

# DEPARTMENT of MUSIC

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## Jean Gray Hargrove Music Library: The Architects

*Does anyone NOT know that the Music Department is building a new Music Library? After many delays, we are hoping to start construction in late April, 2002. Here is a profile of the building's architects.*

Mack Scogin and Merrill Elam, principals of Mack Scogin Merrill Elam Architects, Inc., in Atlanta, Georgia, have worked together for over twenty-five years. Both have dazzling records in the field. Their current projects include the Knowlton School of Architecture at Ohio State and the Wellesley College Campus Center. They have many libraries to their credit, including the Law Library at Arizona State University and the award-winning Buckhead Branch Library in Atlanta. Chair of the Harvard Architecture Department from 1990-95, Mack remains an active member of the Harvard faculty, and both Mack and Merrill lecture and teach throughout the country. They have received awards for their work from the American Academy of Arts and Letters, the AIA, and the Chrysler Foundation. Their work is featured in many publications, including an article on their Atlanta residence "The Un-Private House," which was also an exhibit at the Museum of Modern Art in 1999.

Choosing an architect is a subjective process, in which intangibles like ease of collaboration assume great importance. The firm's extraordinary credentials impressed us, but our concern for a good collaborative relationship tipped the balance. We admired Mack and Merrill for their intelligence, independence, and commitment to the client. The collaboration has been everything we hoped for. Working to fulfill the program meticulously calculated by John Roberts, Head of the Music Library, and his staff, they have designed an elegant and imaginative solution to our needs.

## New Curriculum for Music Majors

This fall a new undergraduate curriculum, unveiled to music majors last April, is having its trial run. The new plan was put into place after considerable faculty deliberation. In fall 1999 Prof. Allanbrook convened a committee chaired by Prof. Bergeron (with Profs. Brinner, Milnes, Rosenak, Thow, and Student Affairs Officer Bruce

*continued on page 6*

## The Three Presidents

The UC Berkeley Department of Music is unabashedly proud to lay claim to the presidents of three major music professional societies, at least for one brief moment. As Bonnie Wade steps down as the President for the Society of Ethnomusicology, John Roberts has just accepted the mantle of President of the International Association of Music Libraries, and Wendy Allanbrook prepares for her new challenges as President of the American Musicological Society. Go Bears!





## Davitt Moroney: Musicologist & University Organist

**D**avitt Moroney Ph.D. '80 joined the Music Department faculty this fall as Professor of Musicology and University Organist. Over the past 20 years Moroney has developed an international career as harpsichordist, organist, and scholar, with a colossal discography of forty-nine CDs, three awarded the British Gramophone Award, one the French *Grand prix du disque* and one the *Preis der Deutschen Schallplattenkritik*. He has performed widely in Europe and America both as a soloist and as member or conductor of the most illustrious early-music performing ensembles in Europe, such as The Academy of Ancient Music. He is a distinguished editor and teacher. Rather than continuing in profile mode, we thought our readers might enjoy some of Davitt's reflections upon returning to teach at UCB:

"I love being back! When I came here in 1975 to work with Joseph Kerman and Philip Brett, Berkeley was occasionally referred to by outsiders (with mixed envy and hostility) as a 'hotbed' of New Musicology. I soon real-

ized that this was why Howard Brown (who had supervised my doctoral work in London) sent me here. He had told me that 'the really exciting place to go now would be Berkeley'. Times have changed, but the sense of intellectual energy is still strong. It's satisfying to have the opportunity to give back something in return for all I received as a student. And it's good to be in Alan Curtis's old office; it has baroque vibes.

"Berkeley itself seems quieter than in the hectic '70s. Blake's is still there—or 'Larry Blake's,' as it was then. Whenever I'm on Telegraph, I think of Larry Blake himself, welcoming students like members of his family. Cody's and Moe's are much the same, but I miss seeing Moe, cheerfully smoking his big cigars, defying the anti-smoking laws.

"One striking aspect of returning is having access to one of the world's great music libraries. My 20 years in Paris were dry, bibliographically, for books published in English. But they did enable me to drink deeply from the quite different French approach to scholarship and cul-



ture. One of the unexpected pleasures here is to find many people with whom it's most natural to speak French. In Paris in 1980, there were so many Berkeley people there it was referred to affectionately as 'Berkeley by the Seine'. Now I sometimes feel I've come back to 'Paris by the Bay.'"

## Memories



Photo by Martin J. Cooney

Can you identify the three men in this photograph? The answer will appear in the next issue of the newsletter, but if you're eager to know, check on the Music Department website at <http://music.berkeley.edu>.

## Le Carrousel du Roi

**P**erformance is an important means of discovery for Kate van Orden, who continues to pursue an active career as a baroque and classical bassoonist. Research into music and military culture led her to team up with local dressage champions in a production entitled "Le Carrousel du Roi," a spectacle starring twenty horses, vaulters, a singer, and a Renaissance wind band. Culminating with her reconstruction of the equestrian ballet performed for the marriage of Louis XIII in 1612, the show featured the fancy footwork, flashy costumes, and musical coordination of French court dance transferred to the world of horses and military pomp. A reprise of the 1612 ballet with a new first act on an Arabian theme is planned for the next Berkeley Festival of Early Music in June. "Le Carrousel du Roi" is a Cal Performances production.



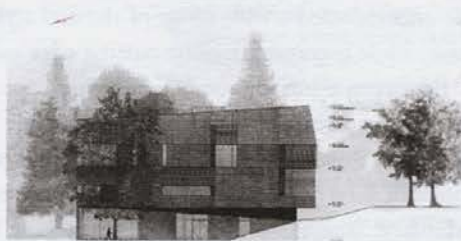




## Jean Gray Hargrove

Asked about her reasons for making her wonderfully generous gift of four million dollars to the Music Library building project, Jean Gray Hargrove '35, laughed with affectionate horror about the buildings that housed the Music Department when she was a music major: "They were just shacks!" No one would describe our present quarters, the handsome and durable

Morrison and Hertz Halls, as shacks, but nonetheless the Music Library grew out of its space in Morrison long ago, and is abiding there in jury-rigged splendor. Carrels have been removed to make way for shelving and the reading room's beautiful floor-to-ceiling windows are obscured by shelves. Items in the collection are regularly carted off to storage.

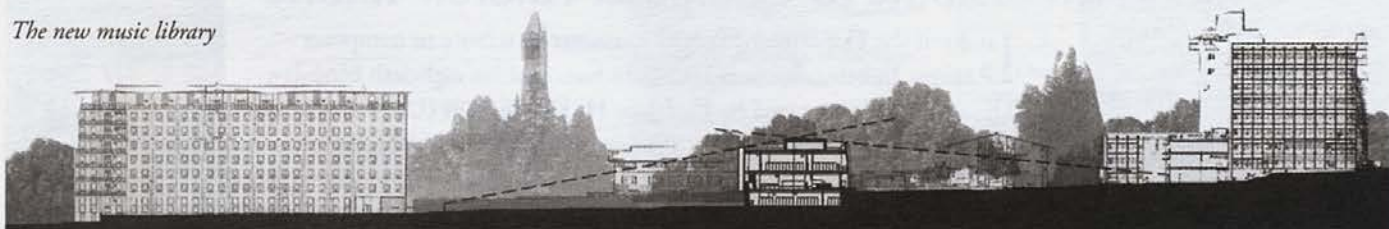


Jean's gift not only accounts for nearly one third of the project's budget of \$12.5 million, but also ensured its success, attracting other gifts by its reassuring magnitude.

These pictures were taken on an afternoon when we visited Jean at her lovely house in Berkeley. A pianist who has performed in recitals and as a concerto soloist in the Bay Area, Jean also served as president of the Berkeley Piano Club from 1962-63 and again from 1980-82. After tea in her living room enjoying a particularly spectacular version of the Berkeley view, we adjourned to her music room, where we sat at her piano and looked over the latest binder of drawings for the building. The Music Department owes a great debt of gratitude to this elegant and gracious woman.



*The new music library*



## Virginia Chan Lew Endowed Chair in Music

The Virginia Chan Lew Endowed Chair in Music has been established by the Lew family in tribute to the distinguished career of Virginia Lew (BS '61, MPH '76), upon her retirement. This Chair salutes the important role music has played in her life, which is reflected in her participation in choral activities during her student days at Berkeley and more recently in the UC Alumni Chorus. Performance is a critical part of every undergraduate's program at Berkeley, and the department has a long tradition of excellence therein. This Chair will enable the Department of Music to support highly qualified performance faculty. Appropriately, the first Chair holder will be Associate Professor Marika Kuzma, Director of the Choral Program. The Department of Music is deeply grateful to the Lew family for this generous and thoughtful gift. We thank Virginia Lew and wish her a happy and productive retirement.



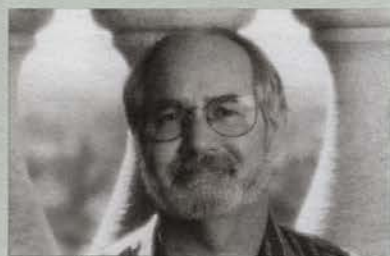
## Making it Happen

Now that the new Music Library building is on the way, it is time to turn in earnest to the two projects that remain: the transformation of the vacated library space in Morrison Hall and the renovation of the Powerhouse (aka Old Art Gallery). The space in Morrison will be converted to additional teaching, rehearsal and faculty office space, plus a new lecture-recital hall and an Asian music room. The handsome, historic old Powerhouse is the optimum size for an informal rehearsal and performance space accommodating about 200. If you would like to know more about these projects, please call Hildegard Klee at 510/643-8722.

## Chambers Chair

The Music Department is pleased to announce the appointment of David Wessel, Professor of Music and Director of the Center for New Music and Audio Technology (CNMAT), as the holder of the Jerry and Evelyn Hemmings Chambers Chair. The income of the Chair is to be used to support the teaching and research activities of the incumbent. Professor Wessel will hold the chair for a term of three years, 2001-2004.





## University Carillonneur Jeff Davis

When Jeff Davis retired in 1999 after sixteen years as Administrative Specialist on the Music staff, we all sadly bade him farewell and wished him luck in his new position as Associate Professor and Carillonneur at Sewanee College. After a 15-year part-time career as carillonneur, including four years as President of the Guild of Carillonneurs, he happily packed all his earthly belongings, including two Yorkshire terriers, and headed off to a new life in Tennessee. Just as he began to settle in, adjusting to his new life as a faculty member, looking at lake-side property, and enjoying all that free time with the carillon, Berkeley beckoned him back. When former University Carillonneur Geert D'Hollander decided in December 1999 to return to his native Belgium, a national search for a replacement led us right to Tennessee. We were thrilled to be able to tempt Jeff back to Berkeley (it wasn't easy), and since his arrival in summer of 2000, the carillon program has thrived. A total of ten enthusiastic students are now studying the carillon (with others on the wait list), and have even been talking about organizing themselves. It's great to hear Jeff on the bells again, and to welcome back someone who for many years has done so much for the Berkeley carillon program and the American carillon movement. When he's not in town during the week, he spends his time in Fort Bragg, at his new home atop Pudding Creek.

## TEMPO: The Berkeley Festival of Contemporary Performance June 1-9, 2001, Hertz Hall

The TEMPO Festival featured an international gathering of some of today's most exciting and innovative musicians and composers in performances that blurred the lines between improvised and composed music.



The music encompassed a wide range of musical styles, from contemporary concert music to jazz to ragas, while incorporating the cutting edge computer music technology for which CNMAT has become internationally renowned.

In all, six concerts were presented: Friday, June 1: Steve Coleman and Five Elements; Saturday, June 2: Roscoe Mitchell, George Lewis, David Wessel, Thomas Buckner, George Marsh; Tuesday, June 5: Edmund Campion; Wednesday, June 6: Shafqat Ali Khan, David Wessel, Matthew Wright, Ali Momeni; Friday, June 8: Berkeley Contemporary Chamber Players, David Milnes, Music Director; Saturday, June 9: John Schott, also John Abercrombie, George Marsh, Rich Fudoli, and Mel Graves.

Plans are underway to establish TEMPO as a biannual festival with the next presentation scheduled for 2003. For more information, visit [www.temposfestival.org](http://www.temposfestival.org).

## Tribute to Composer Andrew Imbrie

In April the Department hosted a concert in tribute to composer Andrew Imbrie (emeritus UCB), in honor of his eightieth birthday. The event was organized by Professor Hi Kyung Kim (UCB Ph.D., on the faculty at UC Santa Cruz), Professor Cindy Cox and Lecturer Karen Rosenak. Nine composers were commissioned to write new pieces. These new works, along with Imbrie's Piano Quartet, were premiered to a full house in Hertz Hall, and repeated the following evening at UC Davis.



The composers, many of international repute, were chosen for their longstanding connections to Professor Imbrie as friends, former students, and colleagues. They included Olly Wilson (UCB), Ross Bauer (UC Davis), Jerome Rosen (emeritus UC Davis), Fred Lerdahl (Columbia), Jonathan Kramer (Columbia), Edward Cone (Princeton), and Leon Kirchner (emeritus Harvard). Performing these new works were musicians from the Chamber Music Society of Minnesota and the Berkeley Contemporary Chamber Players, led by Linda Bouchard.

Other concerts honoring Imbrie, with commissions from additional composers, were given at the San Francisco Conservatory and UC Santa Cruz last spring and The Yerba Buena Center for the Arts this September. According to Joshua Kosman in a San Francisco Chronicle review of the most recent concert, "Imbrie's style has always blended lyrical directness with mandarin complexity....The three works on the program..., performed with precision and panache, cast a winning spell."

### 2001 Honors & Prizes

**MUSIC DEPARTMENT HONORS** Gene Chang • Carrie Anne James • Uday Krishnakumar • Sharon Lee • Petra Safarova • Joshua Walden • Andrew Young **GENERAL SCHOLARSHIP: DISTINCTION** Ae-Ran Davis • Carrie Anne James • Sharon Lee **GENERAL SCHOLARSHIP: HIGH DISTINCTION** Jonathan Boyle • Annie Kuo • Kyla Reid • Petra Safarova • Andrew Wong **GENERAL SCHOLARSHIP: HIGHEST DISTINCTION** Joshua Walden **PHI BETA KAPPA** Paul Alcott • Corbett Boller • Jonathan Boyle • Petra Safarova • Joshua Walden • Jonathan Wills **OUTSTANDING GRADUATE STUDENT INSTRUCTORS** Melina Esse • Holly Watkins • Maria Arko Klemenc **THE NICHOLAS C. CHRISTOFLOS JR. MEMORIAL PRIZE** Francesca Rivera **THE DAVID & DIANA MENN MEMORIAL PRIZE IN THE PERFORMING ARTS** Joshua Walden **THE MILTON G. WITZEL MEMORIAL PRIZE IN STRINGED INSTRUMENT PERFORMANCE** Ayumi Takeshima **THE EISNER PRIZES IN THE CREATIVE ARTS** Russell Greenberg • Roger Moseley • Vanessa Langer • Gene Chang • Joshua Walden **THE ALFRED HERTZ TRAVELING FELLOWSHIPS** Ivan Ilic • Joshua Walden • Thomas Swafford • Dawn Madole



**Katherine Bergeron** is the recipient of two prestigious fellowships, the UC President's Research Fellowship, given each year to a handful of professors over the entire UC System, and the ACLS's new Frederick Burkhardt Residential Fellowship for Associate Professors. She will be on leave for three semesters, working on her new book project, which has the working title *Voice Lessons: Science, Education and Song in the Third Republic*.

**Edmund Campion's** *Corail* for saxophone and interactive electronics was premiered at the IRCAM/AGORA Festival in Paris in June. In New York in October the American Composer's Orchestra performed *What Goes Up...* (commissioned by Tanglewood in 1993). The San Francisco Contemporary Music Players will perform *Domus Aurea* in December and Earplay will perform *Mathematica* in February, both at Yerba Buena Center, San Francisco. Campion is writing a new piece for voice and live electronics for the MANCA Festival in Nice, fall 2002.

**Cindy Cox** and her husband poet John Campion are the proud parents of the beautiful Sophia McKenna Campion, born January 30, 2001. Professor Cox is working on a quartet, commissioned by the San Francisco Contemporary Music Players, to be premiered in February, and a commission for a solo piano piece from Sarah Cahill, to be premiered at Merkin Hall, New York City, in December.

**Richard Crocker** is recording the entire repertory of Gregorian settings of the Roman Mass Propers, some 500 items, on about twenty CDs. He reports: "I record myself singing at home on my DAT machine; I edit it on my ProTools editor on the Mac, then I take it to my audio engineer to burn it on a CD master, which I can duplicate. I write, edit, and print a brochure for each CD, under the name Emeritus Press, to be marketed as *A Gregorian Archive: sound recordings of Gregorian chant in a study edition*. The Graduals (over 100 items) are almost completed."

**Emeritus Daniel Heartz** was elected an Honorary Member of the American Musicological Society at the 2000 meeting, bringing the total number to thirty-nine. His contribution to the Norton History of Music Series continues with a forthcoming companion volume: *Music in European Capitals 1720–1780: The Galant Style*.

From **Joseph Kerman**: "I think Berkeley's Manfred Bukofzer was the first in the US to

give a Verdi course. When he died, I plunged in with a graduate seminar (with Martin Chusid, Nate Schwartz, Alan Rich). A Verdi paper of mine for JAMS in the 1960s was one of the first scholarly efforts in what has become a musicological growth industry. This year I have been tagging after colleague Mary Ann Smart, giving papers at three Verdi conferences, and I wrote 'Verdi' for the *Encyclopedia Britannica*."

**Marika Kuzma** was on leave during 2000–01, serving as Director of Choral Programs at the University of Virginia. She coached the San Francisco Symphony Chorus in Russian diction for their Carnegie Hall performance of Stravinsky's *Les Noces*, under Michael Tilson Thomas. She also spoke at an international conference on Dmitry Bortniansky at the Moscow Conservatory. Back in Berkeley she prepared the Chamber Chorus to perform in Mark Morris's production of *Platée*. Her choral season will conclude with Hindemith's *Requiem for those we Love*. She is the first recipient of the Virginia Chan Lew Endowed Chair in Music.

**Jorge Liderman's** new major work, *Song of Songs*, will be presented by Cal Performances in Hertz Hall on March 16, 2002. This three-movement musical setting of the celebrated translation by Chana Bloch and Ariel Bloch of *The Song of Songs* (University of California Press, 1995) features performances by the UC Berkeley Chamber Chorus and three instrumental ensembles, including the San Francisco Contemporary Music Players conducted by David Milnes. Liderman received a UC President's Research Fellowship in order to do research into the sources and meanings of the biblical text and traditions of Sephardic music.

**Anthony Newcomb** gave a mini-seminar on the late Italian madrigal (in Italian) at the prestigious Scuola di Paleografia e Filologia Musicale of the University of Pavia in Italy in June. He also took part in a week-long seminar on text and performance in 16th- and early 17th-century music at the University of Texas at Austin in May and will participate in a similar one at the University of London in April. He is an invited participant in an interdisciplinary conference on modernism at Harvard in November.

**Karen Rosenak** performed Andrew Imbrie's *Chicago Bells* with the San Francisco Contemporary Music Players (SFCMP) and violinist Roy Malan at the Library of Congress in May. The performance was repeated in San Francisco in September at Yerba Buena, and recorded in October at Skywalker Ranch.

She will appear with the SFCMP in December in San Francisco and LA. She will play fortepiano in an all-Schubert concert at Mills College, also in November.

**Mary Ann Smart** was just recently promoted to tenure. Her book *Siren Songs: Representations of Gender and Sexuality in Opera*, the proceedings of a conference she organized at the SUNY, Stony Brook just before moving to Berkeley, has been published by Princeton University Press. Among its contents are articles by Smart and by UCB professors Allanbrook and Bergeron. A new book, *Resonant Bodies: Music and Gesture in Nineteenth-Century Opera*, has been accepted for publication by the University of California Press, projected to appear in 2003.

**Richard Taruskin** was selected as one of two UC Berkeley Faculty Research Lecturers for 2000–01, and delivered a lecture entitled "Stravinsky and Us" to a university-wide audience in Wheeler Hall in April. He gave the University of Glasgow's Cramb Lecture in October 2000. In June he was made an honorary member of the Royal Academy of Music, and was the subject of a profile in *Lingua Franca* (Summer, 2001). He was the only academic chosen for inclusion in the BBC music magazine's feature on the sixty most powerful people in the world of classical music last fall.

**Kate van Orden** spent her 1999–2000 leave courtesy of a UC System President's Research Fellowship and an AAUW Fellowship (she was an American Fellow). This year she is a Fellow at the Doreen B. Townsend Center for the Humanities at Berkeley, completing her book about the French nobility and *civilité* during the Wars of Religion.

**Olly Wilson** announced his retirement as of June, 2002. He is eager to get to work on some pressing commissions from the Chicago Symphony, San Francisco Contemporary Music Players, San Francisco's Creative Work Fund, and Orpheus Chamber Orchestra, but promises that he will not stay away completely.

#### Chancellor's Outstanding Staff Award

**Bruce Alexander**, Student Affairs Officer on the department staff since 1982, received a Chancellor's Outstanding Staff Award this year, the highest honor for staff on campus. Congratulations, Bruce!

**Composer Steve Reich** spent a busy week last November as 2000–01 Regents' Lecturer in the Music Department. During his visit, he discussed his work with students, coached, and performed his compositions with the Berkeley Contemporary Chamber Players. He also taught composition to our graduate composers, and performed with his ensemble in Hertz Hall under the auspices of Cal Performances. Multiexposure below: David Milnes, Steve Reich, and David Tanenbaum with the San Francisco Guitar Ensemble on the Hertz Hall stage.





## Alumni News

**Jane Bernstein PhD '74** and **John Rice PhD '74** shared the prestigious Otto Kinkeldey Award for the most distinguished book written in 1998 by a member of the American Musicological Society. Bernstein's is entitled *Music Printing in Renaissance Venice* (Oxford) and Rice's *Antonio Salieri and Viennese Opera* (U. of Chicago Press). **Scott DeVaux PhD '85** won the prize the previous year for *The Birth of Bebop: A Social and Musical History* (UC Press).

**Edward Cumming BA '79** was appointed Music Director of the Hartford Symphony Orchestra starting in Fall 2002. He writes: "So much of what I do now began at Cal—performing with Michael Senturia, studying Beethoven symphonies with Joseph Kerman, musicianship with Elizabeth Davidson, counterpoint with John Swackhammer, history with Philip Brett, assisted by Davitt Moroney. None of us realized how good we had it at the time..."

**Elvo D'Amante BA '52** served for 28 years as Chair of Music at Laney Community College in Oakland. Now retired, he continues to write college textbooks in the field of music theory, including *All About Chords*, a theory text on chord progressions, and *Music Fundamentals*, a text for beginning theory students currently adopted by many colleges, and forthcoming a 3-volume set of ear training texts.

**Peggy Duesenberry PhD '00** is the head of the ethnomusicology section at the Royal Scottish Academy of Music and Dance, which offers a new graduate program for performers seeking to do practice-based research at the doctoral level.

**Jolie Lin BA '00** is completing a MM in Piano Performance at Indiana University. In September she was a soloist with the Lviv (Ukraine) State Philharmonic, playing the D- and F- minor Bach Keyboard Concerti.

North/South Recordings (www.nsmusic.com) recently released a CD of three orchestral works by

**Harold Schiffman MA '51**. His Chamber Concerto No. 2: In Memoriam Edward Kilenyi, for piano and chamber orchestra, was premiered in February on the North/South Consonance Concert Series in New York City.

**Ruth Piette Steiner MA '57** retired in May 2000 after 34 years of teaching at Catholic University in Washington, DC. *Studies in Gregorian Chant*, a collection of her articles, was published by Ashgate Press in 1999. A Festschrift in her honor, *The Divine Office in the Latin Middle Ages*, was published by Oxford in 2000.

## David Milnes: An Interview With Josh Walden

"The UC Symphony is filled with the smartest people in the world, coming together because of a love for music," says Professor and Music Director David Milnes. "As a result, the orchestra plays with an incredible fervor. That's what I love about it." In his fifth year on the faculty, Milnes conducts the 100-member symphony and teaches courses in symphonic literature and conducting. He also directs the Berkeley Contemporary Chamber Players. Milnes studied conducting with Leonard Bernstein, Erich Leinsdorf, Max Rudolf, Herbert Blomstedt and Otto-Werner Mueller. He performs regularly in Eastern Europe and has guest-conducted several American symphonies. He has collaborated with such artists as Pinchas Zuckerman, Dawn Upshaw, and John Pizzarelli.



A graduate of SUNY Stonybrook and Yale University, and former Music Director at SUNY Purchase and Southern Methodist University, Milnes is a devotee of universities. "The BA in music allows people to explore different sides of themselves and find out what they want to do after college," he explains. This freedom contributed to Milnes's own decision to pursue a career in conducting. "That's the point of a University; the flexibility and variety of opportunities is very rewarding."

One of the perks of his involvement with the Music Department has been the opportunity to take part in what he calls the "cauldron of creation" that exists between the department's musicology, ethnomusicology, composition, and performance faculties. Last semester, Milnes led the orchestra in premieres of works by two UC professors, an orchestral work by Cindy Cox and a ballet by Edwin Dugger. Dugger's ballet was presented in Zellerbach Playhouse in collaboration with the Dance Department.

Conducting new music has become one of Milnes' chief interests. His enthusiasm is contagious: last season the orchestra performed with gusto a wide array of works ranging from Bartok's Music for Strings, Percussion and Celesta to Beethoven's Fourth Symphony to Lutoslawski's Fourth Symphony, ending the season with Mahler's Fifth Symphony.

Milnes has built up a thriving conducting program, producing many aspiring conductors among the music majors. His concerto competition program selects several students each year to perform with the UC Symphony. Symphony musicians frequently perform at campus events; last semester the symphony appeared in the University's Campaign for the New Century celebration in Zellerbach Hall, in a program of songs featuring Frederika von Stade. Milnes plans to bring more of the world's top artists to perform with the Symphony, and to take the ensemble on an annual performance tour. Says Milnes, "At the University, the high standard the students set for themselves is fruitful for all of us."

### New Curriculum from page 1

Alexander), which presented its recommendations to the faculty the following May. The faculty further refined the committee's proposal in a weekend retreat in September, approving it unanimously. The University Senate ratified the plan in February 2001.

The most significant changes affect lower-division requirements. Entering students take an integrated sequence (Music 49) combining harmony and musicianship with a new course, "Introduction to Music Criticism," designed to expose freshmen and sophomores to an extensive range both of repertory (Western and non-Western music) and of approaches to music. This broad introduction to ideas about music provides invaluable preparation for all aspects of the extended curriculum. After Music 49, majors take two more semesters each of harmony and musicianship along with a four-semester sequence in Music and Culture. This sequence combines Western music history and area studies courses, bringing ethnomusicology and musicology into greater integration. New wrinkles in the performance program are the tiered private-lesson program, with auditions and juries for advanced students and group lessons for beginners.

Also significant is the expansion of upper-division electives. Majors will take fifteen additional elective units, almost four times as many as before. This allows them to shape a

*continued on page 7*



## Alums Write for New Web-Journal

UCB music alumni who have not yet encountered San Francisco Classical Voice ([www.sfcv.org](http://www.sfcv.org)) should take a look. SFCV, founded three years ago by retired *San Francisco Chronicle* music critic Robert Commanday, MA '52, is a weekly web-journal covering classical-music performance in the greater Bay Area.

Mainstream Bay Area media cover the San Francisco Symphony, the opera, and illustrious visiting recitalists, but not much else. SFCV reports on the whole of the Bay Area classical-music scene, with special emphasis on musicians who live and perform here, from faculty recitals at Oakland's Holy Names College to the many regional orchestras (Modesto, Marin, Santa Rosa, et alia) and the Bay Area's many

new-music ensembles, including the Berkeley Contemporary Chamber Players. Since SFCV hires only writers who are practicing musicians, it has drawn heavily on the UCB Music Department. I began writing for SFCV soon after it began, and am now associate editor of the journal. Other Music Department student reviewers (past and present) include Kristi Brown-Montesano, Ching Chang, Kim Parke, John Prescott, Henry Spiller, Marvin Tartak, George Thomson, and Michael Zwiebach, as well as Kate van Orden and Mary Ann Smart from the music faculty.

Anyone interested in contributing to SFCV should send an email to [editor@sfcv.org](mailto:editor@sfcv.org), or call me at 415/ 451.4905.

—Michelle Dulak MA '91

### New Curriculum from page 6

program reflecting their individual interests and career plans. To this end the department has revamped its advising system so that all faculty will act as undergraduate advisers, a move that has attracted considerable campus attention. Prof. Allanbrook has instituted a committee on undergraduate affairs, chaired by Prof. Smart, to assist in the advising process and monitor the new major's progress. If all goes well, the Department of Music may become a model for other departments interested in improving the quality of undergraduate education on campus.

## Stunning New Balinese Gamelan

In fall 2000 the Center for Southeast Asia Studies bought a Balinese gamelan for the use of the Department of Music with funds from the Luce Foundation. The instruments consist of bronze keys and gongs with stunningly carved wooden cases painted gold. Selected in Bali by Prof. Ben Brinner and Dr. Lisa Gold, the set is a Semar Pagulingan tuned to a seven-tone scale, a type of ensemble rarely found outside of Bali. The instruments were first used by students in Dr. Gold's Music of Southeast Asia course. Instructed by the prominent Balinese musician I Nyoman Windha, the class performed an inaugural ceremony in November 2000 with the assistance of several other Balinese musicians. These magnificent instruments will be heard in public at Hertz Hall on November 17th when they are played by members of Gamelan Sekar Jaya in a joint concert with UC Berkeley's Javanese gamelan group Sari Raras.



## Alumni News

### Current Students:

**Brian Current MA '98**, grand prize-winner of the 14th Annual CBC National Competition for Young Composers, was awarded \$10,000 for his orchestral work *For the Time Being*, also selected at the 48th International Rostrum of Composers (UNESCO, Paris) as the best work by a composer under 30.

**Keeril Makan MA '97** will have a work premiered in New York by Bang on a Can and a performance at the Gaudeamus International New Music Week in Amsterdam.

Two doctoral candidates in musicology won Alvin H. Johnson AMS '50 Dissertation Fellowship Awards for 2001-02: **Nalini Ghuman Gwynne**, "India in the English Musical Imagination c.1890-1940," and **Matthew Gelbart**, "Scotland and the Emergence of 'Folk' Music and 'Art' Music in Europe, 1720-1850."

### Recent PhDs:

**Roberto Andreoni '94** had several works premiered in Italy during 2000-01; **Ketty Nez '94** was visiting composer at Stanford during 2000-01, and had a premiere there of her *Unseen Similarities* for flute and electronics; **David Roche '96** begins a new job this fall as Director of the Old Town School of Music in Chicago; **Anthony De Riis '97**, on the faculty at Northeastern University, will be performing his own works in Weill Recital Hall at Carnegie Hall this month; **Eliane Aberdam '98** is on the faculty at the University of Rhode Island and will have a piece for chamber orchestra performed in June by the Ensemble Intercontemporain in Paris; **David Code '99** has finished a two-year postdoc at Stanford, and will join the faculty of St. Andrews University in Glasgow; **Marisol Berrios-Miranda '99** has received a UC postdoc fellowship to work with ethnomusicologist Jocelyne Guilbault; **Joseph Butch Rovin '99** is Assistant Professor of Music and director of the Center for Music and Intermedia (CEMI) at the University of North Texas, Denton; **Steven Swayne '99** is a member of the music faculty at Dartmouth; **Benjamin Walton '00** and **Anyia Suschitzky '00**, are Junior Research Fellows at Oxford, Ben at Merton and Anya at St. Anne's; **Danielle Fosler-Lussier '00** has a postdoc at Princeton; **Steve Pond '00** is on the music faculty at Cornell; **Michael Zbyszynski '00** is a Faculty Fellow at UC Irvine, where he teaching courses in music and technology. From our most recent class, **Henry Spiller** is teaching at Cal State San Louis Obispo; **Anthony Kelley** is on the music faculty at Duke; **Leslie Sprout** has a teaching position at the University of Iowa, and **Santosa** will be returning to Indonesia to teach at the Sts College of Performing Arts.



## Consorting in the Arts

Interdisciplinary collaboration—that amalgam of crossing boundaries, sharing knowledge, and forming alliances—often plays a key role in innovative artistic and scholarly work. Until 1998 when the Consortium for the Arts was established, UC Berkeley had no formal structure to support such collaboration in the arts. All the arts departments and presenters on campus now convene to support the advancement of the arts at Berkeley, with an emphasis on the interdisciplinary.

Through the Consortium, the Department of Music has been involved in a number of exciting new endeavors. One of the first was the collaboration between Music and Dramatic Art & Dance to recreate and perform the 16th-century *Fêtes of Fontainebleau*. Last year, Music formed a new partnership with the University's renowned Pacific Film Archive to develop a course in which students compose original scores for silent films. Public screenings with live performances took place at the Archive in October. Support from the Consortium allowed for the expansion of composer Steve Reich's Regents' Lecture into a week-long teaching residency. And the Consortium has given ongoing support to the creation and presentation of Prof. Jorge Liderman's musical setting of *The Song of Songs*, which Cal Performances will premiere in March, 2002. The Consortium is also home to ArtsBridge, the arts education outreach program of UC Berkeley. Each year a number of Music students receive ArtsBridge scholarships in exchange for teaching semester-long music workshops in Bay Area public schools.

Other projects Music plans for 2001–02 with the Consortium and its newly-established Arts Research Center include an innovative conference on Verdi in November and a multi-disciplinary, multi-cultural exploration of improvisation in the arts in April. For more information about the Consortium, visit <http://www.bampfa.berkeley.edu/bca/> or call 510/642-7784.

### Visit our Web Sites

Department of Music: <http://music.berkeley.edu>

Music Library: [library.berkeley.edu/music](http://library.berkeley.edu/music)

Center for New Music and Audio Technologies (CNMAT): [www.cnmat.berkeley.edu](http://www.cnmat.berkeley.edu)

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## Verdi Conference

From November 29 to December 2, the Music Department will host a conference celebrating the centenary of the death of Giuseppe Verdi. The conference is organized by Professor Mary Ann Smart. UC Berkeley faculty Katherine Bergeron (Music) and Ralph Hexter (Dean of Arts and Humanities, Classics) are among the twenty or so opera experts from Europe and North America who will present papers.

Entitled "Primal Scenes: Staging and Interpreting Verdi's Operas," the conference takes an unorthodox approach to the anniversary celebration, focusing on a small number of individual scenes from Verdi's 26 operas, selected collectively by participants.

Each of the conference's six sessions will center around one of these scenes, with papers from a broad spectrum of critical approaches—musical analysis, words and music, censorship, collaboration between poet and composer, performance (historical or contemporary), and especially staging. It is our hope that the discussion of staging will naturally commingle with other interpretive approaches to create a new, more adventurous language for understanding Verdi's operas. Individual sessions will focus on scenes from Verdi's operas *Il corsaro*, *Macbeth*, *Simon Boccanegra*, *Un ballo in maschera*, *Don Carlos*, *Aida*, and *Falstaff*.

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Kathleen Karn, Managing Editor

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