

DEPARTMENT of  
**MUSIC**

Alumni Newsletter September 2007

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## Special Occasions

### CELEBRATIONS

**O**n November 8, 2006, the department honored emeritus professor **Andrew Imbrie** in the year of his 85th birthday with a noon concert in Hertz Hall. Alumna **Rae Imamura** and world-famous Japanese pianist **Aki Takahashi** performed pieces by Imbrie, including the world premiere of a solo piano piece that he wrote for his son, as well as compositions by former Imbrie student, alumna **Hi Kyung Kim** (professor of music at UC Santa Cruz), and composers **Toru Takemitsu** and **Michio Mamiya**, with whom Imbrie connected in "his Japan years." The concert was followed by a lunch in Imbrie's honor in Hertz Hall's Green Room.

Andrew Imbrie was a distinguished and award-winning member of the Berkeley faculty from 1949 until his retirement in 1991. His works include five string quartets, three symphonies, numerous concerti, many works for chamber ensembles, solo instruments, piano, and chorus. His opera *Angle of Repose*, based on Wallace Stegner's book, was premiered by the San Francisco Opera in 1976.

On February 18, 2007, the department saluted another illustrious emeritus member of the faculty, **Richard L. Crocker**, on his 80th birthday. A salon concert, *Music Among Friends*, was performed by UC Berkeley students and faculty at the Women's Faculty Club. It was followed by a dinner at the Club with numerous tributes paid to Professor Crocker. A major figure in medieval music scholarship, Crocker has completed recording the entire Gregorian chant repertoire. He continues to write and to mentor graduate students.

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### NOTE FROM THE CHAIR



Dear Alumni and Friends,

**G**reetings once again from the University of California, Berkeley Department of Music. In this, our annual newsletter, you will find an update on the past year and plans for events for the next academic year. For comprehensive details and updates please visit our websites for the Department, CNMAT, Library, and Carillon listed on the back page. You will read elsewhere that we are in the process of redesigning the department's website to be more user-friendly, colorful, and welcoming.

When you come to concerts at Hertz Hall please peruse the visual Timeline of the department's history and Retrospective on faculty, emeriti, and staff. It was researched and beautifully created by staff member Kathleen Karn.

The 2006–07 academic year was another full one, filled with both celebrations and sadness. 2007–08 promises to be exciting and jam-packed. I will give you a thumbnail sketch and refer you to various articles herein for more details.

—Bonnie C. Wade, Chair  
Department of Music



Gunnar Madsen played his composition *Five Lakes* in memory of John Swackhamer at the Welcome Back event in February.



Richard Taruskin, John Roberts,  
Wendy Allanbrook



Mark Wilson, gospel choir director



James Davies, musicologist



Nicholas Mathew, musicologist

On May 9, 2007 the department paid tribute to emeritus professor **Lawrence H. Moe**, on the occasion of his 90th birthday. Professor Moe joined the Berkeley faculty in 1957. Upon completion of Hertz Hall in 1958 he became University Organist and, until his retirement in 1987, fostered organ performance and the building of a unique collection of organs. A Bach scholar and internationally-renowned performer, Professor Moe was the major domo for the International Musicological Society conference in Berkeley 1977, considered still as among, if not the best of the every-five-year events. At his residence in St. Paul's Towers (Oakland) he was presented with a Book of Memories by former students and colleagues and a plaque honoring his decades of service to the department and campus, which has been reproduced here. The organ gallery is dedicated to Professor Moe.

### RETIREMENTS

A celebration of sorts, albeit farewells, was an event on April 28, 2007 for Professor **Wendy J. Allanbrook** and Professor and

Music Librarian **John Roberts**, both retiring at the end of the 2006–07 academic year. A symposium in their honor was held in the department in the Elkus Room, room 125, of Morrison Hall. Entitled “Invention and Convention: The Limits of Text and Performance,” the symposium was organized by Professor Mary Ann Smart with the aid of several graduate students in musicology. It brought to the campus seven scholars—Graydon Beeks, Katherine Bergeron, Donald Burrows, Mary Davidson, Mary Hunter, Gretchen Wheelock, Richard Will, Daniel Zager—who presented papers to honor Allanbrook and Roberts. The symposium was followed by a reception and dinner at the Women’s Faculty Club at which tributes were read and spoken to both. (See p. 7)

### WELCOME

While we bid adieu to Professors Allanbrook and Roberts we welcome to our faculty two professors in the history and literature of Western Music (H&L), **James Davies** and **Nicholas Mathew**. (See pp. 5–6)

## Of Special Note: Events, Visitors, Alumni CAMPUS EVENTS 2006–07

Faculty participated in two campus events focusing on East Asia this year. **Peony Pavilion/ Chinese Music**. In September Cal Performances and the Berkeley China Initiative presented the US premiere of Pai Hsien-yung’s production of the *kun* opera, *Peony Pavilion*. Scaled down to 27 scenes, it was played over three consecutive nights to sold out audiences at Zellerbach Hall September 15–17. Professors Mary Ann Smart and Bonnie C. Wade participated in the accompanying symposium. In conjunction with this production the Department of Music offered a one-time course, MU 139, *kunqu* opera of China, in fall 2006, by *kunqu* specialist, Professor Emerita **Lindy Li Mark** (California State University, East Bay). Then in March, in conjunction with the Cal Performances **Silk Road concert** featuring Yo-Yo Ma and other musicians of Asian music, the department hosted a Saturday symposium. Professor Bonnie C. Wade presented on the eastern-most extension of the Road—Japan.

## CAMPUS EVENTS 2007–08

**Aeju Lee** and the **Korean Traditional Dance Society** perform on Friday, October 5 at 8pm in Hertz Hall. Admission is free. Aeju Lee was honored in 1996 as UNESCO intangible human treasure in the art of buddhist dance (*suengmu*). Presented for the opening of the new Tien Center for East Asian Studies by the Institute of East Asian Studies, the Center for Korean Studies, and the Department of Music, with support from the Korea Foundation and the Koret Foundation. Information: <http://ieas.berkeley.edu/cks>

**O**n Sunday, November 18 at 3pm in Hertz Hall, Cal Performances is honoring UC Berkeley professor and distinguished composer **Jorge Liderman** on his 50th birthday. Some of Liderman’s favorite collaborators, including **Cuarteto Latinoamericano**, the award-winning leading proponent of Latin American music for string quartet, classical guitarist **David Tanenbaum**, and Brazilian pianist **Sonia Rubinsky**, will perform. Tickets & information: 510.642.9988 or <http://calperfs.berkeley.edu>

## VISITORS 2006–07

World Renowned double bassist and composer **Stefano Scodanibbio** was in residence as Regents Lecturer at the Center for New Music and Audio Technologies (CNMAT) and the Department of Music in February. In February, maestro Scodanibbio gave a stunning solo recital in Hertz Hall to a large and enthusiastic crowd.

In March, the department welcomed internationally-acclaimed English folk singer and guitarist **Martin Carthy**—a central figure in the English folk music scene for nearly half a century—for a two-week Regents' Lectureship. Carthy appeared in several classes and gave lecture-demonstrations to undergraduate and graduate students in music and folklore about songs, singers, and other sources for English folk music, led a guitar workshop at CNMAT, gave a public lecture on English gypsy singers illustrated with historic recordings, and led a singing workshop in which he taught traditional multipart carol singing. He performed a free concert to a large and enthusiastic audience in Hertz Hall in March.

## VISITORS 2007–08

During the fall semester, 2007, the department is pleased to have Professor **Martha Feldman**, University of Chicago, as the Bloch professor. Feldman will teach a graduate seminar as well as deliver six public lectures. The title of the Bloch Lecture series is *The Castrato in Nature*. The opening lecture and reception will be in Hertz Hall on Monday, September 17 at 8pm. Subsequent lectures will be in Morrison Hall on Fridays: September 28, October 12 and 26, November 16 and December 7, all at 4:30.

Feldman is a graduate of the University of Pennsylvania and a specialist in Italy. Her publications include *City Culture and the Madrigal in Venice* (UC Press, 1995), winner of the Bainton Prize of the Sixteenth-Century Studies Conference and the Center for Reformation Research, and *Opera and Sovereignty: Transforming Myths in Eighteenth-Century Italy* (University of Chicago Press, 2007). She has authored many articles and co-edited with Bonnie Gordon *The Courtesan's Arts: Cross-cultural Perspectives* (Oxford University Press, 2006). Her current projects include *The Castrato's Tale: An Extraordinary Autobiography*, a critical biography of a prolific

but unknown autobiographer-castrato, Filippo Balatri as well as the Bloch lectures.

Also in a departmental residency, in fall 2007, as a Townsend Center for the Humanities Resident Fellow by joint invitation from the Townsend Center and the Music Department, will be the renowned jazz singer, pianist, and composer **Patricia Barber**. She and her quartet will perform a concert September 29 at 8pm in Wheeler Hall. Barber's most recent release is *Mythologies*, a song cycle based on characters from Greek mythology.

Also in fall CNMAT and the Department of Music is hosting Regents' Lecturer, composer **Martin Matalon**, who will be in residence from November 17 to December 1, 2007. All related events will be open to the public. Maestro Matalon is well known for his work that features new acoustic and electronic music for silent film classics, most notably the Fritz Lang masterpiece, *Metropolis*, as well as the collected films of Luis Buñuel.

Renowned Czech composer **Michal Rataj** is coming to the department and CNMAT for the 2007–08 year on a Fulbright grant. He is affiliated with New York University, Prague, and Seniors' University, Prague.

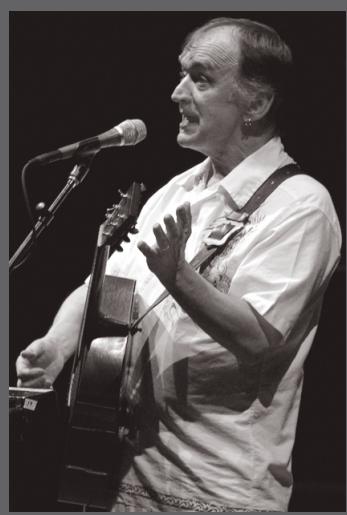
Professor **Sergio Durante**, distinguished musicologist from the University of Padua in Italy, will be resident Fulbright exchange scholar in the Department of Music for the month of September.

Composer, sound artist and researcher **David Monacchi** is also in residence at CNMAT during the fall semester. His primary research activity is recording natural sonic environments throughout the world.

During the spring semester, the department will welcome composer, performer **Steve Mackey** as Bloch professor. Mackey has composed chamber music, opera, orchestral music, music for dance, as well as two concertos and numerous chamber and solo works for the electric guitar which he himself has performed with musicians such as Michael Tilson Thomas, David Robertson, Peter Eotvos, the Kronos and Arditti Quartets, The London Sinfonietta, Bill Frisell, Joey Baron, and many others. His current projects include a violin concerto for Leila Josefowicz, that was commissioned jointly by the BBC Philharmonic and the St. Louis Symphonies, a double concerto for himself to perform



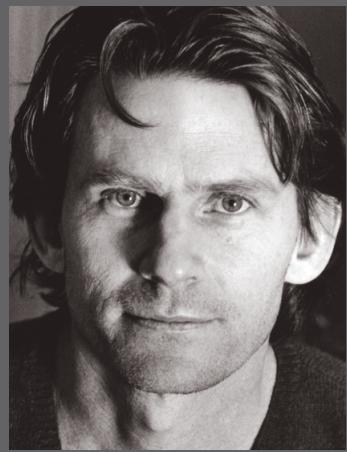
*Lawrence Moe 90th birthday*



*Martin Carthy, Regent's lecturer*



*Martha Feldman, Bloch professor*



*Steve Mackey, Bloch professor*

with violinist Anthony Marwood, that was commissioned jointly by the Irish Chamber Orchestra and the Orchestra of St. Martin in the Fields, and a music theater work called *Slide*, in collaboration with Rinde Eckert and Eighth Blackbird. A member of the Princeton University composition faculty since 1985, Mackey teaches courses and seminars in diverse topics including 16<sup>th</sup>-century counterpoint, composing for orchestra, improvisation, and topics in contemporary music. In 1991 he won the first-ever distinguished teaching award from Princeton University.

**A**s well, the department will also have in residence in the spring term as Regents' Lecturer renowned soprano and contemporary music specialist **Lucy Shelton**. During her mid-April residency she will work with graduate students on new compositions for voice in a variety of mixed chamber ensembles. Her visit will culminate in a concert on April 14th featuring premieres of these pieces and a new work by Professor Cindy Cox.

**W**e will have several other guest visitors to the department during the AY 2007–08. Directing the University chorus while Professor Marika Kuzma is on leave will be **Aya Ueda**. A DMA (Doctor of Musical Arts, 2006) from the Indiana University School of Music, Ueda is a specialist in contemporary choral works and opera stage direction. Several guest artists will be joining her throughout the course of the year for special workshops among whom will be **Matt Oltman**, director of the famed Chanticleer chorus of San Francisco, who will be working with the Chorus on the Victoria Requiem in the fall term and renowned choral professor emeritus from Indiana University, **Jan Harrington**, who will conduct workshops with the Chamber Chorus during April, 2008 for performances of Steve Reich's *Desert Music*.

## Alumni

**W**elcome Back, is a program to bring alums back for small events on the Hertz Hall stage—one each term. In the spring term we also hosted returnees from the University Chorus, Chamber Chorus, and University Symphony at evening concerts. If you would like to join one in future, please let me know: [bcwade@berkeley.edu](mailto:bcwade@berkeley.edu)

**Workshop on Music Education.** Sponsored by the Undergraduate Committee of the Department, alumna Antoinette (Toni) Thomas, class of 1962, led fifteen undergraduate music majors in a workshop this past spring aimed at informing them about the possibilities for a career in teaching. Having retired recently from public school teaching herself, Toni could offer advice on ways to prepare for as well as encouragement toward this important profession. Toni reports that several students followed up with her and she has offered to repeat the workshop in the coming year. Thank you, Toni!

## Awards to Faculty

**M**embers of our faculty have been recipients of several major awards this year, a regular occurrence for us. Highlighted here are Triple Crown winners in musicology (History and Literature of Western Music).

**MARY ANN SMART** is the recipient of the **Dent Medal** for her monograph *Mimomania: Music and Gesture in Nineteenth-Century Opera* (University of California Press, 2004). The Dent Medal, struck in memory of the distinguished scholar and musician Edward J. Dent (1876–1957), has been awarded by the Royal Musical Association annually since 1961 to recipients selected for their outstanding contribution to musicology. A list of candidates is drawn up by the Council of the Association and the Directorium of the International Musicological Society. Following is an extract from the citation for her award:

Smart is one of the leading voices in the study of opera and gender, most notably through her editorship of (and contribution to) the volume *Siren Songs: Representations of Gender and Sexuality in Opera* (2000), which grew out of a conference that she organized with Elizabeth Hudson in 1995. More recently, she contributed the article on 'Music and Gender' to the *Harvard Dictionary of Music* (2003). Second, this research intersects with her ongoing exploration of new approaches to nineteenth-century opera, whether through the vocal traces left by singers (explored in articles such as 'The Lost Voice of Rosine Stolz' (*Cambridge Opera Journal*, 1994) and the chapter on singers at the Paris Opéra in *The Cambridge Companion to Grand Opera* [2003]) or through the gestural traces still audible in the works of composers such as Auber, Bellini, Meyerbeer, Verdi and Wagner (the subject of her award-winning book).

The appearance of this work has only confirmed her dominant position in her generation as a scholar of opera, a position underlined by her *Journal of the American Musicological Society* article 'In Praise of Convention: Formula and Experiment in Bellini's Self-Borrowings' (2000), her *New Grove* entries on Bellini and Donizetti, her edition of Donizetti's grand opera *Dom Sébastien*, and by her ongoing work on opera and politics in Italy before Verdi. Her selection for this year's Dent Medal comes in recognition of the immense insight and influence of these works and others (not least her unusually perceptive book reviews), but also for the unfailing lucidity and poise of her prose, which has served as a model in areas of research too often dominated by jargon and a lack of attention to well-chosen language.

**RICHARD TARUSKIN**, Class of 1955 Chair, was the recipient of the American Musicological Society's most prestigious honor, the **Otto Kinkeldey Award for 2006**, only the third to receive the award twice—the other two double recipients both Berkeley emeriti Joseph Kerman and Daniel Heartz. The Kinkeldey Award honors each year a musicological book of exceptional merit published by a scholar during the previous year in any language and in any country. This time Taruskin won it for his monumental six-volume *The Oxford History of Western Music* (Oxford University Press, 2005).

Even before it hit the stands in January 2005, *The Oxford History of Western Music* was drawing announcements that heralded its magnitude both in size and scope. One reviewer noted "Music history is fickle in its judgments. Undaunted, Richard Taruskin, the most authoritative controversialist in modern musicology, has written [this book] to rival Gibbon's *Decline and Fall* in ambition, literary distinction and sheer bulk," while another recalled Toynbee's *A Study of History*. Another reviewer, Roger Scruton in the *Times Literary Supplement*, also compared Taruskin's work to other great works: "*The Oxford History of Western Music* is not a work of reference, any more than was Gibbon's *Decline and Fall of the Roman Empire* or Spengler's *Decline of the West*. It is a visionary addition to our understanding of our culture."

**KATE VAN ORDEN** was the recipient of the American Musicological Society's **Lewis Lockwood Award for 2006** for outstanding work of musicological scholarship. The Lockwood Award honors each year a musicological book of exceptional merit published during the previous year in any language and in any country by a scholar in the early stages of his or her career. Van Orden received the award for *Music, Discipline, and Arms in Early Modern France* (University of Chicago Press, 2005).

About the book. Kate van Orden's work on music in early modern France shows a concern to penetrate her subjects in a way that brings relevant interpretations to contemporary readers. On the one hand her work is firmly centered on courtly culture—continuing the traditional institutional axis of church and court scholarship—yet the other areas of her work are seeking out new territory that is highly relevant for 21<sup>st</sup> century readers and that recognizes much broader social realities in early modern society. This involved the confluence of courtly and urban culture, of the literate and non-literate world, and of the consumers as well as the producers of music, of music as both art and commodity.

## Faculty Update

**BENJAMIN BRINNER**, professor of ethnomusicology, recently published the *Music in Central Java* volume for the highly-acclaimed Oxford University Press's Global Music Series. A reviewer noted that "In most respects this is not just an introduction to Central Javanese gamelan; it is a thorough exploration of Central Java's music, musicians, structures, and contexts. As such, it is remarkable."

Brinner has also just completed *Playing Across a Divide: Musical Encounters in a Contested Land*, forthcoming from Oxford University Press, 2008. It concerns a phenomenon that arose in the early 1990s: musical collaborations between Israeli Jews and Palestinians (such as the one initiated by Daniel Barenboim and Edward Said) and the development of new types of music from the mixing of Middle Eastern, European, Central Asian, and American musical practices in novel ways. This highly anticipated and timely book is an ethnography of a specific scene of Jewish and Arab musicians active in Israel. One reviewer noted that it offers new perspectives and innovative theoretical tools for the understanding of how the area of music making can enlighten the understanding of the deep mechanisms underlying ethnic, national, religious or class conflicts. Another noted that "Brinner's new book is without doubt a most welcome contribution to ethnomusicology, to Middle Eastern musical studies, and to Israel cultural studies... a touching and rare exposition of the subtle human dimensions of the Middle Eastern conflict which are most often concealed from the public eye, academic or not, due to the daily pounding of tragic events."

Brinner also was one of a handful of speakers invited to Graz, Austria in October 2006, for the Virtual Gamelan Symposium in which the challenges and potential benefits of computer simulation of complex, semi-improvisatory gamelan parts were discussed in individual papers and panel discussions.

**EDMUND CAMPION**, professor of composition, and co-director of CNMAT, has had an active year. Professor Campion will be a featured composer at the 2007 Manca Festival in Nice, France (November 1–10, 2007). The festival will open with the European premiere of his *Outside Music* with soloists from the RAI National Symphony Orchestra, directed by Francesco Pomarico, and close with the European premiere of his *Practice* for orchestra and computer, with the Nice Philharmonic Orchestra under the baton of Peter Rundel. *Practice* was commissioned by the American Composer's Orchestra and has been heard in New York as well as locally with the Berkeley Symphony. A CD of Campion's music featuring the San Francisco Contemporary Music Players under the direction of Professor David Milnes (UC Berkeley) is due for release on Albany records in the early fall 2007.

**CINDY COX**, professor of composition, will have three CD releases this fall; a full CD on the Albany label of her solo and chamber works *Hierogamos*, *Axis Mundi*, and *Nature is*, two works on the Arpa Viva label for amplified troubadour harp, *Hierogamos IV* and *The blackbird whistling/Or just after*, and the flute and electronics piece *The Other Side of the World* by flutist Laurel Zucker on her upcoming release "Inflorescence III." Her recent work *Nature is* for trombone quartet and interactive electronics has been recently performed in Mexico, Spain, Brazil and across the southwest USA; it was performed in August in Beijing at the International Trombone Association conference. Her choral work *Only one great thing sings me when I am mindful* was premiered by the Volfi Choral Ensemble in March, 2007, and her piano trio *La mar amarga*, commissioned by the Carol Franc Buck Foundation for Noe Valley Music, was premiered in San Francisco in April, 2007.

**ALAN CURTIS**, emeritus professor of musicology, continues his active performing career and sent the following message.

I'm in Spoleto where we open on Sunday a run of six performances of Handel's *Ariodante*, designed and staged by John Pascoe. Earlier this year we did a production of Vivaldi's *Motezuma*, staged by Stefano Vizioli for the National Opera of Portugal (at the 18th cent. theatre of S. Carlos in Lisbon) which we took to Germany in May and will also perform in Paris, Bilbao, and Vienna in October and in Italy next year. In May and June we also did the "last Handel premiere", John Roberts' reconstruction of *Giove in Argo* which we took to Goettingen, Herrenhausen (where Handel himself performed and where, at intermission, we wandered in the same Baroque gardens he must have known) and to the festival in Halle (his birthplace).

As soon as Spoleto is over, we open a new festival in Tuscany founded by the American harpsichord maker Bruce Kennedy, where we will commemorate the 250<sup>th</sup> anniversary of the death of Domenico Scarlatti by reviving his masterpiece, a totally unknown and only recently re-discovered opera called *Tolomeo e Alessandro*. We then take it to the festival in Santiago da Compostela (and to Madrid in November and Italy in 2009). In September we record for DGG Handel's *Alcina* with the wonderful American mezzo Joyce DiDonato in the title role, and then take it in concert form to Milan and Paris.

The "we" refers to Il Complesso Barocco, my orchestra of mostly Italians, though with international soloists. Our recent recordings include Handel's *Fernando* and Conti's *David* (a dramatic oratorio) for Virgin and Handel's *Floridante* and *Tolomeo* for DGG. Dynamic has also just issued a DVD of our Spoleto production of last year: the reconstruction of Vivaldi's long-lost opera *Hercules (Ercole sul Termodonte)* which, as the cover warns in bright yellow letters, includes nudity! And Virgin has also recently re-issued my old Couperin recording with Frans Brueggen, Lucy van Dael, and former UCB student Bruce Haynes. And this is what they call retirement?

But the event of the year for me was my grandson's first birthday on August 19. No operas that night!

**CHRISTY DANA**, lecturer in musicianship, has been arranging the music of Jimmy Van Heusen, prolific composer of American popular song, winner of three Academy Awards, and longtime collaborator of Frank Sinatra's. She has presented parts of this project in concert at Hertz Hall, the Jazzschool, Anna's Jazz Island in Berkeley, and two self-

produced concerts at the Berkeley City Club, the most recent of which brought together renowned jazz singer Kitty Margolis and *Downbeat Magazine* "Rising Star" drummer Allison Miller. In following concerts she played with two other world-class drummers, Akira Tana and Eddie Marshall. Dana was interviewed on KCSM radio in 2007 about the Van Heusen project. In May 2008, the Montclair Women's Big Band, in which she is a featured soloist, will appear at the Kennedy Center for the Mary Lou Williams Women in Jazz Festival.

**NEW FACULTY MEMBER JAMES Q DAVIES** was born near Table Mountain in Cape Town. A seventh generation South African, he moved with his parents and three brothers six years later to Johannesburg, Egoli ('the City of Gold'). He took his first degree just before the unbanning of the African National Congress in the early 1990s. This was a formative time—of social change, mass demonstrations, euphoria, elections, other miracles and the casino boom. He went on to complete an M.Mus. in Performance from the University of the Witwatersrand (Johannesburg), a Postgraduate Diploma in Advanced Studies in Performance from the Royal Northern College of Music (Manchester) and worked at the Purcell School in London before arriving in Cambridge (UK) on an Association of Commonwealth Universities Scholarship in 2000. Before landing in Historical Musicology, he won several prizes as a pianist, including the Oudemeester Music Prize Competition (1998) and SASOL prize at the Adolph Hallis Piano Competition (1996).

In England, he was admitted to a Research Fellowship in Music at Gonville and Caius College Cambridge, despite his Welsh surname. (The famous doctor, second founder of the College and bungling eccentric in Shakespeare's *Merry Wives of Windsor*, John Caius, insisted in the sixteenth century that his institution admit no scholar 'deformed, dumb, blind, lame, maimed, mutilated, a Welshman, or suffering from any grave or contagious illness, or an invalid, that is sick in a serious measure'.) At Caius, James completed his PhD, which was a thick description of a single year: 1829—a highly-textured history of the cosmopolitan scene. These days, his research has widened (slightly) to embrace the music and cultural history of the early nineteenth century, particularly the 1820s and 30s. His work generally involves counterhistorical research, arguments 'against the grain' and ephemera such as newspapers, playbills, concert programmes, anecdotes and oral sources. Published articles examine such diverse topics as ballet-pantomime performances of Beethoven symphonies, dying castrati, musical gift-albums and colonial melodrama. At the moment, he is writing a piece on the history of musical hands, and co-writing another on South African 'Township Opera'.

James is married to Sheila, who is about to complete her PhD (also at Cambridge) in South African literature, on the Xhosa Cattle-Killing 'National Suicide' of 1857. They have a three-year-old daughter, Thea, who loves ice-cream, mashed potato and bicycles.

**JOCELYNE GUILBAULT**, professor of ethnomusicology's latest book *Governing Sound: Cultural Politics of Trinidad's Carnival Musics* (University of Chicago Press, 2007) is based on multi-sited ethnographic research. It focuses on theoretical and methodological issues that have animated her study of transnational popular musics emerging from the colonial and postcolonial English Caribbean, on how multiple subjectivities are articulated in musical practices and how such practices are embedded in transnational circuits. Theoretically and methodologically, *Governing Sound* makes several innovative points and combines three of the most important concepts currently informing the intersection of popular music and cultural theory: governmentality, articulation, and agency--how music is deeply enmeshed with distinct arts of governing people's conduct and ways of imagining nation, race, and diaspora as well as gender and sexuality. Guilbault explores how musics have enabled distinct cultural formations, in particular how they have nurtured senses of belonging, political aspirations, and powerful desires at once aesthetic and material. Professor Guilbault holds the Eugenie Schutt Chair in Music.

**DANIEL HEARTZ**, emeritus professor of musicology, has just completed and sent to press his third volume of his monumental trilogy on the music of the 18<sup>th</sup> century, entitled *Mozart, Haydn and Early Beethoven* (W.W. Norton). It is scheduled for release in 2008.

**JOSEPH KERMAN**, emeritus professor of musicology, in good spirit offers the following news: Kerman fell into a decorative pool at the 2006 AMS Convention, but the hotel pressed his pants gratis. His latest books are *Opera and the Morbidity of Music* (NYRB, 2008), a

collection of writings for the *New York Review*, and a ninth edition of the textbook *Listen*. His *Concerto Conversations* has appeared in Chinese.

**MARIKA KUZMA**, professor and director of the University Chorus and University Chamber Chorus, has had a very busy year. The University Chamber Chorus presented a rare program, performing "Two Carminas in One Weekend: *Carmina Burana Mediæ Aevi et Novi*." On Friday night, April 20th, in Hertz Hall, they treated us to the seldom-performed medieval version of the *Carmina Burana* and on Saturday afternoon, for Cal Day, Carl Orff's twentieth-century version to an overflow crowd in Hertz Hall.

Professor Kuzma, the Virginia Lew Professor of Music is on leave during the 2007–08 year to conduct the choruses of the Montreal Symphony Orchestra, an honor for her and for the department.

**NEW FACULTY MEMBER NICHOLAS MATHEW** was born in Norfolk, England, in 1977, the youngest of five siblings (he has two brothers and two sisters). He was educated at his local comprehensive school in Norwich, and went on to read music at Oriel College, Oxford, studying the piano concurrently at the Guildhall School of Music and Drama in London. On finishing his bachelor's degree, he supported himself by playing the piano in a number of seedy bars in Oxford and London; he secretly listened to the 1999 European Cup soccer final on a concealed radio while playing a Gershwin medley.

Nicholas started his doctoral work at Cornell University in 1999, when he also began studying pianos of various sizes and vintages with Malcolm Bilson. For the academic year 2002–03 he was a Visiting Scholar at the Freie Universität in Berlin, during which short time he worked up the stamina to go to the opera thirty-five times, missing only a production of *The Flying Dutchman* because of a nasty head-cold. In 2004 Nicholas took up a Junior Research Fellowship in Music at Jesus College, Oxford, while he was completing his doctoral dissertation, *Beethoven's Political Music and the Idea of the Heroic Style*.

Thus far, Nicholas's work has focused on eighteenth- and early nineteenth-century music, although his wider academic interests— aesthetics, politics, and theories of performance—have led him to research and teach some twentieth-century music too, particularly Viennese modernism. Nicholas is a big Handel fan, and hopes at some stage to turn his naïve enthusiasm to more scholarly account. At present he is working on a book about the ways in which, as he puts it, Beethoven's music participated in contemporary political life. He is also writing an article on the "historically informed" performance of Webern. Meanwhile, Nicholas is co-organizing a pair of international conferences scheduled for the end of spring 2008—one at Penn (with Emily Dolan) on the subject of the German thinker Herder and another in Cambridge (with UCB graduate Ben Walton) called *Rossini and Beethoven: Crossing Musical Cultures*.

Tongue-in-cheek, Nicholas postulates that his chances of coming to Berkeley might have been wrecked by the unlucky fact that he has the same name as a member of the Russian royal family (the first son of Princess Romanova, who, it turns out, married a Londoner called Mathew) and Richard Taruskin could have been—understandably—alarmed, imagining himself face to face with an ancestral enemy. Taruskin noted "I was of course intrigued by the discovery and told him, ribbingly, 'and there you were, at the very apex of the society from which my ancestors had to flee.'" Humor aside, the more prosaic fact is that Nicholas's family consists entirely of Hebridean Scots islanders on one side and rural West-Country folk on the other. He isn't in the least bit aristocratic.

Nicholas married wife, Penny, last December in the front garden of her parents' house in her hometown of Sydney, Australia. They met through a mutual friend in New York, when Nicholas was at grad school and Penny was working for the Guggenheim Museum. (She works in arts development, and currently works for the Ashmolean Museum in Oxford.)

**JORGE LIDERMAN**, professor of composition, will have a concert of his works performed in Hertz Hall on November 18<sup>th</sup> under the auspices of Cal Performances in celebration of his 50<sup>th</sup> birthday. In 2006–07 two entire CDs were produced of his music: *Many Moons*, Albany Records, is a retrospective of solos, duos, and trios, and *Barcelonazo*, Bridge Records, a collection of his orchestral music.

**MYRA MELFORD**, professor of improvisation/jazz/composition, is working on plans to tour in 2007–08 her highly successful multi-media piece, *Knock on the Sky*, which premiered last year at the Walker Art Center and the Flynn Center. Melford's CD *The Image of Your Body*, appeared in fall 2006 on the Cryptogramophone label.

**DAVID MILNES**, professor and orchestra conductor (see BCCP & orchestra, pp. 12–13)

**DAVITT MORONEY**, professor of musicology's recent article, *Allesandro Striggio's Mass in Forty and Sixty Parts*, in the *Journal of the American Musicological Society* (JAMS), has received considerable attention. (see p. 7, Striggio Mass)

**KAREN ROSENAK**, lecturer in musicianship, will be on leave for the calendar year 2008 to hold the Valentine Chair, an endowed professorship at Amherst College. Her task there will be the integration of performance practice with musicianship training on the model of our instruction. Rosenak continues to enthrall audiences with her virtuosic piano performances, particularly of contemporary works.

**MARY ANN SMART**, professor of musicology  
(see p. 4, under Awards to Faculty)

**RICHARD TARUSKIN**, professor of musicology, traveled to St. Petersburg, Russia to attend a Shostakovich centenary conference in autumn, 2006. While there he presented three papers at various academic venues. Please see p. 4 write-up under Awards to Faculty.

**KATE VAN ORDEN**, professor of musicology, succeeds Bruce Brown (PhD in History and Literature, UC Berkeley, 1986) as editor of JAMS. Please see p. 4 on a recent honor for van Orden under Awards to Faculty.

**BONNIE C. WADE**, professor of ethnomusicology and department chair, gave the keynote address in October, 2006 in Kyoto, Japan in celebration of the 50th anniversary of the *Toyo Ongaku Gakkai* (Society for Research on Asiatic Music) and the joint international symposium at Kyoto City University of Arts. She also presented a paper on Japan at the Silk Road Symposium at UC Berkeley in March 2007. She is just completing the second edition of her very successful, *Thinking Musically* (2004), framing volume for Oxford University Press's Global Music Series. Wade is very proud that the Series, of which she is co-General Editor, has just published its 19th volume and is commissioning seven more (For information on the series see [www.oup.com/us/global\\_music](http://www.oup.com/us/global_music))

## Striggio Mass of 1567

### DAVITT MORONEY

Professor of musicology, University Organist, and internationally-renowned harpsichordist Davitt Moroney gave the first modern performance of the great *Striggio Mass of 1567* on July 17th conducting in Royal Albert Hall at the prestigious Proms Festival in London. Moroney re-discovered the Mass in 2005 after it had been lost for centuries. Written by the sixteenth-century Italian composer Alessandro Striggio, whose patrons were the Medici family, it contains a staggering 40 different voices, or lines, and in places 60. Soon after Striggio wrote it, the score went astray and then was lost during the French Revolution. Through unflagging and imaginative scholarly detective work, Moroney tracked it down in the Bibliothèque Nationale in Paris.

The performance of the Mass at the Proms was its first in more than 400 years. The magnificent, sold out (7,500 tickets) event was broadcast live (via the BBC, BBC World Service, and five other European stations of the European Broadcasting Union) to well over seven million people and streamed as well.

Some of the reviews were as follows:

*The Guardian* (July 19th): ... "its rediscovery is an astonishing moment in musicological history. Unveiled in this late-night Prom by the augmented Tallis Scholars, possibly for the first time in half a millennium, Striggio's work is a masterpiece; richer and more extravagant than Tallis's more austere English motet, but more than fit to be mentioned in the same breath as twin landmarks of 16th-

**DAVID WESSEL**, professor of composition and Co-Director of CNMAT, in conjunction with Grace Cathedral, received a substantial grant to present a major festival of contemporary music—both composed and improvised. *New Music in an Old Cathedral* was presented last September in Grace Cathedral in San Francisco. The event was spectacular and Wessel was singled out for kudos for his service as major domo of the event.

**OLLY WILSON**, emeritus professor of composition, was invited as Guest Composer for performances of his music and to present a public lecture by the Indiana University School of Music in April. In addition, as part of the TIMARA Festival, which celebrated forty years of electronic music at the Oberlin Conservatory, Wilson was honored as the founder of the electronic music studio, which evolved into TIMARA. His *Piano Piece* (1969), the first electronic composition completed at the Oberlin Studio, was performed. Other performances of his compositions during the 2006–07 season included works in concerts by the new music ensembles, Boston Musica Viva and Collage. In July, Wilson was honored by the Tanglewood Music Festival as one of several distinguished American Composers who were born in 1937 and 1938. His composition, *Sometimes*, for voice and electronic sound, was performed. He has also been invited by the American Academy of Rome to serve as senior Resident Composer in the spring of 2008.

**JEFF DAVIS**, University Carillonist, attended the annual Congress of the Guild of Carillonneurs in North America (GCNA), held in Sewanee, Tennessee. He was honored to play an artist recital and also to make a presentation on next year's 7th Berkeley Carillon Festival and 66th Congress of the GCNA. Additionally, he has just completed a complete critical edition of G.F. Handel's *SpielUhr* (*Music for Music Box*) which is now published on the Berkeley Carillon Institute's web page.

**SPECIAL NOTE:** In his twenty-five years at Berkeley (1966–91), the late **Philip Brett** became one of the most beloved and prominent members of the faculty as musicologist, conductor, and gay activist. Twin memorial volumes of his essays are *Music and Sexuality in Britten*, edited by UC Riverside Professor of English, George Haggerty, and *William Byrd and his Contemporaries*, edited by **Joseph Kerman** (professor emeritus, UC Berkeley) and **Davitt Moroney** (professor of musicology, UC Berkeley) (University of California Press, 2007).

century polyphony. To hear Peter Phillips direct the Tallis, followed by Davitt Moroney's compelling rendition of the Striggio, was to be present not just at the choral event of the year but possibly of the decade."

*The Daily Telegraph* (July 19th): "With its setting for up to 60 voice parts, Alessandro Striggio's *Ecco si beato giorno Mass* warrants a sizeable crowd to listen to it, and, perhaps thanks to widespread advance publicity, that is certainly what it got at Tuesday's late night Prom.

"This was an achievement for Davitt Moroney, the scholar and keyboard player who discovered the manuscript—after a quarter of a century looking for it—in Paris's Bibliothèque Nationale, and who conducted this first performance after a passage of perhaps more than four centuries.

"The full forces of the BBC Singers, the Tallis Scholars and His Majesty's Sagbutts and Cornets were deployed in an experience of enveloping Renaissance richness. [...] the impact...was immense, and the pitting of choral groups one against the other a thing of visceral excitement."

*The Times* (July 19th) said the Mass was "magnificent."

A week later, Moroney presented a paper at the London Byrd conference and played a recital for it as well. He then traveled to Bruges, Belgium, to judge the International Harpsichord Competition.

## Retirements

### WENDY ALLANBROOK

**Professor Wye J. Allanbrook**, a specialist in Mozart, received her PhD at Stanford University. She first came to Berkeley in 1994–95 as Bloch Professor and then joined the faculty in 1996 after a long career at St. John's College in Annapolis, Maryland (1969–95). Professor Allanbrook was active in university service and was Chair of the music department from 1997–2003. The

# Alumni News

## In Memoriam

### GRADUATES

**JANE BERNSTEIN** (PhD, H&L, 1974), professor of musicology at Tufts University, is the new president of the American Musicological Society.

**STEPHEN BLUMBERG** (PhD, Composition, 1994) was granted tenure and promoted to Associate Professor of Music in the Department of Music at California State University, Sacramento where he teaches composition and music theory and serves as the Artistic Director of the Festival of New American Music.

**KRISTI BROWN-MONTESINO** (PhD H&L, 1997), has published *Understanding the Women in Mozart's Operas* with the University of California Press.

**THOMAS BROTHERS** (PhD, H&L, 1991), professor of musicology at Duke University, published *Louis Armstrong's New Orleans* (New York: W. W. Norton).

**ANTHONY DERITIS** (PhD, Composition, 1997), along with fellow graduate **GEORG HAJDU** (PhD, Composition, 1994) & Berkeley professor of composition and co-director of CNMAT, **DAVID WESSEL**, received a 15,000 Euro award to develop interactive web-based materials for the teaching of Music Perception & Cognition.

**BRIAN CURRENT** (PhD, Composition 2002) received a Koussevitzky commission for a new orchestra piece and had excerpts of his chamber opera *Airline Icarus* premiered at the new York City Opera Vox Festival.

**RICHARD DUDAS** (PhD, Composition 2004) is continuing as a visiting lecturer in computer music at the Hanyang University in Seoul, Korea.

**ROBERT FINK** (PhD, H&L, 1994), Associate Professor of Music at UCLA, has recently published *Repeating Ourselves: American Minimalism*, with UC Press.

**PHILIP FLAVIN** (PhD, Ethnomusicology, 2002), as a result of a 2-year SSRC/Japan Foundation Post-doctoral fellowship, has produced a five-CD-set of recordings of the complete surviving *sakumono* repertoire in Japanese music (Japan Victor, 2006). He has just accepted a multi-year arts postdoctoral fellowship at Monash University in Melbourne, Australia. With this prestigious award Flavin will work on his *Sōkyoku-jūta* project & also join a team of Japanese specialists on a long-term interdisciplinary project.

**WALTER FRISCH** (PhD, H&L, 1981), Professor of Musicology at Columbia University and past chair of that department, recently published *German Modernism: Music and the Arts* with the University of California Press.

**PARTOW HOOSHMANDRAD** (PhD, Ethnomusicology, 2004), Academic Specialist for Research and Development at the World Cultures Institute at UC Merced, has accepted what she calls "a dream job," as Assistant Professor at the University of Kurdistan, Hawler in the Federal Region of Kurdistan in Iran. UKH is a newly-established research university in collaboration with two universities in the United Kingdom: Bradford University for its undergraduate programming and the University of Nottingham for its graduate programs. She writes: "This will give me a chance to work with a wonderful international community of colleagues from many countries" and numerous perquisites. Her *Performing the Belief: Sacred Musical Practice of the Kurdish Ahl-Haqq of Guran* has just been accepted for publication.

**DONNA KWON** (PhD, Ethnomusicology, 2004) who has been teaching at Grinnell College moves to Lawrence University in Wisconsin in fall 2007. Kwon has also just received a major grant from the Korea Foundation to support her project, "Multi-Media Engagement with Korean Music and Culture."

**ELISABETH LEGUIN** (PhD, H&L, 1997), is Associate Professor of Musicology at UCLA and this past semester was visiting professor at Berkeley. She has just published *Boccherini's Body* with the University of California Press.

**MEI-FANG LIN** (PhD, Composition, 2007) completed her degree with the composition, *Multiplication Virtuelle*. She took second prize in a major international composition contest held in Seoul, South Korea this past spring. Lin has accepted a one-year position at the University of Illinois, Champagne for 2007-2008.

**KEERIL MAKAN** (PhD, Composition 2004), Assistant Professor of Music at MIT, was awarded a Fellowship at the Civitella Ranieri Center in Italy in 2006.

mantle of seeing the three-decades long department desire for an expanded music library passed to her and much of the project was completed during her tenure as chair. This was accomplished in partnership with Professor John Roberts, Head of the Jean Gray Hargrove Music Library.

Allanbrook is a devoted teacher and is remembered fondly for mentoring of both undergraduates and graduates.

Allanbrook has published articles and also presented papers in scholarly venues both nationally and internationally. She has served in many capacities in the field of musicology and was president of the American Musicological Society in 2001. She is the author of *Rhythmic Gesture in Mozart: Le Nozze di Figaro and Don Giovanni*, University of Chicago Press, 1983. She co-edited with Janet M. Levy and William P. Mahrt *Convention in Eighteenth-and Nineteenth Century Music*, Pendragon Press, 1992. She also was the editor and translator of *The Late Eighteenth Century*, Volume V, Strunk's *Source Readings in Music History*, W.W. Norton, 1998.

## JOHN ROBERTS

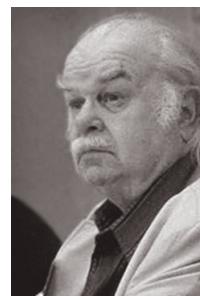
**Professor Roberts** received his PhD from UC Berkeley (1977) and was Music Librarian at the University of Pennsylvania before coming to Berkeley in 1986. He served 21 years as head of the Music Library, following in the footsteps of his mentor, Vincent Duckles. In 2006, he was the recipient of the Distinguished Librarian Award at UC Berkeley.

Roberts has been President of the American Handel Society (1994-97), on the Board of Directors of the American Musicological Society (1988-90), and President of the International Association of Music Librarians (2001-04).

A specialist in Handel Roberts is the author of many articles and other scholarly contributions on the composer. He has reconstructed Handel's pasticcio *Giove in Argo (Jupiter in Argos)*, the only one of his Italian operas for which no score survives. This was made possible by Robert's discovery of two missing arias, though they turned out to be not by Handel but by the Neapolitan composer Francesco Araja (1709-70), having been inserted in *Giove* at the request of the prima donna, Costanza Posterla, who had sung them under Araja in St. Petersburg. The opera is particularly interesting, since, unlike many pasticcios, it contains a considerable amount of new music. Handel's secco recitatives for the second and third acts are lost, however, and replacements have been composed by John. In May and June, 2007, Alan Curtis and Il Complesso Barocco gave the first performances of this reconstruction during the Handel festivals in Göttingen and Halle and the Festwochen Herrenhausen in Hannover. The reception was overwhelmingly enthusiastic, and a commercial recording is planned. Robert's edition of *Giove in Argo* will be published as part of the *Hannische Händel-Ausgabe*.

## In Memoriam

### SAMUEL SCRIPPS (1927-2007)



The Department has lost a major benefactor with the death of Sam Scripps. A generous and unassuming man of few words but weighty actions, this heir of the Scripps-Howard newspaper dynasty was an influential pillar in the international arts community. He was a patron of the American Society for Eastern Arts and the Center for World Music that introduced innumerable world class artists to America and specifically the Bay Area in the 1960s and 1970s. He and his wife, Louise, a student of the famous South Indian Bharata Natyam dancer, Balasaraswati, were among the first to bring to America the great sarodist, Ali Akbar Khan, and sitarist, Ravi Shankar. From the early 1960s they would be regular performers with a host of other artists at the Scripps's Danville estate. Sam and Louise moved to New York in 1980 and there continued their patronage of the arts. A Tribute to Sam Scripps was held at the Brooklyn Academy of Music on June 4, 2007.

Sam's greatest contribution to our department had its roots in the early 1970s when, in 1971, he and the late Robert Brown took a group of American students to Indonesia. There he purchased a magnificent Javanese gamelan in Yogyakarta that was played in the programs of the Center for World Music. In the 1975-76 academic year, when Professor Bonnie Wade joined the Berkeley faculty and established the ethnomusicology program here, the Scripps's gifted

the department with that great gamelan, *Kyai Udan Mas*. It is a gift, as Professor Ben Brinner, Southeast Asia music specialist and ethnomusicologist on our faculty notes, "that has touched and continues to touch the lives of thousands, probably far more than anyone could have imagined in 1975. Nearly one hundred students sign up for classes each semester," and performances are given every semester on campus, in the Bay Area, and other parts of California. Brinner adds: "The set of shadow puppets that they donated with the gamelan is used regularly and continues to be admired by every Javanese performer who visits Berkeley. The puppets and instruments are significant reasons that we have managed to attract Midiyanto, a [world-famous] phenomenal musician and puppet master, to teach here." Early in the gamelan's years at Berkeley the Scripps's also made it possible to bring the then-reigning Javanese gamelan artist, K.R.T. Wasitodipuro (Pak Cokro), to teach the gamelan music at Berkeley.

Several Berkeley PhDs in ethnomusicology have specialized in Indonesian Music and thus have been beneficiaries of this gift through their study here. Now teaching at major institutions are Lisa Gold (San Francisco Conservatory of Music), Santosa, (Institute for Indonesian Arts in Surakarta), Henry Spiller (UC Davis), Andrew Weintraub (University of Pittsburgh), and Christina Rowland Sunardi, about to join the faculty at the University of Washington. Professor Brinner also notes "Numerous undergraduates who first encountered Javanese gamelan here have been inspired to visit Indonesia...this is a gift that keeps on giving."

Thank you, Sam Scripps.

## KATHRYN TRASK SWACKHAMER (1930–2006)



**O**n September 16, 2006 we lost one of the integral figures in the department, John Meredith "Jack" Swackhamer (1923–2006) who, from 1956–92, anchored the our musicianship program. We paid tribute to Jack in last year's newsletter.

But Jack brought us a "twofer," his artistic and contributing wife, Kathryn, known to all as Kate. Married for 44 years, together the two of them graced us with their creativity, intellect, and friendship. On December 27, 2006, we lost Kate. Sitting with her visiting daughter, Kate excused herself and said she would be right back. Within minutes she was gone.

Kate was an actress, social activist, homemaker, and mother of seven.

Born in Taft, California, she studied drama at the American Academy of Dramatic Arts in New York City. She volunteered in all sorts of community endeavors including recycling, public school activities, and many charitable organizations.

For more than 50 years Kate pursued her passion for acting, portraying a wide variety of roles in several Bay Area theaters including Actors Ensemble, Berkeley Stage Company, and Theater Rhinoceros. She was a member of BATWA and the Screen Actors Guild and appeared in television commercials as well as many independent and feature films. Recently she conceived and wrote a one-woman dramatization of the life of Eleanor Roosevelt, a workshop version of which she performed for the Gray Panthers in the month she died.

## JOHN THOW (1949–2007)



**O**ur department family suffered an unexpected loss when, on March 1<sup>st</sup>, 2007, John Thow, professor and internationally-acclaimed composer on our faculty since 1981, suddenly collapsed. Rushed to Alta Bates, he never regained consciousness, and died on March 4<sup>th</sup>. The suddenness of his death had the faculty, staff, and students reeling with grief. A Memorial event was held for him on Sunday, April 15<sup>th</sup>, in Hertz Hall with his students, colleagues in the department and community performing his music. John's boyhood friend David Peck and his wife, Edith Orloff Peck, traveled some distance to perform. The three of them had collaborated through many years on memorable performances and recordings. The event was attended by students, staff, colleagues, the Dean of Arts and Humanities and John's colleagues in other departments, members of the community, and family.

The Memorial was preceded by University Carillonist, Jeff Davis, performing three pieces for carillon composed by Thow in 1998 while John's widow Peggy and two daughters, Diana and Caroline, greeted attendees in Hertz Hall. Performances of John's music were interspersed with

**ALI MOMENI** (PhD, Composition, 2005) has accepted an Assistant Professorship in New Media Practice at the University of Minnesota. He will teach music and technology in the department of Music.

**LORETTA NOTARESCHI** (PhD, Composition, 2007) completed her degree work with a composition entitled *Sand in Machine for Wind Ensemble*. She has accepted a tenure-track position at Regis University in Denver, Colorado. Two of her pieces will be published in 2008 by Hofmeister Musikverlag. She was recently commissioned by the Sacred and Profane Chamber Chorus to write an a cappella chorale piece for their 2007–2008 season. She also recently received a Subito grant from the American Composers Forum to support poetry written by Margaret Ronda for a new song cycle.

**JEFF PACKMAN** (PhD, Ethnomusicology, 2007) completed his thesis *We Work Hard at Entertainment: Performance and Professionalism in the Popular Music Scenes of Salvador de Bahia, Brazil*. Jeff will be teaching at the University of Toronto in 2007–08. He has begun his next research project, an interdisciplinary, international, ethnography of *Samba de Roda*, an enormously important music and dance complex of the African diaspora, often cited as an antecedent of the nationalized *sambas* from Rio. One of his collaborators on this project is his wife, dance ethnologist Danielle Robinson (PhD, UC Riverside), who is a faculty member at York University. Jeff writes that some of their goals for the study include "developing a better understanding of the relationships between music and dance—which we are treating as structured improvisations. We are also considering the discursive production of 'roots,' a notion that ties the many manifestations together, provides a sense of history and authority to practitioners and is often deployed as a marker of authenticity as *samba de roda* becomes more visible in commercial markets."

**ALAN RICH** (MA, H&L, 1952), music critic for the *LA Weekly* has recently published *So I've Heard: Notes of a Migratory Music Critic* (Amadeus).

**JOHN A. RICE** (PhD, H&L, 1987) has just published *The Temple of Art at Schönau* (American Philosophical Society). Rice has been commissioned by W.W. Norton to write a volume on Music in the classical age in W.W. Norton's new series.

**CHRISTINA ROWLAND SUNARDI** (PhD, Ethnomusicology, 2007) assumes a tenure-track position as Assistant Professor at the University of Washington 2007–08. Sunardi, a specialist in Southeast Asian music, wrote her dissertation on East Javanese identity in music and dance. She joins another Berkeley PhD, **SHANNON DUDLEY**, (1997) among Washington's six ethnomusicologists.

**GARY TOMLINSON** (PhD, H&L, 1979), professor of anthropology and music at the University of Pennsylvania, has just published *Music and Historical Critique: Selected Essays* (Ashgate Contemporary Thinkers on Critical Musicology Series) as well as *The Singing of the New World* (Cambridge University Press).

**DMITRI TYMOCHKO** (PhD, Composition 2002), Assistant Professor of Music at Princeton University, has received a Guggenheim Memorial Fellowship for 2007–08.

**YIORGOS VASSILANDONAKIS** (PhD, Composition, 2007) completed his degree with the composition *Thalassino*. Yiorgos was commissioned by the Experimental Stage of the Greek National Opera to write a new theatre piece which premiered in May, 2007. He is a lecturer in the department during AY 2007–08.

## STUDENT NEWS UNDERGRADUATES

**CLARISSA LYONS** will be starting her masters in voice at the Manhattan Conservatory this year (studying with Renee Fleming's teacher).

**MICHAEL UY** (2007), music major, Haas Scholar, and recipient of the Library Prize has had his prize-winning paper chosen as the focus of the Doe Library Exhibit from July–November, 2007 (2nd floor). The paper, *The Baroque Viola and Basso Continuo Practice*, written as a senior honor's thesis under the supervision of Professor Davitt Moroney, was presented at an April conference of the Haas Scholars Program in Berkeley, as well as at the National Conference for Undergraduate Research.

# Student News

continued

## GRADUATE STUDENTS

**MARIÉ ABE** (PhD candidate in Ethnomusicology) is conducting research in Japan on her dissertation project "Sounding Counter-Geographies: The Neo-Chindon Movements and Japan's Multicultural Question" on the prestigious Pacific Rim Research Council Fellowship.

**DUNCAN ALLARD** (PhD student in Ethnomusicology) is the recipient of a second FLAS, in the Shona language to acquire the linguistic skills required to do his dissertation field work in Zimbabwe.

**MASON BATES** (PhD candidate in Composition) a recent winner of ASCAP's Morton Gould Prize for gifted young music composers has enjoyed success with his piece for orchestra and electronics that was recently premiered by Leonard Slatkin and the National Symphony Orchestra. The piece will have its Carnegie Hall debut next year.

**GREG BLOCH** (PhD candidate in H&L) has accepted a one-year teaching assignment at Case-Western University in Cleveland, OH.

**Yael Braunschweig** (PhD candidate in H&L) received a DAAD Fellowship for her dissertation research.

**DAVID COLL**, PhD student in Composition, has received the extraordinary offer to stay at IRCAM for another year of advanced study in computer music. He was selected by IRCAM to attend the one-year *cursus*, the culmination of which includes the premiere of a new piece for computer & instruments presented in the Pompidou Center in Paris.

**ESTHER CRISCUOLA DE LAIX** (PhD candidate in H&L) received a DAAD Fellowship for dissertation research.

**AARON EINBOND** (PhD candidate in Composition) was commissioned by the Left Coast Ensemble for a new work premiered in March 2007. The Empyrean Ensemble performed his percussion duo in the 2006-07 season. Another new work, for Bass Clarinet and computer, was performed at the MANCA Festival of contemporary music in Nice, France in November, 2006. He is the recipient of a Fulbright Fellowship for 2007-2008.

**ROBIN ESTRADA** (PhD candidate in Composition) has been designated composer-in-residence with the San Francisco Choral Artists for 2008, under Megan Solomon.

**CHARLES FERRIS** (PhD candidate in Ethnomusicology) is continuing his fieldwork in Naples on "Musical Articulations of Mediterraneità in the South of Italy." Ferris received a Fulbright IIE Fellowship for his research.

**EVELYN FICARRA** (PhD candidate in Composition) had her piece *Rendition* for prepared piano, harpsichord and video, in collaboration with video artist Ian Winters and the Keynote+ Ensemble (Jane Chapman and Kate Ryder) premiered at the Cutting Edge Festival in London in 2006.

**PATTIE HSU** (PhD candidate in Ethnomusicology) has received a major grant from the Chiang Ching-kuo Foundation for 2007-08 to conduct research in Taiwan for her dissertation on an indigenous musico-dramatic form, referred to as Taiwanese Opera.

**LISA JAKELSKI** (PhD candidate in H&L) is the recipient of a Townsend Fellowship for 2007-08.

**JOHN MACCALLUM** (PhD candidate in Composition) worked full time this past summer with the Space Science Laboratory to sonify data collected by two solar satellites as part of the Stereo/Impact project. In August, his composition ...frozen into shards of ice... for electronics will be performed at the Atrium of the Black diamond in Copenhagen, Denmark as part of the opening ceremonies for the International computer Music Festival.

**WILLIAM QUILLEN** (PhD candidate in H&L) returns to Russia in September to undertake a year of research on contemporary Russian composers under the auspices of a Fulbright Fellowship.

**MATTHEW RAHAIM** (PhD candidate in Ethnomusicology) received an American Institute of Indian Studies Fellowship to conduct research on his dissertation on gesture in Hindustani vocal music.

**NOEL VERZOSA** (PhD candidate in H&L) won an AMS 50 Fellowship for 2007-08.

## In Memoriam

remembrances of him by undergraduate and graduate students, representatives of the faculty and community, his two daughters, and his brother. A reception followed in the lower lobby of Hertz.

Born in Los Angeles in 1949, Thow began his musical studies on flute and piano after the family moved to Ventura. He began composing early on and studied with Adolph Weiss and Frank Salazar. He earned his bachelor's degree from the University of Southern California in 1971 and went on to his PhD from Harvard in 1977, where he studied with Earl Kim and Leo Kirchner. A Fulbright allowed him to travel to Rome for the first time in 1973 thereby beginning his lifelong love affair with Italy. He studied composition with Luciano Berio who became an important mentor and influence. John later returned to Rome as a recipient of the prestigious Rome Prize during which time he studied with Luigi Dallapiccola and Franco Donatoni.

John joined the Berkeley faculty in 1981. His wide-ranging knowledge of twentieth-century repertoire and close acquaintance with Bay Area musicians made him an invaluable resource. Throughout his tenure at Berkeley he was a knowledgeable and effective teacher, serving both the Department and University in many capacities. He mentored a generation of young composers and is remembered as "a tremendous teacher" with "an amazing sense of humor," as articulated by one of them, Yiorgos Vassilandonakis. He was a true intellectual, erudite and widely read in many disciplines and areas outside of his specialty. This breadth and depth of knowledge infused his compositions, his teaching, and his life.

Thow was a prolific composer whose work was distinguished by its tender lyricism and modernistic approach to rhythm and harmony. His knowledge of many different kinds of music, cultures, and repertoires is reflected in his music and he wrote for a wide variety of interests including background music for Shakespeare plays performed by the Berkeley, now California, Shakespeare Festival. The San Francisco Symphony commissioned and premiered his *Resonance* as part of its New and Unusual Music Series in 1986, and later commissioned two other works, *Into the Twilight* in 1988 and *Bellini Sky*, which they premiered in 2005. Many of his chamber works were performed by the San Francisco Contemporary Music Players and Earplay. His musical reach extended far beyond the Bay Area to the international stage. His pieces have been featured at the Tanglewood and Edinburgh Festivals, and his catalogue, which is particularly rich in instrumental music includes works commissioned or premiered by internationally important ensembles among them the Orchestra della RAI (Rome), the Brooklyn Philharmonic, the Pittsburgh Symphony Orchestra, chamber groups such as Speculum Musicae, Boston Musica Viva, North/South Consonance, and Detroit Chamber Winds.

Recently, his composition *Summer Solstice* (Therinoeliostasi) for mezzo and five instruments, written while he was composer in residence at the Wurlitzer Foundation of Taos, NM, was given its first performance by Alea III in Boston on February 1, 2006. Another group of pieces written in New Mexico, *Three Fantasies for Harpsichord Solo*, received their first performance by department professor Davitt Moroney on a Noon Concert during the 2006-07 season. Last June Thow travelled to England where he worked with Dr. Stephen Preston (Guildhall School, London) on a series of microtonal pieces for baroque flutes. These pieces were performed in the UK at the British Flute Society Convention and in the US at the National Flute Association Convention, both in August, 2006.

Thow earned a number of distinguished awards and recognitions for composition including a Guggenheim and the Goddard Lieberson Award in Music. He will be remembered as a fine teacher, a distinguished artist, and a gentle soul whose wit and erudition will be sorely missed by the university, the community, and beyond.

## Young Musicians Program A SPECIAL DEPARTMENT RELATIONSHIP

**I**n 1967-68 then-University Symphony conductor, Professor Michael Senturia, along with Professor Olly Wilson and then-chairman Larry Moe, decided that the university should connect more strongly to the Bay Area community and decided on an outreach project. They accomplished this by designing a program to foster disadvantaged youth, bringing them to the university to study western classical music. So was born the Young Musicians Program (YMP). Housed in Morrison Hall and supported in numerous other ways by the Music Department, the YMP has become a showcase for success in its endeavors. It has had several

excellent directors, the most recent being Daisy Newman.

YMP and its programming have come a long way since its initial foray. But its goals remain the same: to transform lives, open the doors of opportunity, and help accomplish college admission for all its students. Two recent examples of success are:

- ➲ a senior who is a bassoonist, and was admitted to two distinguished schools of music. She chose the University of Michigan's School of Music. She experienced a difficult childhood and YMP has been her port in the storm. She plans to win a seat in a professional orchestra.
- ➲ a nine-year old who founded a reading club for interested students at his school as well as the other elementary school in the same area. His mother (Nigerian-born) took him to make a presentation to the Oakland A's. His sister prepared him to audition for YMP playing clarinet. Because he is exceptionally brilliant he was assigned to play the oboe.

YMP's most recent accomplishments place it among the most successful outreach programs in the nation.

- ➲ YMP was the only one of the 15 winners of the President's Committee on the Arts and Humanities to perform at the White House for the award ceremony before an invited audience of Washington dignitaries, cultural leaders, and First Lady, Laura Bush. The Junior Jazzers and singer Courtney Knott received standing ovations for their performance. The First lady sent Newman the following message "Your kids knocked my socks off!"
- ➲ The Chancellor's 4.0 club (academic grade point achievement by members of YMP) welcomed and celebrated 20 members this year at a gala dinner at the Faculty Club hosted by Mary Catherine Birgneau, First Lady of the Berkeley campus.
- ➲ YMP singers and instrumentalists have taken 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> places in competitions during the last semester including in the Classical Singer national competition, the Pacific Musical Society, and the Etude Society. The students save their prize money for college.
- ➲ For the 19<sup>th</sup> consecutive year, all seniors in YMP are going to colleges that include UC Berkeley, UCLA, University of Michigan School of Music, Arizona State University, and Smith College.

The Department of Music is proud to have been the place of birth for this outstanding program and to continue to support it in its outreach endeavors. YMP celebrates its 40<sup>th</sup> year during the 2007–08 academic year.

## Updates... ACADEMIC PROGRAMS, LIBRARY & PERFORMANCE

### DEPARTMENT ACADEMIC PROGRAMS

The department has three graduate programs: one in Composition and two in Scholarship—Ethnomusicology and the History and Literature of Western Music (aka H&L, Musicology).

In the previous two years we have replenished our H&L faculty with two outstanding young hires: **James Q. Davies** (PhD, Cambridge University) and **Nicholas Mathew** (PhD, Cornell University). Both will come on board during the 2007–08 academic year. (See writeups, p. 5–6)

Next year the department has been authorized to search for a composer and a scholar in African American music. Success in those two searches will continue the replenishment of faculty at the same time continuing to keep us on the cutting edge in compositional practice and new scholarship.

### JEAN GRAY HARGROVE MUSIC LIBRARY

It has been three years since the Hargrove Music Library opened its doors and now all the finishing touches have been completed. We continue to add major acquisitions, through gifts and purchase, to one of the world's best music libraries. The continued growth of our special collections is made possible by endowments dedicated to that purpose.

The Music Library has benefited from the foresight and skills of its protagonists. It began with the department's first chairman, **Charles Seeger**, who understood that you could not have a first-class music department without a first-class library. It continued with long-time chairman, **Albert Elkus**, who was instrumental in establishing the library's reputation. The man with whom the library is most associated is **Vincent Duckles**, who for nearly four decades guided it to its preeminent position as one of the greatest music libraries in the world and, arguably, the

**LUISA WONG** (PhD candidate in Ethnomusicology) is the recipient of the Sultan Fellowship in Arab Studies under the auspices of which she will conduct research for her dissertation in Morocco.

**REBEKAH AHRENDT, Yael Braunschweig, Leon Chisholm, Sean Curran, Hannah Greene, Camille Peters, Rachel Vandagriff, and Noel Verzosa** collaborated with **Professor Mary Ann Smart** to present the symposium in honor of Wye J. (Wendy) Allanbrook and John Roberts *Invention and Convention: The Limits of Text & Performance*, April 28, 2007 (See elsewhere).

### AWARDS, PRIZES, HONORS

**THE CONCERTO COMPETITION** Every year our University Orchestra holds a Concerto Competition in which students display their virtuosity. Congratulations to everyone who participated. The winners were: **TING CHIN**, cello: Tchaikovsky, *Variations on a Rococo Theme*; **ALEXANDER KRAMER**, tuba: Ernest Bloch, *Suite Hebraique*; and **MARINA SHARIFI**: Shostakovich, Violin Concerto No 1.

**THE EISNER PRIZE IN THE CREATIVE ARTS** The Eisner is a campuswide competition in all the arts. The music department had five 2006–07 Eisner Prize recipients. A concert featuring the Eisner Prize winners is given each year at noon on commencement day, as detailed here.

**JARED REDMOND** (undergraduate) performed his own composition *Cairn* for alto flute and percussion (2007) in memory of John Thow.

**DANIEL TRUJILLO** (undergraduate) sang Britten's *O Waly, Waly*, Brahms' *Schmeisterlein*, and Brahms' *O küber Wald*, op. 72, no. 3.

**HO KWEN AUSTIN YIP** (undergraduate), performed Debussy's *Nocturne* on the piano.

**MEI-FANG LIN** (graduate student) had her composition *Project Remix* (2007) performed by the Worn Chamber Ensemble.

**YIORGOS VASSILANDONAKIS** (graduate student), had his composition *A Sort of Homecoming* (2003) performed by the Worn Chamber Ensemble.

### OTHER STUDENT HONORS

**Outstanding Graduate Student Instructors** for 2006–07 were **Rebekah Ahrendt** (H&L), Jason Levis (Composition), and John-Carlos Perea (Ethnomusicology).

The **Nicholas C. Christofilos Jr.** Memorial Prize recipients were graduate students **Rebekah Ahrendt** (H&L) and **John MacCallum** (Composition).

The **Nicola DiLorenzo Prize in Music Composition** was given to three graduate student composers: **Mason Bates, Aaron Einbond, & Robert Yamasato**.

The **Alfred Hertz Traveling Fellowships**, which provide funds for graduate students to undertake research and study toward their degree, were given in 2006–07 to **Duncan Allard** (Ethnomusicology), **David Coll** (Composition), and **Yonathan Landau**.

The **Ladd Prix de Paris** is given to a graduate student in Composition and this year went to **Aaron Einbond**.

The **Berenece B. Lyon Memorial Prize** was awarded to **Rachel Li**.

The **David and Diana Menn Memorial Prize in the Performing Arts** was awarded to graduating senior **Stacey Ling-fun Wallace**.

The **Matthew William Fisher Memorial Award in Music**, was established by Ray and Sally Fisher in honor of their son who died tragically just before his scheduled graduation in 2005. The award is given at graduation each year to the graduating senior chosen to receive the **Department Citation**. The first recipient was graduating senior **Kristin Parker** (2007).

The **Mary Nunes Souza Prize** was awarded to **Stephen Gamboa**.

The **Milton G. Witzel Memorial Prize in Stringed Instrument Performance** was given to graduating senior **Ho Kwen Austin Yip**.



Marika Kuzma conducts both choruses at holiday noon concert.



Hindustani vocal music noon concert, ethno grad student Matt Rahaim, tabla



Mendelssohn Elijah Oratorio, Marika Kuzma with University Chorus



Javanese Gamelan Sari Raras with guest dancer Eko Supriyanto

## Updates: Library, Performance

best American academic music library. Upon his retirement, Duckles was succeeded for a five-year period by **Michael Keller**, now head of the Stanford University Libraries. He continued to add to the lustre of our music library.

Beginning with Duckles and continuing with Keller, the need for a bigger library to house its valuables, increasingly became a priority. In 1986, former Duckles student and music librarian at the University of Pennsylvania, John Roberts, became the head of the music library and he continued the process of adding to the library's reputation and furthering the cause of its expansion even to a stand-alone building. The process lasted through eight department chairmen and finally, in September 2004, the Jean Gray Hargrove Music Library was opened. A world-class collection finally had a world-class facility. Fittingly, John Roberts, was at the helm when it did.

But eras end and **John Roberts**, the most recent of that stellar group of visionaries and collectors, has retired after 21 years as head of the library. A search is now underway for a new Music Librarian and we have every expectation that we will find another superb music librarian to head the Hargrove Library. (See the write-up on John Roberts pp. 7-8)

### BERKELEY CARILLON INSTITUTE

The Berkeley Carillon Institute was established in 1982 by the late **Ronald Barnes**, Berkeley's first University Carillonneur. The purpose of the Institute is to secure materials related to the carillon and to encourage and publish compositions and arrangements for the instrument.

The library of the Berkeley Carillon Institute, a part of the Jean Gray Hargrove Music Library, houses an extensive collection of published and unpublished works for the carillon, as well as rare books, documents, recordings, photographs, and programs. Special collections include the original UC chime books of Henry Safford King, the complete carillon book of Robert Kleinschmidt, and many manuscripts of the important American carillon composers Roy Hamlin Johnson and Gary White.

The Berkeley Carillon Institute also publishes carillon music, available at no cost on the web. You can browse the thematic index of available compositions, then download scores that interest you using your web browser and Adobe Acrobat Reader.

## DEPARTMENT PERFORMANCE GROUPS

The performing groups of the department continue to enthrall large audiences with their quality and programming and are received enthusiastically by large audiences. The groups include...

### THE AFRICAN MUSIC ENSEMBLE,

under the direction of world-renowned African drummer, **CK Ladzekpo**. Begun in the early 1970s, through the efforts of emeritus professor **Olly Wilson**, it is a heavily-enrolled music and dance course that presents one major concert a year on campus.

**THE BERKELEY CONTEMPORARY CHAMBER PLAYERS (BCCP)**, under the direction of professor **David Milnes**. B CCP was begun in the department in the early 1970s by emeritus professor Richard Felciano specifically to program performances of contemporary music by department composers and students.

**THE UNIVERSITY CHORUS**, under the direction of professor **Marika Kuzma**, performed several concerts this year, including one with the University Symphony in an ambitious double program in May, 2007. The University Chamber Chorus, also under the direction of Kuzma, presented a rare program, performing Two Carminas in One Weekend, *Carmina Burana Medii Aevi et Novi*. On Friday night, April 20 they treated us to a staged version in Hertz Hall of the seldom-performed medieval *Carmina Burana* and on Saturday afternoon, for Cal Day, Carl Orff's 20th century version. Quite a treat.

**THE CENTRAL JAVANESE GAMBELAN KYAI UDAN MAS:** (Gift of Sam Scripps; see In Memorium), is directed by master

musician **Midiyanto**, who is also a world-famous *dhalang* of the *wayang kulit* (shadow play). Midiyanto's students give a noon concert each semester. Members of the department's advanced, community-related Javanese music ensemble, Gamelan Sari Raras, co-directed by Midiyanto and professor Ben Brinner, were invited to a dinner by Indonesia's Consul General at his San Francisco mansion in appreciation of their concert in Hertz Hall, April 14<sup>th</sup>. It featured Javanese music and dance, a Balinese *gender wayang* piece, and highlighted internationally renowned dancer Eko Supriyanto. The ensemble also presented two *wayang* (shadow play) performances: in November, at Berkeley and in February, to a sold-out show at California State University at Sacramento, accompanying puppet master Sigit Soegito. It also played for Homecoming and Cal Day.

**THE UNIVERSITY SYMPHONY**

**ORCHESTRA** continues its stellar programming and performances under professor **David Milnes**, who balances beautifully repertoire of the tried and true with the new and adventurous. The May symphony/chorus concert program included Tschaikovsky's, *Variations on a Rococo Theme*; John Thow's *Of Eros and Dust*; Tavener's *Song for Athene*; and Vaughn Williams' *Dona Nobis Pacem*.

**THE GOSPEL CHOIR.** The Department is pleased to announce the return of the Gospel Choir to our performance offerings. The Choir will be led by **Mark Wilson**, whose graduate degrees are in sociology, but whose musical education has been considerable. He undertook vocal training as a young man, and as an undergraduate at Howard University participated in the University Concert Choir, Choir, and Collegium Ensemble. Howard University is noted throughout the United States and internationally for its choral training and performance. Interestingly, there was not a gospel choir at Howard until Mark Wilson founded one in 1980. From Howard University, Wilson went to Harvard Divinity School, continuing his gospel choir activities in Boston, proactively founding and directing choirs both at Harvard and in a Baptist Church. Deciding against a pastoral career as a minister, he moved back to the Bay Area and taught at the GTU and at the Pacific School of Religion. In 2000 he completed graduate study in sociology at the University of Michigan where, as at Howard University years before, he founded the Gospel Choir. After completing the Ph.D., Wilson returned to the Bay Area for a teaching career as a sociologist and is presently assistant professor at the Pacific School of Theology and a lecturer in the UC Berkeley Department of Sociology. We look forward to having him also as a lecturer in the department for Music 143 Gospel Choir as one of the performing ensembles in the ongoing curriculum.

**THE BAROQUE ENSEMBLE**, under the direction of professor **Davitt Moroney**, in collaboration with **Carla Moore** and **Elisabeth Reed**, has grown in the last two years.

Moroney has raised money, found patrons to support the ensemble, and has been using very ingenious methods to provide Baroque-period instruments for the students. The class performs an end-of-term concert in Morrison.

**ALUM IN THE SPOTLIGHT:  
Lydia A. "Lee" Lecraw**

In the "Teachers' Count" campaign, Kenneth I. Chenault, Chairman and Chief Executive Officer of American Express Company, cited "Lee" Lecraw (nee Adrian) as his favorite teacher. Lecraw received her BA in Music here at UC Berkeley in 1938. The write-up on her is online at <http://www.teacherscount.org/campaign/chenault-lecraw.shtml>

Lydia recounted to Kathleen Karn that she was sickly as a child and played the piano. Her parents and relatives decided she should be a music teacher because it was perhaps a less strenuous job. She became a music student here at Cal and remembers having a good experience in the department. Lydia said that she always loved Cal and remembers the old bands who came to play at dances. She and her sister used to go to dances in the auditorium.

After graduation from Berkeley Lydia attended George Washington University where she met her husband, John Lecraw. They married in 1942 and moved to New York and earned her masters degree in Education at Adelphi University.

While teaching at the Waldorf School, she took two classes from the first through the eighth grades from 1949 to 1965. Ken Chenault was a student in her second class. She used music in teaching and has always stressed music with her students, of all grades and every year. Students played the recorder every day and got very good at it. One year she got violins for the class and many of her former students still play. All her classes were diverse, with people of many ethnic and racial groups. Her husband was very cooperative and supportive.

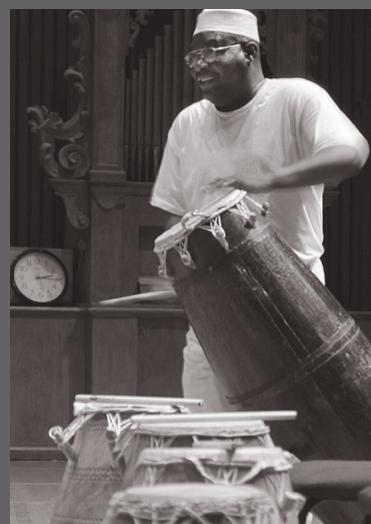
When she retired in 1979, she and her husband moved to Marlborough, New Hampshire, where they built a solar home facing Mount Monadnock. They both did volunteer work. Many former elementary school and graduate institute students often visit her, and some still call her for advice. She says "I did the best I could. Can't do any better than that."



New Music: Composer David Coll at BCCP/BNMP rehearsal, Hertz Hall



University Symphony, conductor David Milnes & soloist Marina Sharifi perform Shostakovich Violin Concerto



African Drumming & Dance director CK Ladzekpo at afternoon rehearsal



Contemporary Improvisation Ensemble noon concert, Myra Melford, director

# A Note about Fundraising

We realize that there are many organizations vying for your generosity. Thank you for your support in the past or, if you have not thought of us, we hope that you will do so in future. We welcome your partnership in helping us keep the Department of Music the best that a department at UC Berkeley can be.

Here's why we think we have earned your support. We are an instructional unit in the Arts and Humanities—the very heart of a liberal arts education. We are home to scholars and composers of international repute, winners of Guggenheims and Grammies, who themselves guide graduate students whose careers have added to the department's luster, who keep our department consistently one of the top in the country. Our curriculum is both traditional and ground-breaking with a rare integration of performance experience, cultural and historical study, composition, and a firm grounding in musicianship. Our department welcomes 4,000 enrollees every academic year, both major and non-major.

All that said, here are two real funding facts.

- ➲ Less than one-third of the University's operating budget comes from the state. We depend primarily on the generosity of friends, as do private schools.
- ➲ Within the University we compete for funds with the sciences and the professional schools, athletics, and non-academic units, even in the arts. All of these are unquestionably important, but as an alum, we hope you will make us a priority.

We are continuing to work with Letters and Science College Relations and with University Development to update our information on alumni so that we might keep in better touch about our activities, plans, and needs. To this end we are completely revamping our website (see p. 15).

Our fundraising priorities remain academic programs and facilities. Please see Gifts to the Department and our new fundraising categories Friends of Cal Music, pp. 15–16.

## ACADEMIC PROGRAMS

We are grateful to donors who have given gifts to the Department Discretionary Fund, named Chairs, graduate fellowships and undergraduate scholarships, both specifically targeted to the Department of Music, and other donations. These are the sorts of gifts that support our academic programs and are critical to our continued academic excellence (See Gifts to the Department, p. 16).

High on our priority list now is a Performance Endowment Fund. Alums of earlier decades in the Department's history are astounded to realize the extent to which performance experience and study have become integrated into every aspect of our curriculum. While our home College of Letters and Science gives us what it can to support our excellent ensembles and private instruction for the most skilled students, we have concluded that we need additional help. Hopes are high for support for all our various performance organizations such as the University Orchestra, the African Music Ensemble, the University Chorus and Chamber Chorus, the Indonesian Gamelan, the Gospel Choir, and the Baroque Ensemble.

All donations to this fund will be very gratefully received—designated to a favorite ensemble or to the endowment fund in general. Please also see the sections on Awards, Prizes, and Honors for students, (pp. 10–11) and our new **Friends of Cal Music** section.

## FACILITIES

**MORRISON HALL** Our top facilities priority remains Morrison Hall. We are continuing to seek donor support and otherwise push for internal help for the upgrading of Morrison, our major teaching facility. The campus is increasingly aware of our need and beginning to help in this regard. A very supportive Dean of the Arts and Humanities, Professor **Janet Broughton** (Philosophy), is a key reason. Thank you, Dean Broughton.

To remind readers, and those of you who attended classes there, Morrison has been a very pleasant teaching space since 1958. Since then, of course, our faculty and staff have expanded and our curriculum has diversified. With the move of the Music Library to its own new building next door (the Jean Gray Hargrove Music Library), we have opportunities to renovate Morrison to better accommodate our burgeoning instructional program. If anyone is moved to give a naming gift for a faculty office or teaching studio, for instance, in honor of an alum, a faculty member who played an important role in your life, or a family member who loves music, by all means do so! Write me at [bcwade@berkeley.edu](mailto:bcwade@berkeley.edu)

**POWERHOUSE/OLD ART GALLERY** Renovation of the Powerhouse ("The Old Art Gallery") as a small performance hall and instructional space, has been one of the three phases of the department's space and development facilities expansion program along with the now-completed Jean Gray Hargrove Music Library and the Morrison Hall upgrade. The initial study approved by the ECPC (Executive Campus Planning Committee) was completed in spring 2007, thanks to a generous gift from **Aleta Thielmayer** and the support of **Rob Gayle**—Assistant Vice Chancellor—Project Management. We now are planning the next step in campus approval to move forward.

Again, a reminder. This wonderful brick Romanesque building, designed by campus architect John Galen Howard, is situated downhill from Morrison, close to Sather Gate. Built in 1904 to house the campus generator, it survived the Great Quake of 1906 and, for a time, was the University Art Gallery. It is now a registered California landmark and one of the most interesting old buildings on the Berkeley campus. The interior has a really wonderful, warm and generous acoustic which makes it ideal for many kinds of musical practices.

The Music Department will rescue this steadily decaying architectural gem to become a multi-purpose, centrally located, flexible venue, ideal for music instruction, rehearsals, and performance of many cultures. We aim to restore the historical structure, including the famous WPA mosaics from the 1930s that grace its exterior. We will preserve the original open ground-floor, but transform it into a teaching space for those classes that are too big for our current Elkus Room (100 seats) yet not big enough for Hertz Hall (over 600 seats). The restored Powerhouse will seat about 220 people. We will also need to expand the current basement space to provide support facilities such as restrooms, storage, and green room.

**BEQUESTS** I would also call your attention to the possibility of bequests to the department. Including us in your estate plans will help in continuing to keep our department one of the most outstanding of its kind.

# Friends of Cal Music

**O**n behalf of the students, faculty, and staff of the department I wish to thank many alumni and other donors who have so generously given to the department to a variety of our instructional and performance activities. As noted, the university receives less than one-third of its complete operating budget from the state. Thus, gifts in all forms have been an enormous help to us and will become increasingly.

Our department is one of the biggest and most complex in the university with responsibility for several buildings. It is home to an internationally-renowned faculty, dozens of teachers of special programs in the performance area, concerts, colloquia, symposia, and many other scholarly activities.

I would like to direct you to our new categories of giving, Donors to the Department of Music. To reiterate, our priorities are academic programs and facilities:

- ❖ Endowed Chairs for Scholarship and Composition
- ❖ Graduate Fellowships
- ❖ Undergraduate Scholarships
- ❖ Special Funds for various activities such as scholarly symposia, compositional readings, Chair's discretionary fund
- ❖ Performance Endowments
- ❖ The revamping of Morrison Hall
- ❖ The reconstruction of the Powerhouse

With this in mind, and now that the Jean Gray Hargrove Music Library is completed, we are launching a major effort to increase support for the Department. We are in the process of identifying all past donors to the department. At this time we are able to identify all donors of \$1,000 and above. A comprehensive list of all donors will appear in next year's Newsletter. Please let us know if your name is missing from the Donor List to right. If you would like to add your name to the list we would be honored to have you join us in our second century of excellence.

## Department Website

**M**usic's online presence began almost a decade ago in 1998 with a simple website that provided straightforward information to students and parents, faculty and staff, alumni and the general public. As web technology advanced and visitors expected more information and services, the department began adding to its existing site. The result is a website containing much information in need of reorganization. Our goal is a warm and inviting homepage, an intuitive interface that makes it easy for visitors to find the information they want, and a web presence that conveys the excitement and diversity of the Department of Music in 2007–08.

With the help of the Letters and Sciences Computer Resources web team, we have embarked on the somewhat lengthy process of converting our existing site. The end product will have easy-to-update sections including news and events with relevant photos on our home page, a faculty and staff directory, course and degree information, more web access to sound files—important to department composers and the performance community—as well as an alumni section with image galleries of alumni events and news about our graduates, along with a bit of history. When complete (hopefully in mid to late fall), our transformed website will more closely represent Music at Cal as it actually is, dynamic and people-oriented, interesting and diverse.

## DONORS TO THE DEPARTMENT OF MUSIC

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Shirley Pleskan  
Dana Prinz  
Herbert Prinz  
Gail C. Rogers  
Martha M. Rogers  
Pamela H. Rosenberg  
Lorraine Morey Rust  
Georgia G. Sullivan  
Frederick D. Witzel

### CARING CONTRIBUTORS

\$1,000–4,999

Joyce K. Abrams  
Robert S. Abrams  
Pierre Allan  
Wendy J. Allanbrook  
Angelito M. Arias  
Ross Maria Arias  
George E. Barnett, Jr.  
Eileen M. Belding  
Leslie L. Bennett  
Eleanor S. Blanchard  
Francis B. Blanchard  
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Alan K. Burnham  
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Maia F. Garthaus  
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William D. Denney  
Madeline L. Duckles  
Ben B. Elkus  
Elizabeth Elkus  
Jonathan B. Elkus  
Richard J. Elkus, Jr.  
Helen D. Elkus  
Raymond K. Fisher  
Sally K. Fisher

### BEQUESTS

Consider a bequest to the department. Some of our alums and emeritus professors have included us in their plans. Should you wish to do so, please contact Paulette Powell ([ppowell@berkeley.edu](mailto:ppowell@berkeley.edu)).



Music scores fascinate Italian solo violin noon concert audience as well as faculty composer Cindy Cox & graduate student David Coll.

# Gifts to the Department

The Chancellor's Challenge for Student Support is a new matching gift program encouraging active or retired faculty and staff, surviving spouses, and student donations to Berkeley's endowment. The Chancellor will match gifts made by members of the campus community to any need-based undergraduate scholarship or graduate fellowship fund. This will be in effect until June 30, 2012. There is a minimum gift of \$10,000 and a maximum of \$250,000, or one can contribute to an existing fund. This is a very important and appreciated decision. I highlight here a few of this year's targeted gifts in this area.

**Walter "Ted" Rex III**, emeritus professor in the French Department, has generously established the Endowment Walter E. Rex III Graduate Student Support Fund in Music. Such endowments for graduate student support are extremely important. Due to the Chancellor's decision to match any such gift, the Rex Fund will automatically be doubled. We thank Professor Rex for his support.

The department continues to benefit from the largesse of the late **Jacqueline Hardester** (1934) for undergraduate scholarships.

The department has also been the beneficiary this year of the estate of **Leone Squires McGowan** who very generously endowed a Memorial Scholarship Fund in Music for Undergraduates and a Memorial Fund in Music for Graduate Fellowships.

## VISIT OUR WEBSITES

**DEPARTMENT OF MUSIC**  
<http://music.berkeley.edu>

**MUSIC LIBRARY**  
<http://library.berkeley.edu/music>

**CENTER FOR NEW MUSIC AND AUDIO TECHNOLOGIES (CNMAT)**  
<http://cnmat.berkeley.edu>

**BERKELEY CARILLON**  
<http://music.berkeley.edu/carillon>

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