department present and future. In subsequent issues it will also—with your help—contain news of your activities, through feature articles and an Alumni News column. (For the latter, see “Watch This Space” on page 7.) We will also welcome Letters to the Editor, with the hope of stimulating some interesting (though necessarily slow-paced) conversation.

So please submit your news, queries, ideas for articles, opinions about music at Berkeley or music in the world at large—anything you would like to share with alumni, students, faculty, and friends of the department. We promise to assemble them for publication at least once a year (or more frequently, at irregularly spaced intervals, if the demand grows intense...).

In the meantime, I hope you enjoy our first issue, and I look forward to hearing from many of you soon.

*Wendy Allanbrook*

Wendy Allanbrook, Chair  
Department of Music UC Berkeley

## Commencement 1999

At Commencement this year a record number of students filed across the stage of Hertz Hall to receive their diplomas—forty-seven undergraduate majors and twenty candidates for the Master's and Ph.D. degrees. The event was celebrated with appropriate academic ceremony, more, in fact, than has been customary in previous commencement exercises. According to Professor Olly Wilson, who as chair until 1997 has presided over his full share of commencements, many of the academic rituals that customarily accompany the event were abandoned in the late sixties as mere “Establishment baggage.” Over the years these rituals have drifted back into favor, their significance to our lives reassessed as the polarizations of the sixties have yielded to the perplexities of the nineties.

This year the procession of sixty-seven students in caps and gowns was followed by a column of faculty in full academic regalia. Each recipient of the Ph.D. was “hooded” by his

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## Friends of Music

Volunteers who lend their names and offer their time are the essential element of any campaign's success. We will continue to rely on the participation of all of our volunteers, alumni, and friends in the next two years of our campaign. We are grateful to our Honorary Campaign Committee members, and especially to Executive Campaign Committee co-chairs **Jane Hohfeld Galante '49** and **Nancy Adler Montgomery** for offering energy and determination. Special thanks to **Madeline Duckles '37** and **Jonathan Elkus '53** for their inspiration and support.

Our alumni and friends also deserve recognition for a variety of gifts—both contributions to our capital campaign and unrestricted gifts to be used at the discretion of the chair. Heartfelt thanks to the many Friends of Music at Berkeley!

## The Department of Music's New Century Campaign Honorary Committee

Ann and Cliff Adams '68  
Evelyn Hemmings Chambers  
William Christie  
Robert P. Commanday '52  
Richard L. Crocker  
Alan Curtis  
David Del Tredici '59  
Richard Felciano  
Jane Hohfeld Galante '49  
Gordon P. Getty  
Elizabeth Marsteller Gordon '63  
Frederica von Stade Gorman  
Jean Gray Hargrove '35  
Daniel Heartz  
Andrew W. Imbrie '47  
Edward M. Karkar  
Joseph Kerman  
Stephen Kovacevich  
Jack H. Lund '35  
Natalia Makarova  
Nicholas McGegan  
Minoru Miki  
Lawrence H. Moe  
Nancy Adler Montgomery  
Andrew Porter  
Charles Rosekrans '56  
James H. Schwabacher, Jr. '41  
Beverly Menend Sebanc '52  
Billy Taylor  
Katharine S. Wallace

## Campaign Report

### The Jean Gray Hargrove Music Library



An artist's early conception of the new music library

The overwhelming generosity of Cal alumna **Jean Hargrove, Music '35**, complemented by a magnificent gift from two anonymous donors, has taken us well on our way toward the construction of a new music library. With over \$8 million raised, work on the new free-standing building is moving into the design phase, guided by Atlanta-based architects Scogin, Elam, and Bray. Sited on the edge of North Field between Morrison and Kroeber Halls, the new library will provide an appropriate new home for the Music Library's extraordinary collection.

Meanwhile, the Music Library continues to expand its collections and services, thanks to the generosity of several donors. **Emmy Altman** contributed a fund in memory of her husband Ludwig Altman, as well as his entire collection of organ music. **Evelyn Chambers** established a splendid endowment for the purchase of rare manuscripts in honor of her mother, Laura Macdonald. **Jane Hohfeld Galante** created the *Jane Hohfeld Galante Fund for Contemporary Music Collections* that will initiate an archive of Bay Area composers (more on this in our next issue). And **Robert Haas** provided for the development of an innovative digitized system for music course reserves, in which class assignments are stored in digital form on a central server and students can access them simply by clicking on the computer screen.

The department is grateful to these generous benefactors. With their support the Music Library continues to build upon the distinguished tradition of its first fifty years.

## Campaign Events

### Sala: sallone!

*From remarks by Music campaign volunteer Jane Hohfeld Galante '49 to the College of Letters & Science Executive Committee.*

The primary campaign events of the past few years have been our salons, which have been tremendously successful, attracting nearly 500 guests to gatherings featuring talks and performances by faculty and students.

What is a "salon"? Well, let me read you the text of one of the invitations: "Sala, sallone: a grand room, or an assemblage in a grand room, especially a regular assemblage orchestrated by an eminent host or hostess." Professor Joseph Kerman (the department's own "salon maestro") adds, "We like to think of a great university as a hostess to the arts and sciences as well as their priestess, guardian, muse, and alma mater. In all these roles Berkeley's Music Department claims some distinction, and our salons sound just a few notes from the full scale of our ongoing engagement with music of all times, kinds, and cultures."

These delightful events have been held in San Francisco, Hillsborough, Walnut Creek, Carmel Valley, Atherton, Berkeley, and most recently on the East Coast in Wilton, Connecticut.

I was pleased to hear from my long-time friend Dana Mack Prinz '75, who hosted the salon in Wilton, what a joy it was for her to renew acquaintance with old friends from the department and to meet new members of the faculty. It seems that Berkeley's Department of Music is as much an energizing force at a distance of 3,000 miles as it is here in the Bay Area.

On behalf of all of us involved in this campaign, I want to express our deep appreciation to Dana and her husband Herbert for being such generous hosts. We also salute local salon hosts James Schwabacher '41, Beverly Sebanc '52 and her husband Allan, Dick and Helen Elkus, and Lynn and Donald Glaser. And special thanks are due to the alumni, students, and faculty whose performances and talks have provided those assembled with a taste of the wonderful music-making that goes on at Berkeley.



## Commencement Address

When I was growing up in Hungary in the early 1970's, my grandmother gave me a newly hatched chicken as a pet. I named it Nixon, and under my protection she became one of the only hens in my grandmother's village ever to die of old age. You might think that my naming a chicken after one of the most infamous presidents of the United States was intended as political commentary. It was not. Nixon got her name because of the rivalry I had with my cousin. She had a pet duck named Johnson.

From grandma's village, indeed from all of socialist Hungary, the United States looked entirely homogeneous. We did not see any difference between Johnson and Nixon: both represented a wonderful country of freedom. This image was oddly reinforced for me by a picture in a social studies book my older sister brought home from school. The picture was of police attacking protesters on the corner of Telegraph Avenue and Bancroft Way: the caption read, "U.S. police brutally suppress a march for freedom in Berkeley, CA." By an early age I had already learned to take socialist propaganda to mean the opposite of what appeared to be intended: so, despite the disturbing picture of police in riot gear, Berkeley appeared a far-off paradise.

With little prospect of reaching what seemed to be the promised land, I eventually found a pleasant oasis in musicology. In Hungary, musicology served for many as a political refuge—since we knew that political involvement was possible only in the form of submission, we considered it a moral obligation to keep musicology free of political ideology. Like many intellectual pursuits, musicology sheltered us from politics, and, through journals and academic exchanges, provided connections to a larger world. When my Hungarian advisor spent a semester in Berkeley as an Ernest Bloch Professor in 1989, I learned to modify my earlier opinion: according



*Chair Allanbrook congratulates new graduate*



*Students receiving their diplomas from the Chair*

to him, Berkeley was not simply a paradise, it was specifically a paradise for musicology.

When I entered the graduate program here in 1994, musicology again served as a refuge for me. Instead of having to adjust to life in America, I simply continued doing musicology, albeit in a new language. Gradually, however, I came to realize that the subjects many of us found ourselves drawn to here were quite different from those popular in Hungary. Now the moral obligation was not to detach scholarship from politics, but to connect music to social and political history, in short, to find meaning in music through its integration in society rather than to assert its independence. This kind of study was attractive, because here it did not necessarily force us into a controlled political arena.

Two years ago, I moved to Massachusetts. There I found myself musing over many aspects of the Berkeley Music Department that I had taken for granted when I was here. I especially miss the lively debates after colloquia in which students and professors alike voiced their opinions—often to the astonishment of visiting speakers

unaccustomed to the candor that is one of the Music Department's trademarks. I also miss my undergraduate students. When I begin to teach at Amherst College next Fall, I know that I will face classes less colorful than I did at Berkeley. Small private colleges rarely attract the likes of one of my most exceptional students here, a man who had pulled himself out of homelessness by playing the flute on the street. Although he began the term having never written an academic paper, he ended it with a most insightful essay on Schoenberg's Violin Concerto. I shared with him the feeling that being at Berkeley was special—despite our different backgrounds, Berkeley was a place where we found a common language, the language of intellectual inquiry.

I have learned something different and important from each of my professors here, but they all encouraged me to question, to criticize and, most important, to judge my own work according to high intellectual standards. What is unusual about Berkeley is that these standards are set both by professors and graduate students. In fact, whenever I compare notes with graduate students at other schools I realize that the degree of camaraderie and intellectual exchange among students and faculty at Berkeley is rare indeed. Although I have been away from the Berkeley campus for two years now, the support I enjoyed here has remained as strong as ever. As I embark on the first stage of my professional career, I do so with the knowledge that many of my colleagues from Berkeley will remain at once my most enlightened critics, strongest allies and closest friends. I am honored to have been part of this community.

Thank you.

Klara Moricz, Ph.D. Musicology '99

*Klara Moricz is visiting assistant professor at Amherst, where she lives with her husband David Schneider and their toddler Emma.*



## New Faculty Profile: Jocelyne Guilbault



Bringing only twelve boxes with her from Ottawa, new ethnomusicology professor Jocelyne Guilbault arrived in Berkeley January 3. Already she is teaching "Music in American Culture," a large undergraduate course that satisfies the American cultures requirement, and a graduate introduction to ethnomusicology seminar.

Guilbault earned her B.A. and M.A. degrees at the Université de Montreal, only learning English when she started Ph.D. studies at the University of Michigan. By then she had already discovered her life's work—the study of traditional and popular music of the eastern Caribbean. "Like most good things in life, it happened by chance," she says with Gallic exuberance.

She was already a fan of African music when a professor asked her to join

a study of French Creole music in the Caribbean. She chose St. Lucia in the West Indies for her research, arriving in 1979, the year the tiny island won independence from Britain. Guilbault settled in a small fishing village there, learned to speak French Creole fluently, and made the first in-depth study of the traditional music of the island. Her dissertation, published in 1984, is entitled "Musical Events in the Lives of the People of a Caribbean Island: St. Lucia."

Then she embarked on a new study, this time of a popular contemporary music form—Zouk—in the French Creole islands of Martinique, Guadeloupe, Dominica, and St. Lucia. Zouk is now popular the world over, especially in French-speaking nations. Her resulting book, *Zouk: World Music in the West Indies*, was published by University of Chicago Press in 1993.

Now Guilbault is finishing up *The Music Industry of Calypso*, which focuses on Trinidad, Barbados, Antigua, and Grenada. "There's calypso wherever you are," she says, noting that Carnival ("Caribana") in Toronto brings \$200 million to that city every year.

Guilbault served on the faculty of the University of Ottawa since 1984. When she discovered ethnomusicology, "it immediately clicked because it combines my three loves—music, travel, and languages," she says. "And because ethnomusicology is interdisciplinary, it gives me the opportunity to learn about so many different subjects—politics, economics, communications, anthropology, to name just a few. I'm happy and lucky to have found a path that has been so stimulating at both the human and intellectual levels."

*Excerpted from a profile by Julia Sommer, reprinted courtesy of the Berkeleyan, 2/99.*

## Manoury Celebration

The Center for New Music and Audio Technologies (CNMAT) recently hosted a celebration of the music of French composer Philippe Manoury. Arranged in conjunction with the Center for Contemporary Music at Mills College and the Department of Music at UC San Diego, it consisted of a concert of Manoury's works in Hertz Hall and the U.S. premiere of his opera *The 60th Parallel* in Zellerbach Hall by

the Berkeley Symphony under the baton of Kent Nagano.

While relatively unknown in the United States, Manoury has a distinguished reputation in Europe. Although critics considered the opera's libretto—an existentialist fable about eight passengers stranded in a snowbound airport—"banal" and "becalmed," their attention was clearly caught by the quality of the music, which San Francisco Chronicle

critic Joshua Kosman judged to have "stretches of true splendor."

CNMAT is an interdisciplinary research center within the Department of Music that explores the creative interaction between music and technology. It offers academic courses and special projects for UC students and visiting scholars. Visit CNMAT's web site ([www.cnmat.berkeley.edu](http://www.cnmat.berkeley.edu)) for a calendar of future events and research activities.

## Bloch Lecturer in Music Cognition

The Ernest Bloch Visiting Professor for 1999 is David Brian Huron, Professor in the School of Music of Ohio State University, Columbus, Ohio. Professor Huron's lectures are entitled "Music and Mind: Foundations of Cognitive Musicology." The lectures will address questions concerning the origins of music, the emotional experience of music, the relationship between music

and culture, and questions of musical taste and value.

Huron has made a number of fundamental contributions to the field of music cognition, particularly concerning the perceptual foundations of melody, voice-leading, and musical texture. His work also provides new insights into the way music evokes emotions and into the evolutionary

origins of our capacities for music experience.

The first Bloch lecture will be delivered in Hertz Hall on Monday, September 13, at 8 PM, with a reception to follow. Subsequent lectures will be scheduled on Friday afternoons at 4:30 PM in the Elkus Room. Contact the Music Department for details, at 510.642.2678.



## Serpentina, A Musical Collaboration with the Berkeley Opera

This summer the Berkeley Opera will be presenting the world premiere of *Serpentina*, an opera in two acts after "The Golden Flower Pot," a tale by the nineteenth-century writer E.T.A. Hoffmann. The work of Music Department Professor John Thow, the opera will be conducted by Jonathan Khuner, Music Director of the Berkeley Opera and a Berkeley graduate (B.A., Math, 1971, M.A., Music, 1973, UCB).

*Serpentina* was the brainchild of Jonathan Khuner, whose company has been delighting Berkeley audiences with both standard and out-of-the way repertoire for many seasons. The first new opera entirely "home grown" by the company, it is scheduled to conclude the company's twentieth season, which features works either by Hoffmann or

connected with him in some way (Mozart's *Don Giovanni*, about which Hoffmann wrote a celebrated short story, Hoffmann's own opera *Undine*, and Offenbach's *Tales of Hoffmann*). Thow and Khuner have collaborated twice before on performances of Thow's vocal compositions, but this is the composer's first full-length opera.

The fantastical tale on which *Serpentina* is based involves a collision of the supernatural with the world of mundane bourgeois life. A promising, if inept, young man is seduced by *Serpentina*, a beguiling creature who first appears to him in the form of a snake. The subject matter is the stuff of opera—a love triangle, sorcery, a battle between the forces of darkness and enlightenment, and finally a return trip to Atlantis, the beautiful *Serpentina*'s home.

Among the cast of the opera will be Steven Rumph, Ph.D. Musicology '97, playing the bungling hero and Bruce Alexander, Music Department Student Affairs Officer, as the paternal Dean Paulman. The Music Department and the new Berkeley Consortium for the Arts co-sponsored several workshops for trials of the initial stages of the opera, and scenes from it were performed at Cal Day, April 17. The department also sponsored an interdepartmental symposium on E.T.A. Hoffmann to coincide with the Cal Day opera workshop.

The Berkeley Opera performs *Serpentina* July 16 through August 1 at the Julia Morgan Theater on College Avenue in Berkeley. For further information, please call the Berkeley Opera at 510.841.1903 or their box office at 925.798.1300.

## Faculty News

**Professor Katherine Bergeron's** book *Decadent Enchantments: The Revival of Gregorian Chant at Solesmes* (University of California Press, 1998) traces the history of the Gregorian chant revival from its Romantic origins through seventy years of technological developments in print, photography, and recorded sound.

**Professor Edmund Campion** composed the score for a new ballet, *Play-Back*, choreographed by François Raffinot, to a text by Salman Rushdie. The ballet premiered at IRCAM in Paris on June 7.

**Professor Cindy Cox's** recent work *Columba aspexit, after Hildegard von Bingen* was performed by the Kronos Quartet in Hertz Hall. Her orchestra piece *Cathedral Spires* was performed by Leonard Slatkin and the National Symphony.

**Professor Emeritus Joseph Kerman** delivered the prestigious Charles Eliot Norton lecture series at Harvard in the fall of 1998. *Concerto Conversations* will be published as a book with CD by Harvard University Press in 1999.

**Professor Marika Kuzma** led a performance of Verdi's *Requiem* with 250 performers in an overflowing Hertz Hall on April 24th. In May, Professor Kuzma and the UC Chamber Chorus toured Central Europe.

**Professor David Milnes**, director of the University Symphony, conducts the San Francisco Contemporary Chamber Players performing the music of jazz flutist and composer James Newton on a CD to be released in Spring 2000.

Lecturer **Karen Rosenak** will team up with pianist Eric Zivian to record Carlos Sanchez Gutierrez' *Calacas y Palomas* for two pianos. She and UCB colleague **Michael Orland** (Music '88) are planning a concert for Spring 2000 featuring duo piano works of Ligeti and Stravinsky.

Lecturer and composer **Allen Shearer**, with his wife lecturer and pianist **Barbara Shearer**, was the first artist-in-residence in the newly restored Aaron Copland house in Cortlandt Manor, New York.

**Professor Richard Taruskin's** landmark two-volume work, *Stravinsky and the Russian Tradition*, published by the University of California Press (1996), has received rave reviews for its brilliant illumination of the historical and cultural influences that shaped Stravinsky and his music.

**Professor Bonnie Wade's** book *Imaging Sound: An Ethnomusicological Study of Music, Art, and Culture in Mughal India* was published by the University of Chicago Press (1998). Professor Wade is currently spending a semester's sabbatical in Japan, researching the indigenization of western music.

**Professor Olly Wilson's** new symphonic work, commissioned by the Chicago Symphony and premiered in February, is entitled *Hold On: Symphony No. 3*. Its second movement is based on the American Spiritual "Hold On."





*The gamelan performs a Javanese Shadow Play*



*University Chorus Director Marika Kuzma conducts Verdi's Requiem*



*A member of the corps de ballet at the Fête at Fontainebleau*



*International pianist Stephen Kovacevich gave master classes and recitals during Regents' Lectureship*



*Student quartet performs at Cal Day*

## Performance Classes at Berkeley

A Balinese shadow play, a Renaissance fête, masterclasses by mezzo-soprano Fredrika von Stade and pianist Stephen Kovacevich—performance in the UC Berkeley Music Department is flourishing, and department resources are straining to meet the ever-increasing demand. While recent performances by our large ensembles are featured elsewhere in this newsletter, the expansion is noticeable on the curricular level as well.

Chamber music classes, taught by cellist Bonnie Hampton and violist Ben Simon, clarinetist Allen Pollack, and pianist Martha Wasley, are full to overflowing. Last year pianist Karen Rosenak resurrected the Contemporary Chamber Ensemble, shaping notable student performances of contemporary works. This class also prepares students for participation in the department's new contemporary ensemble, the Berkeley Contemporary Chamber Players, directed by Professor David Milnes, which gives three to four concerts yearly featuring faculty and Bay Area professional performers. An opera workshop coached by alumnus Jonathan Khuner (see p. 5), will start up in the fall.

The Collegium Musicum, directed by Professor Kate van Orden, performer on Baroque bassoon, and Lecturer Anthony Martin, violinist with Philharmonia Baroque, organized the enormously successful Fête at Fontainebleau, featuring student string and wind players, singers, and dancers coached by the eminent early music ensemble The King's Noyse.

The number of instrument and voice teachers available on our "masthead" has been augmented by distinguished Bay Area professionals like tenor John DeHaan, violinist Zoya Leybin, and flutist Julie Mackenzie. Benefit concerts by distinguished faculty and monies from the Marjorie Petray Fund have provided additional funding for music-major lessons. A student recital series in the Elkus Room Mondays and occasional Fridays at noon provides performance opportunities for those who are warming up for our ever-popular Wednesday Noon series, and in the spring informal senior recitals crowd venues from the Elkus Room to the Berkeley Piano Club.

Noting the increased demand for performance opportunities, the faculty is presently considering plans for the expansion of both of these programs. This third member of the time-honored Berkeley trinity of research, composition, and performance has never been stronger.

### *Commencement 1999 from page 1*



*Professors Bergeron, Kuzma, and van Orden at Commencement*

or her dissertation advisor. Two student speakers, a senior and a graduate student, briefly addressed the large assembly of students, faculty, parents, and friends. (The eloquent remarks of Klara Moricz, Ph.D. in musicology, are printed on p. 3.)

The academic procession was ushered in by an organ and trumpet procession performed by Professor David Milnes, conductor of the University Orchestra, and Lecturer Christy Dana.

The recessional was supplied by the Sari Raras, an ensemble dedicated to the performance of Central Javanese gamelan music, directed by Professor Benjamin Brinner and Dr. Lisa Gold, who had received her doctorate just minutes before. The ceremonies were preceded by two concerts, one on Saturday evening in Hertz Hall in which all seniors were invited to perform, and one on Sunday afternoon preceding the commencement exercises that featured the recipients of the Eisner Prizes in the Creative Arts.

Graduation weekend is an ideal time to visit campus for an impromptu reunion. We invite all our alumni and friends to join us next year.



## Mozart's *Idomeneo*: A Voice from the Chorus

The University Symphony Orchestra and Chorus performed a concert version of Mozart's *Idomeneo* on February 26, 1999, in Hertz Hall, conducted by director David Milnes. The performance marked thirty years since the UC Symphony's world premiere of the New Mozart Edition of the 1781 opera, as prepared by Mozart scholar and Berkeley professor Daniel Hertz.

The *Idomeneo* production was a collaborative effort between student performers, professional soloists, and department faculty scholars. The concert and the pre-concert talk delivered by Professor Hertz were received by a sold-out audience, including students who, in anticipation of the event, studied Mozart's provocative opera in undergraduate and graduate classes.

In place of the elaborate costumes and sets that effect dramatic illusion in traditionally-staged opera, this oratorio-like presentation of *Idomeneo* featured soloists in formal concert dress supported by a vibrant backdrop of on-stage musicians, led with an appropriate blend of *seria passion* and *galant reserve* by conductor David Milnes. This alternative staging-of-sorts reoriented the production's dramatic focus toward the orchestra's role. Certain moments in Mozart's riveting score found the orchestra as operatic actor, assuming a surprisingly independent and dramatic role in its interaction with the singers.

Featured soloists included tenor John David DeHaan in the title role, Jane Giering-DeHaan as the lovely Trojan princess Ilia, and Robert Swensen as Idamante. Bruce Alexander, the Department of Music's student affairs officer, was the tremendously alarming Voice of Neptune, who in the final moments of the opera relieves Idomeneo from the fulfillment of his *voto tremendo*, his terrible vow.

Mozart infused classical rhetoric with devices borrowed from Baroque tragic opera to convey the emotional and philosophical anguish suffered by Idomeneo. Nearly shipwrecked on his journey from war, the Cretan king has vowed to sacrifice the first person he meets on shore in exchange for survival from the treacherous and stormy sea. Tragically, his first encounter is with his own son, Idamante. Unaware of his father's dire vow to the sea god Neptune, Idamante has his own problems; although he is in love with the princess Ilia, Idomeneo has promised him in marriage to the jealous Elettra.

The University Chorus, transformed for the event into an assembly of rowdy Trojans and Cretans, framed the interactions of these characters, embodying their passions in some of Mozart's most spectacular choral pieces. The choruses reflect upon the overwhelming powers of fate, the terror of the roaring sea, and, yes, the eventual triumph of love. "Godiam la pace," sing the citizens, "Trionfe Amore!" As the stormy plot of Mozart's *Idomeneo* settles, it becomes clear that indeed peace will reign and love will triumph.

by Erica Scheinberg, Music '00. Erica is a member of the University Chorus and sang in this performance of *Idomeneo*.

## Jazz Position at UC Berkeley

Jazz has existed as a regular part of the Music Department's curriculum since 1970, through the department's offerings in African-American music, jazz theory and musicianship, and a graduate seminar in jazz. The department has now been granted a half-time faculty position in Jazz Performance, and will be mounting a search in the fall to fill this position by the spring semester of 2000. We are looking for a jazz performer of established reputation with a commitment to university teaching. Duties will include teaching courses in jazz improvisation and overseeing the jazz performance program. Applications are due to Professor Olly Wilson, Chair of the Search Committee, by August 15. For further details check the department's web page at <http://ls.berkeley.edu/dept/music/jobs>.

### Alumni News

A sampling of recent Ph.D.s and their jobs:

**Musicology:** Judith Perraino '95, Music and Women's Studies, Cornell University; Elisabeth LeGuin '97, Mitchell Morris '99, Robert Fink '94, UCLA; David Schneider '97, Amherst; Klara Moricz '99, Visiting Asst. Prof., Amherst; Steven Swayne '99, Dartmouth; Maria-Luisa Pilar-Paya '99, Chair of the Arts Department, Universidad de las Americas, Puebla, Mexico. **Ethnomusicology:** Andrew Weintraub '97, University of Pittsburgh; Shannon Dudley '97, University of Washington; Steven Pond '99, Cornell University. **Composition:** Anthony De Ritis '97, Northeastern University; Joseph Rovin '99, Florida State University. (All jobs are tenure-track unless otherwise specified.)

**Anthony Kelley**, Composition (Ph.D. in process), is composer-in-residence with the Richmond, Va. Symphony Orchestra, and has just had a premiere of his *Masterworks*. **Anthony Brown**, Ethnomusicology '97, has just released a CD of Ellington-Strayhorn's *Far East Suite* with his Asian American Orchestra.

### Alumni Lecturers on Campus:

**Martha Wasley** B.A. '70 and **Michael Orland** B.A. '88 were the successful candidates in recent searches for the positions of Lecturer in Piano Chamber Music and Lecturer in Musicianship. Together with violinist **Robin Hansen** B.A. '86 and cellist **Burke Schuchmann**, Wasley founded the Peregrine Trio, which performs frequently in the Bay Area. Orland is active on campus and in the Bay Area as a pianist and coach, specializing in twentieth-century music. **David Pereira**, Ph.D. Composition '92, a successful candidate for the position of Lecturer in Theory in 1997, has been teaching in the theory program since 1993.

### Watch This Space!

In our next issue it will contain Alumni Class Notes submitted by you. We want to stay in touch, so please fill out the enclosed form and keep us informed of your whereabouts and activities. We also plan to launch an e-mail directory that will provide professional networking opportunities for Berkeley Music alums. In the meantime, contact our Student Affairs Officer Bruce Alexander via e- or snail-mail for alumni-related inquiries. [brucea@socrates.berkeley.edu](mailto:brucea@socrates.berkeley.edu) Department of Music 104 Morrison Hall, #1200 Berkeley, CA 94720-1200



## Calendar Highlights

### Fall Semester Concert Highlights

All concerts are in Hertz Hall unless otherwise indicated

#### Noon Concerts (Wednesdays, 12:15-1 PM, free)

##### Sept 29: Violin & Piano

Shaw Pong Liu, violin; Roger Moseley, piano  
Bach, Ciaccona from Partita No. 2; Brahms, Sonata in A major

##### Oct 27: Music by Jorge Liderman

Karen Rosenak and Michael Orland, piano; Tiffany Cromartie, soprano;  
Rane Moore, clarinet; Phyllis Kamrin, viola; Susan Vollmer, French horn

##### Nov 3: Jazz Trio

Fernando Benadon, saxophone; Eric McGhee, bass; Steve Koch, drums  
Works by John Coltrane, Joe Henderson, Herbie Hancock

##### Dec 1: An American Christmas

University Chorus, Marika Kuzma, director  
Choral music from many traditions, including Appalachian music and gospel

#### Afternoon/Evening Concerts

##### Oct 24, 8 PM: 20th-Century Choral Works

University Chamber Chorus with members of Berkeley Contemporary  
Chamber Players, Marika Kuzma, director  
Richard Felciano, a cappella works; Steve Reich, Tehillim

##### Oct 29, 8 PM (Trinity Chapel): English Baroque

Collegium Musicum: Kate van Orden and Anthony Martin, directors  
17th century theatre and dance music for recorders and violins

##### Nov 6, 3 PM: Javanese Shadow Theater

Widiyanto S. Putro, shadowmaster  
Javanese shadow play from the Mahabharata, accompanied by gamelan

##### Nov 19 and 20, 8 PM : University Symphony Orchestra

University Symphony Orchestra, David Milnes, director  
Stravinsky, Shostakovich, Verdié, Bartók

##### Nov 22, 8 PM : Music of the Americas

Berkeley Contemporary Chamber Players, David Milnes, director  
Lang, Chavez, Liderman (première), Weymouth, Revueltas

### In the next issue...

- a profile of David Milnes, the new director of the University Symphony
- a look at the small but prestigious Atlanta-based architectural firm that is designing the new music library
- the announcement of the successful candidate for the jazz position and an update on the jazz program at Berkeley
- a report on plans to renovate Morrison Hall and the Powerhouse

### Visit our Web Sites

#### Department of Music:

ls.berkeley.edu/dept/music

#### Music Library:

library.berkeley.edu/music

#### Center for New Music and Audio Technologies (CNMAT):

www.cnmat.berkeley.edu

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