

#### 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 reports 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, Jean Gray Hargrove Library, and for the Carillon that are listed on the back page. Our department website is being designed 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 2007–08 academic year was another full one, filled with both celebrations and sadness. and 2008–09 also promises to be exciting and busy.

—Bonnie C. Wade, Chair  
Department of Music

#### EVENTS, CELEBRATIONS, VISITORS 2007–08

**O**ne of the special aspects of the Department of Music has been its Noon Concerts. During this past year, our 55<sup>th</sup> year of Noon Concerts, we received this lovely appreciation of same.

SETTLING INTO MY SEAT FOR THE HERTZ HALL NOON CONCERT this past Wednesday, I noted from the program that these concerts have been going on for 55 years. That caused me to speculate on just how many of these wonderful programs I personally have attended. My mathematics might not be totally accurate, but going back to the many decades I worked at Boalt Hall School of Law to the present time, when I regularly attended these Wednesday (and sometimes Friday) concerts, I came up with the astonishing figure of 2450! What magnificent concerts they've been—student and professional recitals, piano, cello and violin virtuosi, Brazilian jazz, Baroque, Javanese Gamelan, the full University Symphony and Chorus—all for free!

This week's concert featured the University Chamber Chorus under the direction of John Kendall Bailey in an all-French recital of composers such as Gabriel Fauré, Camille Saint-Saëns, Maurice Ravel, Olivier Messiaen and Maurice Durufle. With soloists Christa Pfeiffer and Edward Betts, accompanied by pianist Pheaross Graham and a magnificent chorus of 34 voices and small chamber group, we were treated to a truly sublime program. I'm quite sure no program at Davies Hall could surpass the beauty of this program. I might mention that an unfortunate incident occurred when a member of the chorus fainted, thereby interrupting the program. It was announced that an ambulance had been called, which would delay the concert, but if the audience was willing to put up with this delay, the final two numbers would be performed. Attesting to the appreciation of this concert, the audience did indeed remain for the conclusion of the program. (We were assured that the young singer was just fine, such news being heartily applauded.)

Leaving Hertz Hall, my friends and I agreed that Berkeley and the entire East Bay are blessed to have this opportunity to enjoy outstanding programs of music and the arts week after week, year after year, thanks to the University of California!

—Dorothy Snodgrass, Berkeley

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*Alumnus John Kendall Bailey, conductor, University Chamber Chorus noon concert, spring 2008*

## Celebrations, Events, Visitors 2007–08

**A** **EJU LEE**: UNESCO INTANGIBLE HUMAN TREASURE in the art of Buddhist dance (*suengmu*)—and the Korean Traditional Dance Society performed Friday, October 5th in Hertz Hall as part of the opening festivities for the new Tien Center for East Asia Studies and the Starr East Asian Library. The event was sponsored by the Institute of East Asian Studies, the Center for Korean Studies, and the Department of Music

**O**n Sunday, November 18th, professor and distinguished composer **Jorge Liderman** was honored on his 50<sup>th</sup> birthday in Hertz Hall when Cal Performances presented Liderman's chamber works, performed by some of his favorite collaborators, including Cuarteto Latinoamericano, the award-winning leading proponent of Latin American music for string quartet; Brazilian pianist Sonia Rubinsky; classical guitarist David Tanenbaum; and the Berkeley Contemporary Chamber Players. Please see IN MEMORIUM, p.9.

### VISITORS 2007–08

#### BLOCH PROFESSORS, 2007–08

**D**uring the fall semester, 2007, Professor **Martha Feldman**, University of Chicago, was the Bloch professor. Feldman taught a graduate seminar and delivered six public lectures on *The Castrato in Nature*. A graduate of the University of Pennsylvania and a specialist in Italy, Feldman has published widely including *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). 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, to be published by the University of California Press. Feldman concluded her Bloch residency by hosting a mini-conference on "The Castrato," in December, 2007.

In spring 2008, the composer/performer **Steve Mackey**, was Bloch Professor. He gave a graduate seminar and public lectures, and the department presented *Citywater* in a concert of his music in April at Hertz Hall. A native of northern California, Mackey is professor and chair of the Department of Music at Princeton University. 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 Michael Tilson Thomas, the Kronos and Arditti Quartets, the London Sinfonietta, and many others. Current projects include a violin concerto for Leila Josefowicz, commissioned jointly by the BBC Philharmonic and the St. Louis Symphonies, a double concerto which he will perform with violinist Anthony Marwood, 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.

#### RESIDENCIES, 2007–08

**D**istinguished Czech composer **Michal Rataj** came to the department and CNMAT for the year on a Fulbright grant. Rataj is affiliated with New York University, Prague, and Seniors' University, Prague.

**FALL 2007.** By joint invitation from the Townsend Center and the Department of Music, renowned jazz singer, pianist, and composer **Patricia Barber** came to campus as a Townsend Center for the Humanities Resident Fellow. She and her quartet performed a concert September 29<sup>th</sup> in Wheeler Hall

CNMAT and the Department of Music hosted Regents' Lecturer, composer **Martin Matalon**. 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.

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

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

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Photo by Kathleen Kern



Ken Ueno, faculty composer



Tamara Roberts,  
African American Music



Steven Feld, Bloch professor



Bloch Professor Martha Feldman's graduate seminar. From left: Ulrike Petersen, Rebekah Ahrendt, Laura Biggs, Jonathan Rhodes Lee, Rachel Li, Feldman, Emily Frey, & Emily Richmond

**SPRING 2008.** The department hosted as Regents' Lecturer renowned soprano and contemporary music specialist **Lucy Shelton**. During her mid-April residency she worked with graduate students on new compositions for voice in a variety of mixed chamber ensembles. Her visit culminated in a concert featuring premieres of these pieces and a new work by Professor Cindy Cox.

## VISITORS 2008–09

### BLOCH PROFESSOR, 2008–09

In spring 2009, the department will have as Bloch Professor the distinguished ethnomusicologist, **Steven Feld**. Feld received his BA in Anthropology from Hofstra, his PhD in Ethnomusicology/Anthropology/Linguistics from Indiana University, and currently is Distinguished Professor of Anthropology and Music at the University of New Mexico. He previously held appointments at Columbia University, New York University, the University of California at Santa Cruz, the University of Texas at Austin, and the University of Pennsylvania. He also holds a regular visiting appointment as Professor of World Music at the Institute of Music, University of Oslo, Norway.

Feld received a MacArthur Foundation “genius” fellowship in 1991, a Guggenheim Fellowship in 2003–04, and was elected a fellow of the American Academy of Arts and Sciences in 1994.

A long-time Santa Fe resident, Feld has been active in the New Mexico music scenes since the 1970s when he was a founder of the New Mexico Jazz Workshop. More recently he has played to New Mexico audiences as a member of the Tom Guralnick trio, leader of the trombone choir Bonified, and member of the Out of Context conduction ensemble.

Feld’s academic research principally concerns the anthropology of sound and voice. From 1975–2000 he studied the sound world—from environmental sounds to bird calls to language, poetry and music—of the Bosavi rainforest region in Papua New Guinea. He has more recently researched the sound world of Greek Macedonia and Romani (“gypsy”) instrumentalists, and produced a multi-CD project on the worldwide culture of bells. He began a new project in 2004 on jazz in the West African city of Accra, Ghana, on which he will base the Bloch Lectures and where he also performs and records with Accra Trane Station, an African band dedicated to the musical legacy of John Coltrane.

His books include *Sound and Sentiment* (1982/1990, U. Pennsylvania Press; winner of the J. I. Staley Prize, 1991); *Music Grooves* (with Charles Keil, 1994, U. Chicago Press; winner of the Chicago Folklore Prize, 1995); *Senses of Place* (edited with Keith Basso, 1996, SAR Press); *Bosavi-English-Tok Pisin Dictionary* (with Bambi Schieffelin, 1998, ANU Press); *Jean Rouch: Ciné-Ethnography* (editor/translator, 2003, U. Minnesota Press); and *Exposures: A White Woman in West Africa* (with Virginia Ryan, VoxLox, 2007.)

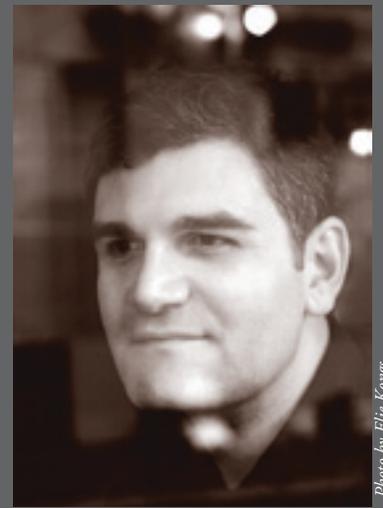
Equally active as a documentary sound artist, he is founder and director of VoxLox, a documentary sound art label whose CDs advocate for human rights and acoustic ecology. His own CD recordings include *Voices of the Rainforest* (1991, Rykodisc; produced by Grateful Dead drummer Mickey Hart); *Rainforest Soundwalks* (2001, EarthEar); *Bosavi: Rainforest Music from Papua New Guinea* (2001, Smithsonian Folkways); *Bells and Winter Festivals of Greek Macedonia* (2002, Smithsonian Folkways); *Romani Soundscapes in Bright Balkan Morning: Romani Lives and the Power of Music in Greek Macedonia* (2002, Wesleyan U. Press) with Dick Blau (photographs), and Charles & Angeliki Keil (texts); and on his VoxLox label, *Iraqi Music in A Time of War: Rahim Al Haj in New York* (2003), *The Time of Bells 1–4* (2004–07), *Suikinkutsu: A Japanese Underground Water Zither* (2006), and *Accra Trane Station: Meditations for John Coltrane* (2007). See his websites: [www.voxlox.net](http://www.voxlox.net); [www.groovology.org](http://www.groovology.org); [www.bosavipeoplesfund.net](http://www.bosavipeoplesfund.net)

Feld’s Bloch Lectures title is “Jazz Cosmopolitanism in Accra (Ghana).” About the lectures Feld says:

There are three stories here, and I will devote 2 lectures to each: Ghanaba and the Postcolonial Hallelujah Chorus, Accra Trane Station, and the African legacy of John Coltrane, Por Por car horns, and the New Orleans Jazz Funeral. In addition to the six lectures the research features film and I am now finishing 3 films, one hour each, one on each of these topics.

The initial lecture will be Monday evening, March 30, 2009 followed by a reception. Subsequent lectures will be Friday afternoons on April 3<sup>rd</sup>, 10<sup>th</sup>, 17<sup>th</sup>, and 24<sup>th</sup>, and on May 1<sup>st</sup>, at 4:30 in 125 Morrison Hall. In conjunction with the lectures we are planning a showing of the films that are integral to the lecture series.

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*Franck Bedrossian, faculty composer*

Photo by Elie Kang

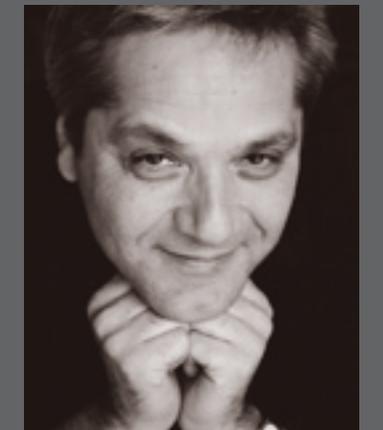


*Lucy Shelton, Regents' lecturer*

Photo by Kathleen Karm



*John Shepard, new head of the Jean Gray Hargrove Music Library*



*Yan Maresz, Regents' lecturer*

## REGENTS' LECTURERS 2008–09

Composer **Yan Maresz** will be Regents' Lecturer during 2008–09. Based in France, Maresz collaborates regularly with IRCAM (Institut de Recherche et Coordination Acoustique/Musique). A recipient of numerous commissions, his work is performed at major international festivals (Musica in Strasbourg) and recorded by leading performers such as the Ensemble Intercontemporain in Paris.

**William Buxton** will also be on campus as a Regents' Lecturer during 2008–09. A renowned researcher and designer, Buxton's work focuses on the important role of human computer interaction in musical creation and performance. He is currently a principal researcher at Microsoft Research. His presence here will attract scholars from science and technology as well as the humanities.

## OTHER DEPARTMENT EVENTS

**O**n the same page is a new effort by the College of Letters and Science to engage faculty and particularly undergraduate students in reading and discussing one selected work for the year. Inaugurating the program was Garry Will's, *Lincoln at Gettysburg* (1992). In conjunction with that a concert version of *Our American Cousin*, a new opera based on the book—music by Eric Sawyer, libretto by John Shoptaw who teaches American poetry and poetry writing in the English Department—was performed in Hertz Hall in August, 2007. Its West Coast

premiere, the event was co-sponsored by the Department of Music and the Department of English.

**Welcome Back** is a program the department began in 2006 to invite alumni to an intimate event on the Hertz Hall stage—one each term. In spring 2007 we also hosted returnees from the University Chorus, Chamber Chorus, and University Symphony at evening concerts.

If you would like to receive an invitation to a Welcome Back event in future, please let me know: bcwade@berkeley.edu

## Workshop on Music Careers.

The Undergraduate Committee of the department has also initiated this new series. The first Workshop, "Music Education," was led by alumna Antoinette (Toni) Thomas, class of 1962, in spring 2007. The Committee sponsored three workshops this year. In March 2008, the topic was "Music Management and Administration," with speakers Adam Frey, Executive Director of the San Francisco Contemporary Music Players and Peter Williams, Artistic Director of Yoshi's Jazz Club. In April there were two workshops, one on "Graduate Studies in Music Scholarship," with UCB alumni and graduate students in both ethnomusicology and musicology giving talks and advice, and "Careers in Performance," also featuring UCB alumni.

**Department Website.** Taking longer than we thought it would to complete the redesign of our website seems to be an experience shared by many who have gone through it. Coming soon—meanwhile, check out the new UC Berkeley website that has also taken much longer to appear!

## Faculty Update

**WYE J. ALLANBROOK**, emeritus professor of musicology's article *Mozart's K331, First Movement: Once More, With Feeling* appears in *Communication in Eighteenth-Century Music*, eds. Kofi Agawu and Danuta Mirka, Cambridge University Press, August 2008. Allanbrook also delivered a lecture at St. John's College, Santa Fe, in November 2007: "A Heavenly Beginning and a Cosmic Close: Bach, Beethoven, and the Musically Infinite" and a paper at the International Musicological Society Meeting, Zurich, July 2007: "Is the Sublime a Musical Topos?"

**BENJAMIN BRINNER**, professor of ethnomusicology, was an invited speaker at two conferences: "Beyond Boundaries: Music and Israel" at the CUNY Graduate Center (March 2008) and "Hearing Israel: Music, Culture and History" at the University of Virginia (April 2008). At both events he presented portions of his *Playing Across A Divide: Israeli-Palestinian Musical Encounters in a Contested Land* (forthcoming, Oxford University Press). Drawing on his other area of specialization he presented a paper on musical interaction in contemporary Javanese shadow play at the annual conference of the Society for Ethnomusicology in Columbus, Ohio (November 2007). Brinner hosted musicians featured at the Berkeley Old Time Music Convention at an event titled "Three Generations." Fiddlers Lee Stripling and Rich Hartness, and ballad singer Donna Ray Norton performed and spoke about their personal connections to Anglo-American folk music traditions.

**EDMUND CAMPION**, professor of composition, and co-director of CNMAT, was a featured composer at the 2007 Manca Festival in Nice, France (November 1–10, 2007). The festival opened with the European premiere of his *Outside Music* for ensemble and electronics, with soloists from the RAI National Symphony Orchestra, directed by Francesco Pomarico, and closed with the European premiere of his *Practice* for orchestra and computer, with the Nice Philharmonic Orchestra under the baton of Peter Rundel, performed in the famed Opéra de Nice. *Outside Music* received its Italian premiere with the

Ensemble Geometric Variabili in the RAI Arturo Toscanini Auditorium in January 2008 and was recorded for international broadcast. *Practice*, commissioned by the American Composer's Orchestra, has been heard in New York and performed locally by the Berkeley Symphony. A CD of Campion's music featuring the San Francisco Contemporary Music Players, directed by Professor David Milnes (UC Berkeley), was released on Albany records in autumn 2007. Campion is currently working on a commission from Radio France to be premiered and broadcast in February 2009 for the annual Festival Présences.

**CINDY COX**, professor of composition, had three CD recordings released this year: a complete CD of recent chamber works on Albany Records, and performances on the Arpa Viva and Vox Novus labels. Her *playing a around* for the prepared piano and harpsichord duo keynote+ was premiered at Goldsmiths' College, University of London in March, and her *Singing the lines* for soprano and chamber ensemble was premiered by Regents' Lecturer Lucy Shelton in April. In November she was an invited guest at Indiana University, where her *Axis Mundi* for amplified sextet and electronics was performed. She is currently completing a commission for the twenty-fifth anniversary of Composers' Inc and a new work for the San Francisco Contemporary Music Players.

**CHRISTY DANA**, senior lecturer in musicianship, performed with the Montclair Women's Big Band at the Kennedy Center in Washington, DC on May 17. Trumpeter Dana was featured in Joe Henderson's *Recordame* with the Montclair Women's Big Band, which closed out the 13<sup>th</sup> year of the three-day Mary Lou Williams Women in Jazz Festival. Dana received the College of Letters and Science Arts and Humanities Divisional Distinguished Service Award for Senate Faculty Members in spring 2008.

**JAMES Q DAVIES**, professor of musicology, received the Jerome Roche Prize, awarded annually by the Royal Musical Association for a distinguished article written in English and published in the previous calendar year by a scholar in the early stages of his/her career. In his article, "Julia's Gift: The Social life of Scores, ca. 1830, *Journal of the Royal Musical Association*," 131/2 (2006), 287–309,

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Davies concentrates on the musical annual, a genre neglected in previous scholarship, taking as his starting point an exemplar of The Musical Bijou of 1829 given by Elizabeth Oakley to her 11-year-old daughter, Julia, in the year of its publication. As the citation notes:

In a deft and frequently beautiful piece of writing Davies demonstrates an interdisciplinary command rare even in much other avowedly interdisciplinary musicological work. Using recent studies from literature, anthropology, and history, he probes the intersection of gift and commodity in this period, arguing for a novel and important vision of early nineteenth-century musical and print culture.

Davies also chaired a panel on music in London at the “Beethoven and Rossini: Crossing Musical Cultures” conference at Cambridge in May. A native of South Africa, Davies graduated from the University of the Witwatersrand in Johannesburg, received his PhD at Cambridge University, and joined our faculty in 2007.

**JEFF DAVIS**, University Carillonist, hosted the Seventh Berkeley Carillon Festival in June. See CARILLON, p. 12.

**RICHARD FELCIANO**, emeritus professor of composition, was guest composer at Brown University in March. He lectured on the relationship between art and science, discussed student compositions, and coached preparation of several of his works. The visit culminated with a concert which included several of Felciano’s works involving technology, including his *The Angels of Turtle Island*, commissioned by the Arts Councils of Rhode Island and Massachusetts, *Linearity*, a television piece for harp and live electronics, and *Responsory* for solo voice and interactive electronics, based on Gregorian Chant and originally composed for Emeritus Professor Richard Crocker. Felciano recently completed a commission for the 25<sup>th</sup> anniversary of Composers Inc, one of San Francisco’s oldest and most distinguished new music organizations.

**JOCELYNE GUILBAULT**, professor of ethnomusicology, during her fall sabbatical did fieldwork in Trinidad for her new research project on “Music, Politics, and Pleasure.” In October she presented a paper of the same name at the conference at the University of the West Indies honoring the life achievements of internationally renowned scholar, Professor Gordon Rohlehr. In Spring 2008, she launched her book, *Governing Sound: The Cultural Politics of Trinidad’s Carnival Musics*, at the National Library of Trinidad and Tobago—an event that gathered scholars and representatives of the calypso music industry to discuss her contributions. In May, she presented a paper, “Performing Place, Space, and Color through Sound,” in the panel “Seeing Sound and Hearing Image in Trinidad’s Rapso group, 3 Canal” she organized for the 33<sup>rd</sup> annual conference of the Caribbean Studies Association in San Andres, Colombia.

**DANIEL HEARTZ**, emeritus professor of musicology, will celebrate his 80<sup>th</sup> birthday in October along with the appearance of the third and last volume in his trilogy on music of the Classical era. *Mozart, Haydn and Early Beethoven 1781–1802* follows *Haydn, Mozart and the Viennese School, 1740–80* and *Music in European Capitals: The Galant Style, 1720–80*, all published by Norton. As noted in the press release:

By the early nineteenth century, “Haydn, Mozart and Beethoven” had become a common expression signifying musical excellence. Indeed, even in his early career, Beethoven was hailed as the only musician worthy to stand beside Haydn and Mozart. In this volume, Hertz winds up the careers of Haydn and Mozart (with their most famous and greatest works) and describes Beethoven’s first decade in Vienna, during which he began composing by patterning his works on the two masters. The tumult and instability of the French Revolution serves as a vivid backdrop for the tale.

**MARIKA KUZMA**, professor and director of the University Chorus and University Chamber Chorus, and the Virginia Lew Professor of Music was on leave during the 2007–08 year to conduct choruses of the Montreal Symphony Orchestra, an honor for her and for the department.

**NICHOLAS MATHEW**, professor of musicology, co-hosted with former Berkeley graduate student, Ben Walton (see ALUMNI) a conference at the Center for Research in the Arts, Social Sciences, and Humanities in Cambridge, England, May 2008. The conference, “Beethoven and Rossini: Crossing Musical Cultures,” aimed to question the long-standing division of nineteenth-century music into German and Italian musical cultures: Rossinian vs. Beethovenian, opera vs.

symphony, worldly vs. philosophical, even trivial vs. profound! Given the strength of the Berkeley faculty in nineteenth-century music, Berkeley was extremely well-represented with professors Davies, Smart, and Taruskin participating. The collected essays from the conference likely will be published next year by Cambridge University Press.

**MYRA MELFORD**, professor of improvisation/jazz composition, toured in 2007–08 her highly successful multimedia piece, *Knock on the Sky*, which premiered last year at the Walker Art Center and the Flynn Center.

**MIDIYANTO**, lecturer and director of the Central Javanese Gamelan, performed a Javanese shadow play in November 2007 accompanied by Gamelan Sari Raras, which he directs with professor Ben Brinner. The performance involved collaboration with the Department of South and Southeast Asia Studies (DSSEAS) as Midiyanto used Indonesian rather than Javanese, and Prof. Sylvia Tiwon and her students from DSSEAS provided simultaneous translation into English that was projected as supertitles. The guest drummer was Sumarsam, professor at Wesleyan University, who also gave a colloquium presentation “Some Thoughts on Islam in the Gamelan and Javanese Wayang Kulit.”

**DAVITT MORONEY**, professor of musicology, conducted two sold out performances of the grandiose Striggio Mass, (2007 Newsletter), at the Ninth Berkeley Early Music Festival in June 2008. Just issued on the Plectra label is his double CD album of solo harpsichord music from *The Borel Manuscript*, a unique source of French 17<sup>th</sup>-century keyboard music acquired by our Hargrove Music Library in 2004 (and on which he published an article in *Notes* in 2005). The CDs were recorded on two rare antique instruments (Ioannes Ruckers, 1635, and Nicolas Dumont, 1707) now in a private collection and include over forty of the manuscript’s 110 pieces, all from about 1660–70. Most were totally unknown and never before recorded. Moroney also performs French harpsichord music on a John Phillips harpsichord on a solo CD, *François Couperin chez le comte de Toulouse*, recently issued in Paris (Bank of France). During 2007–08 Moroney taught performance master classes in the USA, England, and Belgium, and performed many concerts in the USA, Scotland, and in England (for the National Trust, on the famous 1638 Ruckers-Hemsch harpsichord, one of the most beautiful surviving antiques in the world).

**KAREN ROSENAK**, Lecturer in musicianship, has been on leave for calendar year 2008, holding the Valentine Chair at Amherst College. While there she has been advising the Music Department on the integration of performance practice with musicianship training on the UC Berkeley Department of Music’s model of instruction.

**MICHAEL SENTURIA**, professor emeritus and former conductor of the University Symphony Orchestra, has written *Divertimento for Band*, to be premiered November 23<sup>rd</sup> during the University Wind Ensemble Concert in Hertz Hall and dedicated to Claudio Spies and to the memory of John and Katherine Trask Swackhamer. Senturia has sent some additional information on the Young Musician’s Program, a feature in the 2007 Newsletter:

In the summer of 1968, the federal government, fearful of inner city riots following the assassinations of Martin Luther King, Jr. and Robert Kennedy, offered colleges nation-wide funds to pay inner city youth to come on campuses to study. The program was called the Neighborhood Youth Corps (NYC). In May 1968 then-chairman Larry Moe asked if I could devise a music program to fit the federal guidelines. I did... The program in summer 1968 was only for Oakland 18-year-olds. Classes were taught by three graduate students and the enrolled students numbered 20. In 1969 the NYC ceased to exist. In fall 1969 I went to and received a grant for \$20,000 from the San Francisco Foundation for three years for an on-campus program for disadvantaged East Bay Youth, 11–17. The name of the program then was “The Summer Music Program.” My intent from the outset was that Western classical music would be joined by other music in the program’s curriculum, that jazz, classical, and popular music would all be taught, as would vocal and instrumental music, everyone would sing in the chorus and everyone would have piano lessons and music theory. Federal income poverty lines determined eligibility and free lunch and free public transportation were provided to the students. I volunteered my time as did department graduate and undergraduate students and some faculty.

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If you belong to the Alumni Association, please write to them to ask them to include more about the Department of Music in *California Magazine*. Almost everything musical referred to is Cal Performances. —BCW

### GRADUATE STUDENT ALUMNI

**JEAN AHN**, (PhD, Composition, 2008) received her degree with her thesis piece, *Salt for Orchestra*. Ahn will participate in Berkeley Symphony's composer-in-residence program. She will develop three original works, which will be performed by the Berkeley Symphony.

**ELIOT BATES** (PhD, Ethnomusicology 2008) received his degree with his thesis *Interactions, Networks, and the Production of Digital Audio in an Istanbul Recording Studio*. Bates begins a two-year appointment as a Visiting Assistant Professor of Ethnomusicology at the University of Maryland, College Park.

**MASON BATES** (PhD, Composition, 2008) received his degree with his thesis piece *Liquid Interface*, for orchestra and electronica. He was awarded a Guggenheim Fellowship and received a commission from the San Francisco Symphony Orchestra and the Gerbode Foundation for a new piece with the Chanticleer ensemble. In February 2008, Bates's composition *Liquid Interface* had its New York premiere opening the program for Leonard Slatkin's final Carnegie Hall appearance as Music Director of the National Symphony Orchestra. Bates will be Composer in Residence for the California Symphony until 2010.

**FERNANDO BENADON** (PhD, Composition, 2004) was commissioned by alumni Ivan Ilic to write a solo piano piece, *Bugi Wugi*, performed by Ilic at Weill Recital Hall in Carnegie Hall, New York City, June 23rd.

**PHILIPP BLUME** (PhD, Composition, 2006) is a Visiting Assistant Professor at the University of Illinois, Urbana-Champaign.

**ANTHONY BROWN** (PhD, Ethnomusicology, 1997) continues as an Associate Scholar at the Smithsonian. Scholar and percussionist, Brown keeps "one foot in the academic world and the other in performance and composition". His book, *Give the Drummer Some!* appeared in 2007 and *Rhapsodies*, the last in the trilogy of Anthony Brown Orchestra recordings interpreting the works of three great American composers through an Asian American musical prism, appeared in 2006. The first in the trilogy, *Far East Suite*, received a Grammy nomination for Best Large Jazz Ensemble Album.

**BRIAN CURRENT** (PhD, Composition 2002)'s music was nominated for a "Juno" award, the Canadian equivalent of the Grammys. Montreal's St. Lawrence Choir, under the direction of Choral Director, Marika Kuzma, commissioned his *Inventions on Et in terra pax*, well-received at its premiere in April 2008. He also was awarded a Koussevitsky commission for *Symphony Nova Scotia*.

**RICHARD DUDAS** (PhD, Composition 2004) has accepted a position as Associate Professor of Composition and Computer Music at the Hanyang University in Seoul, Korea.

**MATTHEW GELBART** (PhD, Musicology, 2002), new Assistant Professor at Fordham University, is the author of *The Invention of "Folk Music" and "Art Music": Emerging Categories from Ossian to Wagner* (New Perspectives in Music History and Criticism), Cambridge University Press, 2007.

**PARTOW HOOSHMANDRAD** (PhD, Ethnomusicology, 2004) has accepted a full time position at California State University, Fresno. Her "dream position" at the Hawley University in Kurdistan where she was teaching proved a difficult politico-military venture. Her *Performing the Belief: Sacred Musical Practice of the Kurdish Ahl-Haqq of Guran* has been accepted for publication.

**JEREMY HUNT** (PhD, Composition, 2008) completed his degree with his thesis piece, *in\_videophone\_surround*.

**BRIAN KANE** (PhD, Composition, 2006) has accepted a tenure-track position as Assistant Professor at Yale University beginning fall 2008.

**DONNA KWON** (PhD, Ethnomusicology, 2004) has accepted a tenure-track Assistant Professorship at the University of Kentucky. Kwon has been teaching at Lawrence University and this past year had a major grant from the Korea Foundation to support her project, *Multi-Media Engagement with Korean Music and Culture*.

**MEI-FANG LIN** (PhD, Composition, 2007) will begin her second year as a Lecturer at the University of Illinois, Urbana-Champaign for 2008–09.

**KLARA MÓRIZ** (PhD, Musicology, 1999) is the Valentine Visiting Assistant Professor of Music at Amherst College. Her monograph, *Jewish Identities. Nationalism, Racism, and Utopianism in Twentieth Century Music* was published by the University of California Press in 2008.

**MARY ANN SMART**, professor of musicology, is the new Gladys Arata Terrill Professor of Music and Italian Studies. She gave several guest lectures this past year and also presented a paper on Beethoven's *Prometheus* ballet in Italy in May at the "Beethoven and Rossini: Crossing Musical Cultures" conference at Cambridge University.

**RICHARD TARUSKIN**, professor of musicology, hasn't let his pen rest since the appearance of his monumental six-volume *The Oxford History of Western Music* (2005). Forthcoming from Oxford in February 2009 is the one-volume paperback separate from that book. Two collections of his work, *The Danger of Music* and *On Russian Music*, will appear from UC Press in December 2008. Taruskin gave a series of seven lectures at the Moscow Conservatory in Russia in December 2007 and did a residency as the "Kritikos Lecturer" at the University of Oregon in May 2008. He delivered the closing address at the "Beethoven and Rossini: Crossing Musical Cultures" conference in Cambridge in May 2008.

**KATE VAN ORDEN**, professor of musicology, received a Gladys Kreible Delmas Foundation grant for research in the Veneto, where she has been working at the Accademia Filarmonica in Verona, the Biblioteca Bertoliana in Vicenza, and Venetian libraries and archives, including the Marciana. This year, in addition to her responsibilities as Editor-in-Chief of the *Journal of the American Musicological Society*, she gave invited lectures at the University of Pennsylvania and the Università di Padova and concertized in the Bay Area, Montreal, and Delaware.

**BONNIE C. WADE**, professor of ethnomusicology and department chair, gave the Ethel V. Curry Distinguished Lecture entitled "Ethnographic Observations on Japanese Musical Modernity" at the University of Michigan in March 2008 as well as several other public lectures in the United States during the academic year. The second edition of her very successful, *Thinking Musically* (2004), the framing volume for Oxford University Press's Global Music Series, will appear in fall 2008. She is presently working on a monograph on music in contemporary Japan.

**DAVID WESSEL**, professor of composition and Co-Director of CNMAT, is one of 13 university faculty, including computer science pioneer David Patterson, participating in a project for which CNMAT's computer music work has been selected by UC Berkeley's computer scientists as one of the applications to drive research in parallel computing. On sabbatical in fall 2008, Wessel is running a panel on Parallel Computing in Music during the International Computer Music Conference in August and will be on a European lecture, concert, doctoral exam tour in October. He also has high profile concerts in Austin Texas during the week of November 14th.

**MARK WILSON**, director of the department's Gospel Chorus, added to our introduction of him last year (Newsletter 2007) about his early work with gospel choirs. While a student at Howard University, which had had a renowned Gospel Choir for years, he started a smaller, less formal group, the Howard University Gospel Ensemble, primarily for students who did not have time to sing and tour with the larger Gospel Choir.

**OLLY WILSON**, emeritus professor of composition, served as senior Resident Composer in the spring of 2008, invited by the American Academy of Rome.

## New Faculty

**FRANCK BEDROSSIAN**. We welcome Franck Bedrossian to the department and our composition faculty. Bedrossian was recipient of the Rome Prize of France, the top prize awarded in France to a young composer (one of his predecessor-recipients was Hector Berlioz!), for a two-year residency at the Villa Medici—2006–08. He has also received the Pierre Cardin composition award from the Académie des Beaux Arts of the Institut de France—which presides over all educational artistic matters in France, the Hervé Dugardin award, and an award from SACEM, the French organization similar to ASCAP. While ASCAP gives awards to successful composers, an award from SACEM is considered a milestone in the career for a French composer.

Called "a composer of great talent," Bedrossian is already a prolific composer of various genres and a variety of instrumentation—for small ensembles, including string quartet, larger ensembles of various instruments, choral work, solo instruments, solo instruments and electronics, piano, and percussion, among others. While few young French composers have their work performed outside France, Bedrossian's work is performed widely throughout Europe and in the United States. He has several CDs to his credit, including two monograph CDs, with only his works, one of which features the prestigious Ensemble 2e2m.

Bedrossian completed a degree in piano from the Conservatoire Municipal Hector Berlioz in Paris and in 2003 completed the highest degree given in France in the field of composition—the Diplôme de Formation Supérieure de Composition, *summa cum laude*, from the Conservatoire National Supérieur de Musique et la Danse de Paris. Prior to his appointment in our department as Assistant Professor of Music, Bedrossian taught at the Conservatoire Municipal Francis Poulenc (Paris XVIe) and at the École de Musique of Sevan. He comes to Berkeley with his wife (a musicologist), a son, and a new American citizen on the way.

**TAMARA ROBERTS**. A specialist in African American and Asian American popular music, critical race theory, urban political economy, and interracial/ethnic studies, Roberts fills a major lacuna in the department. Her thesis, "Musicking at the Crossroads of Diaspora: Afro Asian Musical Politics," explores ways in which musical performances create the possibility for meaningful cross-racial exchange. As she notes, the project engages "African/Asian American musical collaboration as a reflection of and potential site for political mobilization, posing these performances as counter-narratives to mass media depictions of inter-minority hostility." Roberts's anthology chapter "Silk Road Blues: 'Black Music,' 'Asian Music,' and the Cultural Economy of Chicago," chronicles a series of performances by Japanese American blues singer/pianist Yoko Noge. Her article, "The Elusive Truth: Intercultural Music Exchange in 'Addictive,'" examines the racial politics of a copyright infringement case between a U.S. hip-hop producer and Bollywood composer. Roberts is also collaborating on *A New Mexican Cancionero*, a cultural history project of songbooks in the southwest.

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In addition to her scholarly work, Roberts is an accomplished sound designer for theater, an activity she sees as a bridge between the theoretical work she is doing in school and its practical aesthetic application, as well as a service in the community. Recent productions were for youth ensembles of two professional theatrical companies in Chicago: About Face Theatre's *Fast Forward* (an exploration of the failures of abstinence-only sex education) and *If You Could Make Your Heart Beat Backwards* (a young playwright's festival) for the Crosstown Teen Ensemble of the famed Steppenwolf Theater. These projects involved racially and economically diverse youth from all over Chicago, providing them with artistic training and, in the case of AFT, education on how to use performance as activism. Roberts has worked with numerous other Chicago companies as well as New York-based LaMicro Theater.

A native Coloradan, Roberts enjoys the outdoors and reading about consciousness and spirituality. In spare moments, she plays piano, guitar, sings, DJs, has studied the *erhu* (Chinese stringed instrument), and occasionally comes out from "backstage" to act in theater and film. Roberts received her BA from Colorado College in Music and Drama, *cum laude*, her MA from Northwestern University in Performance Studies, and will shortly receive her PhD from Northwestern University in Performance Studies. The recipient of a coveted Ford Foundation Predoctoral Fellowship in 2004–06, she will be on a Postdoctoral Fellowship during the 2008–09 academic year. We are pleased to welcome Tamara Roberts to the faculty as Assistant Professor of Music.

**KEN UENO.** We welcome Ken Ueno to our department and the composition faculty. Winner of the 2006–07 Rome Prize, Ueno is a composer and vocalist whose wide range of innovative works have been thrilling audiences around the world. The *Atlanta Journal-Constitution* said of a performance in Atlanta: "The evening was redeemed by the last work, ... *Blood Blossoms*...., composed last year by Boston-based Ken Ueno... a young composer worth following..." The *Boston Globe* remarked upon the premiere of his overtone concerto with the Boston Modern Orchestra Project, "It was the evening's far-out highlight." Informed by his experience as an electric guitarist and overtone singer, his music fuses the culture of Japanese underground electronic music with an awareness of European modernism. In an effort to feature inherent qualities of sound such as beatings, overtones, and artifacts of production noise, his music is often amplified and uses electronics. The dramatic discourse of his music is based on the juxtaposition of extremes: visceral energy versus contemplative repose, hyperactivity versus stillness. He engages with multiple modes of music making: as a composer of acoustic works, as an electronic musician, and as an improviser specializing in extended vocal techniques. As a vocalist specializing in extended techniques (overtones, multiphonics, extreme extended registers, circular breathing), he performs with the experimental improvisation group Onda and the noise/avant-rock group Blood Money. Recently, he performed as soloist in the premieres of his concerto for overtone singer and orchestra with the Boston Modern Orchestra Project to wide acclaim in Boston and New York.

Among the numerous ensembles and performers of Ken's music are the Nieuw Ensemble, Frances-Marie Uitti, the Cassatt Quartet, the Bang on a Can All-Stars, the New York New Music Ensemble, the Prism Saxophone Quartet, the San Francisco Contemporary Music Players, Relâche, the Orkest de Ereprijs, and the Sō Percussion Ensemble. His music has been performed at Lincoln Center, the Kennedy Center, the Metropolitan Museum of Art, MusikTriennale Köln Festival, the Muziekgebouw, the Hopkins Center, Spoleto USA, and the Norfolk Music Festival, where he was guest composer/lecturer. Ken's piece for the Hilliard Ensemble, *Shiroi Ishi*, continues to be featured in their repertoire, recently being performed at Queen Elizabeth Hall in England, the Vienna Konzerthaus, and aired on Italian national radio. Upcoming projects include a timpani concerto for Sam Solomon, a work with live electronics for the violinist Lina Bahn, and a duo for Mayumi Miyata (sho) and Teodoro Anzellotti (accordion) commissioned by the Takefu Music Festival.

His awards and grants include those from the Fromm Music Foundation, the Aaron Copland House, the Aaron Copland Fund for Music Recording, Meet the Composer and the National Endowment for the Arts.

Born in Bronxville, New York, Ueno considers Pacific Palisades, California, his hometown. He spent time in his youth living in Sendai, Japan and Geneva, Switzerland. A former ski patrol and advanced PADI certified for scuba diving and West Point cadet, Ken holds degrees from Boston's Berklee College of Music, Boston University, the Yale School of Music, and a PhD from Harvard University. His mother's cousin was Imamura Shohei, the first Japanese film director to win two Palme d'Or awards, and regarded as one of the most important and idiosyncratic filmmakers in the history of Japanese cinema.

Ueno is a co-founder/co-director of the Minimum Security Composers Collective. Prior to joining our faculty Ken was an Assistant Professor and the Director of the Electronic Music Studios at the University of Massachusetts, Dartmouth. His most prized possession is a Stockhausen Tierkreis music box.

## In Memoriam

In recent years the department has suffered the loss of former colleagues and spouses, including faculty composer, John Thow, retired Senior Lecturer John Swackhamer, and his wife, Kate Trask Swackhamer, all of whom were commemorated in last year's newsletter.

As we went to press last year, we learned of the death of **Vivian Kerman**, wife of emeritus professor Joseph Kerman. Vivian was an integral part of the history of the department, partner with her husband in many of its intellectual and social enterprises. Most particularly, she and her husband were equal contributors to Kerman's extremely successful textbook, *Listen*, which has gone through many editions.

This past academic year the department suffered two more losses, two internationally-renowned composers, emeritus professor Andrew Imbrie and faculty professor Jorge Liderman.

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## Alumni News

continued

**KEERIL MAKAN** (PhD, Composition, 2004), Assistant Professor of Music at MIT, was commissioned to write a solo piano piece, *Afterglow*, was for one of our undergraduate alumni, Ivan Ilic, who performed it at Weill Recital Hall, Carnegie Hall, on June 23rd.

**LORETTA NOTARESCHI** (PhD, Composition, 2007) Assistant Professor at Regis University, Denver, is writing a new piece for soprano and chamber ensemble with text by Margaret Ronda.

**JEFF PACKMAN** (PhD, Ethnomusicology, 2007) begins his second-year as visiting Lecturer at the University of Toronto. He is conducting research with Danielle Robinson (York University, Canada) and Eloisa Domenici (UFBA, Brazil) for a book on the music and dance of samba de roda in Bahia, Brazil. The project is being funded by The Social Science and Humanities Research Council of Canada.

**KIMBERLY PARKE** (PhD, Musicology, 2006) is Lecturer in the College of Music at Mahidol University, Bangkok

**DAVID PAUL** (PhD Composition, 2006) is Assistant Professor in the Department of Music at the University of California, Santa Barbara.

**DAVID ROCHE** (PhD, Ethnomusicology, 1996) is the Director of Fine and Performing Arts for the Chicago Public Schools. A scholar and performer of South Asian music, Roche had been Director of the famous Old Town School of Folk Music prior to his new appointment.

**CHRISTINA ROWLAND SUNARDI** (PhD, Ethnomusicology, 2008) completed her degree with her thesis *Gendered Dance Modes in Malang, East Java: Music, Movement and the Production of Local Senses of Identity*. Sunardi is Assistant Professor of Music at the University of Washington.

**REYNOLD THARP** (PhD, Composition, 2003) has accepted a tenure-track appointment at the University of Illinois, Urbana-Champaign.

**DMITRI TYMOCZKO** (PhD, Composition, 2002), was promoted to tenure at Princeton University. His *The Story of Jazz*, commissioned by Ivan Ilic, performed by Ilic at Weill Recital Hall, Carnegie Hall, on June 23rd.

**BENJAMIN WALTON** (PhD, Musicology, 2000), is Fellow and Director of Studies in Music at Jesus College and University Lecturer at Cambridge University. His *Rossini in Restoration Paris in The Sound of Modern Life Series: Cambridge Studies in Opera*, was published by Cambridge University Press (2008). In May Walton co-organized with UC Berkeley assistant professor Nicholas Mathew "Beethoven and Rossini: Crossing Musical Cultures Conference" in Cambridge, which was attended by Berkeley graduate student Yael Braunschweig and professors Mary Ann Smart and Richard Taruskin.

**HEATHER WIEBE** (PhD, Musicology, 2005) is a newly-appointed Assistant Professor at the University of Virginia.

### UNDERGRADUATE ALUMNI

**VICTOR COELHO** (BA, 1979), professor of musicology at Boston University and new Associate Provost for Undergraduate Education, is a scholar of Italian Renaissance music and a professional lutenist. Although his research focuses on 16th- & 17th-century Italian music, his work in African American music and rock history have landed him appearances on Fox, CBC (Canada), PBS, and MTV. He also plays guitar in the Rooster Blues Band which regularly tours the blues circuit with Chicago R&B artist Lou Pride. He teaches the very popular course called "The Rolling Stones: Rock Exiles." Coelho taught for 20 years at the University of Calgary in Canada, and prior to that at the University of Wisconsin, the Ecole Normale Supérieure (Paris), the University of Melbourne (Australia), and Cornell University.

**MARK FISH** (BA, 1991)'s arrangement of Ravel's *Ma Mère l'Oye (Mother Goose Suite)* for cello and piano was published by Editions Durand (Paris).

**IVAN ILIC** (BA, 2001) in 2006 commissioned solo piano works by six UC Berkeley graduate composers—Fernando Benadon, Keeril Makan, Dmitri Tymoczko, Brian Current, Reynold Tharp, and Mei-Fang Lin—and has toured the British Isles and America performing the pieces. Since receiving a Hertz Traveling Fellowship in 2001 Ilic has been doing graduate study in Paris and reports that things have taken off in the last two years... "and I am now comfortably making a living from my concerts in Europe. My first commercial CD, the complete Debussy *Préludes*, will be released in France in spring 2008... I was first introduced to the *Préludes* in Richard Taruskin's music history class and David Pereira's harmony class; what I learned at Berkeley follows me wherever I go."

**JARED REDMOND** (BA, 2007) was the first winner of the new Piano Competition (see writeup p. 13).

**MICHAEL UY** (BA, 2007) received the Judith Lee Stronach Baccalaureate Prize for 2007–08, one of the highest honors Berkeley can bestow on a new graduate, for his project, “Analysis of Venezuela’s Music Education System, ‘El Sistema,’ and its Potential Application to the Los Angeles–Based Program, Project Harmony.” As an undergraduate Uy, a double major in the Political Economy of Industrial Societies and in Music, was a Regents’ and Chancellor’s Scholar, the university’s most prestigious scholarship for incoming students. At the time he was informed of the award Michael was in rural China teaching English to children from families displaced by the building of a dam.

## STUDENT NEWS GRADUATE STUDENTS

**MARIÉ ABE**, PhD candidate in ethnomusicology, was a Fellow of the Graduate Student Instructor Teaching and Resource Center’s Summer Institute, 2008. Abe recently returned from Japan where she completed field work research for her dissertation, “Sounding Counter-Geographies: The Neo-Chindon Movements and Japan’s Multicultural Question” on the prestigious Pacific Rim Research Council Fellowship.

**REBEKAH AHRENDT**, PhD candidate in H&L, this summer delivered a paper at the annual meeting of the International Association of Music Libraries in Naples on her work in the Hargrove Library’s Taddei da Ferrara collection of opera libretti. She also gave a paper at the symposium “Uncanny Media: The Gothic Shadows of Mediation” (Utrecht, The Netherlands). Her second article, “Celts, Crusaders, and Clerics: The ‘Medieval’ in Gothic Music,” appeared in November 2007 in *Nostalgia or Perversion? Gothic Rewriting from the Eighteenth Century until the Present Day*, ed. Isabella van Eferen (Cambridge Scholars Publishing). Ahrendt also has been the main research assistant to emeritus professor Daniel Heartz on his *Mozart, Haydn and Early Beethoven 1781–1802*, the third volume in his trilogy (see Heartz p. 5).

**SHALINI AYYAGARI**, PhD candidate in ethnomusicology, has been chosen as the Marilyn Yarbrough Dissertation Fellow at Kenyon College for 2008–09. She will teach one course each semester as a visiting instructor in the Music Department while completing her dissertation.

**DUNCAN ALLARD**, PhD candidate in ethnomusicology, was awarded his second Summer FLAS Fellowship for the study of Shona. He also received an IIE Fellowship and a Fulbright-Hayes Fellowship to undertake field research for his dissertation. He will conduct his research in Zimbabwe during the spring and fall of 2009.

**Yael Braunschweig**, PhD candidate in H&L, conducted her dissertation research under the auspices of a DAAD Fellowship. She also attended the “Beethoven and Rossini: Crossing Musical Cultures” conference in Cambridge, England.

**Nils Bultmann**, composition, has a new CD just released on Mutable Records called *Terminally Unique*, that includes a diverse array of musical styles and features musicians Paddy Caddy (djembe), Parry Karp (cello) and Roscoe Mitchell (sax and flutes). It is available on the Mutable website or his site [www.nilsbultmann.com](http://www.nilsbultmann.com).

**DAVID COLL**, composition, recently returned from two years of study at IRCAM in Paris. He will have his music performed this year at the Gaudeamus Festival in Amsterdam, the ISCM World Music Days festival in Vilnius, the Eclat Festival in Stuttgart, as well as his second IRCAM project at the Pompidou Center in Paris. He is presently working on a String Quartet, commissioned by the French Ensemble Multilaterale.

**ESTHER CRISCUOLA DE LAIX**, PhD candidate in H&L, received an American Musicological Society 50 Dissertation Fellowship for 2008–09. During 2007–08 she held a grant from the German Academy of Austauschdienstes to work in that library and conducted dissertation research in Hamburg and several provincial libraries in the North on religious music in Hamburg in the 17th century, focusing greatly on Praetorius.

**ROBIN ESTRADA**, composition, was composer-in-residence with the San Francisco Choral Artists for 2008,

## ANDREW WELSH IMBRIE (1921–2007)

One of the nation’s most eminent composers and an outstanding teacher of music composition, theory, and analysis, Imbrie died on December 5, 2007 in Berkeley. Born in New York City on April 6, 1921 and raised in Princeton, New Jersey, he began playing the piano at the age of four and developed rapidly as a gifted pianist, studying with Leo and Pauline Ornstein, Olga Samaroff, Rosalyn Turek, and Robert Cassadeus. At age 16 he went to Fontainebleau, France to study composition with Nadia Boulanger and in 1939 became the fourth generation of Imbries to attend Princeton. There he studied with Roger Sessions, a lifelong mentor and major influence on him. In 1942 he completed his undergraduate studies with a senior thesis that was his first (of his five) string quartet. In 1944 it was awarded the “New York Critics Circle Award” and was recorded by the Juilliard String Quartet.



Commissioned as a second lieutenant, from 1942–46 Imbrie served as a cryptanalytic translator of Japanese in the US Army Signal Corps. Upon his discharge he entered graduate school at UC Berkeley where he joined Sessions, then on the Berkeley faculty, and completed his MA in 1947. Awarded the Prix de Rome in music composition in 1947, Imbrie spent two years as a Fellow at the American Academy in Rome.

Appointed to the Berkeley music faculty in 1947, he began teaching in 1949 and remained here until his retirement in 1991. Regarded as a passionate teacher with a quick wit, his knowledge, intelligence, and musicianship were formidable and his music theory and analysis classes were legendary. After his retirement from Cal, Imbrie taught at the universities of Chicago, Alabama, British Columbia, Brandeis, Harvard, New York, and Northwestern. He also taught for years at the San Francisco Conservatory of Music and the Sand Point Music Festival and was composer-in-residence at Tanglewood.

Imbrie produced an impressive body of work that spanned the genres including three symphonies, eight concerti, many sonatas for various instruments, chamber works for diverse instrumental ensembles, multiple vocal works, and a large catalogue of works for choral ensembles. As his friend of 63 years and former chief music critic of the *San Francisco Chronicle* Robert Commanday noted, five of the last were major works with orchestra including *Drumtaps* (text by Walt Whitman), *Adam* (text from medieval and American Civil War sources), and *Prometheus Bound* (text by Green after Aeschelus). About *Prometheus Bound*, a work for orchestra, chorus, and dance (1980), Imbrie said that the story of Prometheus, who stole fire from Zeus and gave it to mortals, has “haunted the conscience of Western civilization for 2,000 years” and while it has been “pressed into service as a symbol, whether humanist, existential, Marxist, or Christian... I regard the whole thing as a study of courage and defiance in the face of injustice.” In 1981 Imbrie received a commission from the San Francisco Symphony for a choral and orchestral work shortly before his younger son, John, an athlete, musician, and Princeton University freshman, unexpectedly collapsed and died of heart failure at age 19. The piece, *Requiem* (1984), the grandest and most moving of his choral works, is set with elements of traditional liturgy using texts from the Latin funeral mass and the poems “To the Evening Star,” by William Blake, “Prayer,” by George Herbert, and “Death be not Proud,” by John Donne. He also composed two operas—the fantastical *Three Against Christmas* (1960)—and the nationally-acclaimed *Angle of Repose* (1976) based on Wallace Stegner’s Pulitzer Prize-winning novel about the California Gold Rush, that was commissioned and performed by the San Francisco Opera for the U.S. bicentennial.

Imbrie’s works were commissioned and performed by many international organizations including the New York Philharmonic, the Halle Orchestra of England, and the Naumburg Foundation. His compositions demonstrate the exquisite usage of contrapuntal lines and textures as shaping forces of the musical discourse. They also reveal the primacy of the musical line as a means of directing attention to the various musical goals of a composition on an immediate as well as a long-term horizon. His work is always imbued with a rhythmic vitality reflecting his personal reinterpretation of the rhythmic innovations of Stravinsky and his sensitivity to and understanding of the rhythmic concepts of jazz and the popular music of his youth. Commanday said of his music that it “is unique and individual, independent of any trend, current, or school, recognized by its very personal, often passionate expressiveness.” He was a composer of great lyric sensibility. Allan Kozinn, writing in the *New York Times* (12/9/07) noted that Imbrie was part of

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the generation of composers who came of age when tonality had fallen out of favor, and his music is strongly influenced by search for a new post-tonal language. Throughout his career, his works have used dissonance dramatically rather than harshly, and if his themes were often shaped with the angularity that was the common accent of mid-20<sup>th</sup> century composition, they typically had an intensity that listeners heard as passionate and direct rather than merely spiky.

Elliott Carter, one of America's most eminent composers, called Imbrie "a wonderful composer who wrote beautiful, elegant, and sensitive music. I liked him very much personally. He was an absolutely most interesting, amusing, and profound man."

Imbrie said of his own work in an interview in the *Oakland Tribune* in 1977: "I don't like to predict what a piece is going to be; I let ideas go where they lead. I am in a constant state of dialogue with my material. It talks back, and you have to fit its demands. You lay yourself open to subconscious suggestion."

He received many awards during his lifetime including two Guggenheims and the Berkeley Citation, and he was elected to the American Academy of Arts and Letters (1969) and the American Academy of Arts and Sciences (1980). He served as a member of the Board of Directors of the Koussevitzky Foundation until his death. In 1985 Imbrie was honored with a week-long celebration of his work in San Francisco. At his retirement in 1991, the San Francisco Symphony performed his piece, *Legend*, and the UC Berkeley Department of Music hosted a concert of his chamber music in Hertz Hall. The Department celebrated his 80<sup>th</sup> year with a week of concerts in 2001 and his 85<sup>th</sup> year with a concert in the Noon Concert Series, November 2006, featuring compositions by Imbrie and his student Hi Kyung Kim, performed by world-famous Japanese pianist Aki Takahashi and alumna Rae Imamura.

Imbrie is survived by his wife, Barbara Cushing Imbrie of Berkeley, and his son Andrew Philip, of Santa Clara, California. The University Symphony will dedicate a concert to Imbrie during AY 2008–09, including performing his violin concerto. Please check the department concert brochure for details.

—contributed by Olly Wilson, with other information  
from Robert Commanday and David Littlejohn

## JORGE MARIO LIDERMAN (1957–2008)



Renowned composer and professor of music Jorge Liderman died on February 3, 2008 in El Cerrito. Born in Buenos Aires, Argentina, on November 16, 1957, he studied electronics in high school but found himself drawn to music. Joshua Kosman (*San Francisco Chronicle*, 02/04/08, B1) noted that in an interview last year with the *Chronicle* Liderman cited a teenage encounter with the music of tango composer Astor Piazzolla as a formative experience. "I was blown away," he said. "If I had to pick a moment where I thought 'I have to become a composer,' that would be it."

Liderman played classical guitar and began his formal music training at the Rubin Academy of Music in Jerusalem (BM with honors, 1983), studying composition with Mark Kopitman. He received his MA (1986) and PhD (1988) at the University of

Chicago where he studied composition with Ralph Shapey and Shulamit Ran. He joined our faculty as an Assistant Professor in 1989.

Liderman used Argentine and Jewish elements in his music and described his musical grandparents as Stravinsky and Bartók, and later, György Ligeti and Steve Reich. His music is full of melody, characterized by both rhythmic drive and lyricism, and scored with a keen ear for instrumental color. Although it can be challenging to perform, his music is unusually accessible to the listener, who may find it to be imbued with elements of joy and exuberance. Liderman compared composing to an act of devotion or prayer, and a way of entering a deeper spiritual realm. He said "I think contemporary music has been divorced from the audience for quite a long time. We've been living in a ghetto of composers writing music for other composers." By contrast, he endeavored "to write music that is visceral, that can move you not just intellectually but also emotionally and physically. I think something has to grab you on a subconscious level in the music. In my case, it's usually the music's rhythm." Indeed, Liderman's music has been described as sophisticated and primal, imaginative and uncompromising. He espoused no particular style or school, rather writing in his own particular "voice" "always looking for new ways of thinking

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under Megan Solomon. His piece, *Pangadi for 24 bamboo instruments* was performed at the first SWITCHBOARD MUSIC FESTIVAL in San Francisco in 2008. His *Et Apertum est Templum & Ani MaAmin*, were premiered by the San Francisco Choral Artists in December and *Awit sa Panginoon* this June. His *Awit sa Panginoon* was performed by the San Francisco Choral Artists at the American Choral Directors Association (ACDA) 2008 Western Division Convention in February. He has a new commission from the Emyrean Ensemble for the annual Fault Lines concert.

**SCOTT EDWARDS**, PhD candidate in H&L, was awarded a Summer FLAS Fellowship for the study of Czech.

**AARON EINBOND**, PhD candidate in composition has been selected for a second year of advanced work at IRCAM, Cursus 2. This is a rare honor, one that our graduate students have been able to achieve more than any other composition graduate program (see David Coll). Einbond will produce a project for ensemble, electronics, and video installation in 2009 with the support of Berkeley's Georges Ladd Prix de Paris and a residency at the Cité International des Arts. In 2007–08 he participated in the European Course for Music Composition and Technologies through a Fulbright Scholarship to France. His performances this year include those by Ellen Ruth Rose with the Earplay Ensemble in San Francisco, Ensemble Mosaik at the Inventionen Festival in Berlin, the Moscow Autumn Festival, clarinetist Laura Carmichael, and saxophonist David Wegehaupt.

**EVELYN FICARRA**, composition, will be on a FACE (French-American Cultural Exchange) Scholarship in the south of France for fall 2008 semester.

**HEATHER FRASCH**, composition, will be on the Ladd Prize to study composition attending the IRCAM Cursus for Composers in Paris (2008–09). This year she is a fellow for the Composers Conference at Wellesley under the direction of Mario Davidovsky where her piece *Web for Welded Connection*, will be premiered under the direction of James Baker. Her *Ice Texture* was included in the Pacific Rim Mix of the 60x60 Project, and another piece, *Les Ephemeres Atmospheres*, will be performed in Moscow Russia in November in the Moscow Autumn 2008 Festival.

**PATTIE HSU**, PhD candidate in ethnomusicology, has been conducting field research in Taiwan for her dissertation on an indigenous musico-dramatic form, referred to as Taiwanese Opera, under a major grant from the Chiang Ching-kuo Foundation.

**JIMMY LOPEZ**, composition, was one of the winners of the prestigious 2008 ASCAP Foundation Morton Gould Young Composers award. He had a piece premiered at Darmstadt this summer.

**ADELIN MUELLER**, PhD candidate in H&L, was the recipient of a travel grant from UCB's Institute for European Studies. She will be at archives in Austria and Germany this fall conducting research for her dissertation on youth and the young in late eighteenth-century German opera. Her trip is funded in part by a Eugene K. Wolf Travel Grant from the American Musicological Society. In November, she will present a paper on the children's operas of Christian Felix Weisse and Johann Adam Hiller at the Annual Meeting of the AMS.

**JOHN-CARLOS PEREA**, PhD candidate in ethnomusicology, won a 2007 Grammy as a member of the Paul Winter Consort for the album *Crestone*. Perea contributed original pow wow and cedar flute songs on the CD. He was Visiting Artist in Residence at Stanford University with the Institute for Diversity in the Arts during the winter quarter and in May gave a paper at the International Council of Traditional Music conference in Toronto. He received an Individual Artist Grant through the San Francisco Arts Commission Native American Arts and Cultural Traditions initiative for summer 2008.

**CAMILLE PETERS**, PhD candidate in H&L, in July delivered a paper at the annual meeting of the International Association of Music Libraries in Naples, on her work in the Hargrove Library's Tadddei da Ferrara collection of opera libretti.

**WILLIAM QUILLEN**, PhD candidate in H&L, has been hired by the San Francisco Contemporary Music Players. He has received a scholarship from the Berkeley Program in Soviet and Post-Soviet Studies for spring 09 semester.

**MATTHEW RAHAIM**, PhD candidate in ethnomusicology, conducted fieldwork on an American Institute of Indian Studies (AIIS) fellowship in Pune, India in 2007–08 for his dissertation on gesture in Hindustani music. Matt

# Student News

continued

presented a paper on "Gesture in Hindustani Vocal Music," at the AIISS Junior Fellows' Conference January, 2008 in Haryana, India. His article, "What Else Do We Say When We Say 'Music Evolves?'" appeared in *The World of Music* journal. Another article "Gesture and Melody in Indian Vocal Music" is forthcoming in the *Journal of Gesture Studies*, and he is writing the article on "Music" in the Brill *Encyclopedia of Hinduism*. In November he will present a paper on the history of the harmonium at the "India and the World: Intercultural Performing Arts" conference in Amsterdam.

**KENDRA SALOIS**, ethnomusicology, studied Arabic in Morocco this summer under the auspices of a Summer FLAS Fellowship.

**ARMAN SCHWARTZ**, PhD candidate in H&L, received an American Musicological Society 50 Dissertation fellowship for 2008–09. Schwartz was also awarded the Premio Rotary Giacomo Puccini from the Centro Studi Giacomo Puccini in Lucca, Italy. This 10,000 Euro grant will fund his research in Lucca and result in the publication of a monograph in 2010.

**LUISA WONG**, PhD candidate in ethnomusicology, is conducting field research in Morocco for her dissertation under the auspices of the Sultan Fellowship in Arab Studies.

**ROBERT YAMASATO**, composition, was awarded a Fulbright to Finland.

## UNDERGRADUATE STUDENTS

**LANI ALLEN** sends news from the École du Normale de Musique, Paris, France. "I am learning about Nadia Boulanger's counter point voices and counter point motives from Professor Philip Lasser from the faculty of Juilliard, Mon. Bonet (who studied with Nadia) and other faculty. Many in the program are going to visit the countryside tomorrow to see Maurice Ravel's last home. The Metro is amazing. The coffee divine. We just spent the week with former Soviet composer Sofia Gubaidulina and watched/heard a performance of her work *Perception*."

**PHEAROSS GRAHAM** attended the Aspen Music Festival and School this summer as a scholarship recipient. There he studied piano with Ann Schein—a former pupil of Mieczyslaw Munz, Artur Schnabel, and Myra Hess.

**JEREMY JEE** has been hired by San Francisco Symphony Chorus. Singing since his freshman year in high school, Jee was selected to participate in a barbershop quartet program for teens. Since coming to Berkeley he has sung in the University Chorus, the University Chamber Chorus, and the Neue Bach Collegium, an early music octet he created to perform with the University Baroque Ensemble. Jee was one of the five department Eisner recipients (see Eisner Prize, below).

## AWARDS, PRIZES, HONORS

### THE CONCERTO AUDITION

Every year the University Symphony Orchestra holds a Concerto Audition in which students display their virtuosity. Congratulations to everyone who participated. The winners were violinist **CHRISTY KYONG** (2008) Music Major and ISEC Minor, performed Samuel Barber's *Concerto for Violin and Orchestra*; violinist **JESSICA LING**, third year undergraduate in business and orchestra concertmaster, performed Ravel's *Tzigane*; violinist **APRIL PAIK**, third year undergraduate studying Music and German, performed Ernest Chausson's *Poème for Violin and Orchestra*; **KELSEY SEYMOUR**, third year undergraduate studying Music and Chinese, performed Gordeli's *Flute Concerto*; cellist **GABRIEL TROP**, fifth year graduate student in German, performed Alfred Schnittke's *Concerto for Cello and Orchestra*; violinist **ERNEST YEN**, graduate student in Mechanical Engineering, performed Tchaikovsky's *Violin Concerto*.

### THE EISNER PRIZE IN THE CREATIVE ARTS

The Eisner is a campus wide competition and is awarded for the Highest Achievement in the Creative Arts in the fields of music, drama, the visual arts, environmental design, and English. In music the prizes are awarded for outstanding achievement in instrumental or vocal performance or in musical composition. The music department had five 2007–08 Eisner Prize recipients. A concert featuring the Eisner Prize winners is given each year at noon on commencement day.

**EVELYN FICARRA** (graduate student in composition), wrote the piece *Night Edge II* (2008) for voice, flute, violin, cello, and piano. Ficarra was a teacher, sound editor, and freelance composer before returning to academia for study toward the PhD. She enjoys collaborative work and has written music for radio, dance, film, theater, as well as concert performance. Her music is available on a solo CD—*Frantic Mid-Atlantic*—on the Sargasso Label.

## In Memoriam

about music... he had the powerful stamp of his own personality, but at the same time, he was always searching, always open for more," Shulamit Ran noted (Michael Zwiebach, *San Francisco Classical Voice*, 02/05/08). Robert Taylor observed that "Liderman was long celebrated for contemporary music that was emotional as well as intellectual... and often praised for making contemporary music accessible." (*Contra Costa Times* (02/05/08, A4)

His works have been performed with increasing frequency and commissioned by orchestras worldwide, including the London Sinfonietta, the American Composers Orchestra, the Los Angeles Philharmonic, the Tanglewood Orchestra, Radio France, the New Century Chamber Orchestra, the Netherlands Wind Ensemble, the Nieuw Ensemble, the Arditti String Quartet, Cuarteto Latinoamericano, Boston Musica Viva, Milan Divertimento Ensemble, Chicago Pro Musica, Camerata de las Americas, Duo 46, Eastman Musica Nova, Earplay, Sequitur, and the San Francisco Contemporary Music Players, as well as by individual artists Oliver Knussen, Diego Masson, Esa-Pekka Salonen, David Tanenbaum, Carla Kihlstedt, and Gloria Cheng. His music has been featured at prestigious new music festivals such as Darmstadt, Nuova Consonanza, Stuttgart's Neue Music, Semaines Musicales Internationales d'Orleans, Mexico's Foro Internacional, London's Viva, Osaka's Expo 90, The International Rostrum of Composers, Paris, and Holland's Proms, among others. His discography includes a dozen CDs from CRI, Cadenza, ERM, Albany, and Bridge Records.

Liderman's opera, *Antigone Furiosa*, written at the request of Hans Werner Henze, was a setting of playwright Griselda Gambaro's surrealistic version of Sophocles' *Antigona*, the story relocated to the period of military rule in Argentina. It received the 1992 BMW International Music Theater Prize in conjunction with the Third Munich Biennale, and was the subject of a German television documentary. In 2002 he composed an hour-long, three-part cantata, *Song of Songs*, the famous love poem in the Hebrew Bible, using the new English translation by Chana and Ariel Bloch. He said of this work, "The passionate intensity of the Blochs' translation, its richly sonorous language and strong supple rhythms, clearly invited a musical setting." He was struck "by the joy, warmth and color of the *Song*—the passion of young love, the exhilaration of a first sexual encounter, the blossoms, spices and bird songs of springtime. These impressions translated themselves almost immediately into song..." In 2007, San Francisco's New Century Chamber Orchestra performed the world premiere of Liderman's *Rolling Springs*; the violin-guitar Duo 46 presented *Aires de Sefarad*, a large compendium of traditional Sephardic songs arranged for violin and guitar, at the Jewish Music Festival. A day after his death, his chamber concerto, written for violinist Carla Kihlstedt and the San Francisco Contemporary Music Players, had its world premiere at the Yerba Buena Center for the Arts in San Francisco.

His honors and awards include those from the American Academy of Arts and Letters, the Guggenheim, Fromm, Harper, and Gaudeamus foundations, the University of California President's Fellowship, the MacDowell Colony, the Tanglewood Music Center, and the Argentine Tribune of Composers.

Liderman mentored a generation of UC Berkeley students in harmony, counterpoint, fugue, and contemporary composition. Of his teaching, he said: "The challenge of a composition teacher is to try to understand what the student is trying to do and help them to do it in the best possible way—sometimes even making them aware of what they are trying to do in the first place." His office door was literally always open, and between classes or composition lessons he composed constantly. He received high praise from the students with whom he worked, was considered a perceptive and caring teacher, and very much enjoyed teaching the craft of composition, being a superb craftsman who took a very hands-on yet intellectual approach to teaching. He attracted graduate students to Cal from Europe, Latin America, and Mexico and had strong connections to musicians and conductors in those regions, particularly Spain.

Liderman served on the Cal Performances Advisory Board, the UC Intercampus Arts Committee, The University Athletics Board Committee, and the International Education Committee. Within the Music Department, he organized composition colloquia, planned the visit of composer and Regents' Lecturer Steve Reich to Berkeley, and served as chair of the Bloch Professor committee.

An avid bicyclist, Liderman also enjoyed cooking and entertaining, art, travel, and international affairs. He was a kind soul, always available for a cup of coffee and an encouraging word. Liderman is survived by his wife, Mimi Wolff, of Richmond, California, his sister, Claudia Liderman, and his mother, Sarah Liderman, both of Buenos Aires, Argentina. As his wife Mimi

continued on page 11

noted, "Jorge was a wonderful kind and loving man, a brilliant composer and musician. He had an extraordinary talent for expressing himself through his music. He was a very private person, and everything he wanted to communicate to the public he did through his music."

—contributed in part by Christy Dana

A MEMORIAL FOR PROFESSOR LIDERMAN  
WILL BE HELD IN HERTZ HALL ON SUNDAY, SEPTEMBER 14, 2008, AT 2 PM

## 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 joined the faculty during the 2007–08 academic year. This year the department conducted searches that resulted in three additional outstanding hires: two in composition (Bedrossian and Ueno), and one in African American music (Roberts) (see NEW FACULTY, pp. 6–7). Success in those searches continued our replenishment of faculty at the same time continuing to keep us on the cutting edge in compositional practice and new scholarship.

### CENTER FOR NEW MUSIC & AUDIO TECHNOLOGIES

CNMAT, The Center for New Music and Audio Technologies, has launched a new web site at [cnmat.berkeley.edu](http://cnmat.berkeley.edu). Based on Drupal, a content management system, it contains a wealth of information concerning CNMAT's artistic and research activities.

CNMAT's computer music work has been selected by UC Berkeley's computer scientists as one of the applications to drive research in parallel computing. Intel and Microsoft along with the UC Discovery program are funding the effort that involves 13 faculty, including music professor David Wessel, led by computer science pioneer David Patterson.

### JEAN GRAY HARGROVE MUSIC LIBRARY

This past year a search was conducted and successfully completed to hire a new head of the Hargrove Music Library: **John Shepard**.

Shepard comes to Berkeley from Rutgers University, where he has served on the New Brunswick Library Faculty as Music & Performing Arts Librarian since August 2004. Before that date, he was on the staff of the Music Division of The New York Public Library Research Libraries for almost thirty-three years; for his last eighteen years there he was the curator of both the rare book and manuscript collection and the Toscanini Memorial Archives (a collection of music manuscripts on microfilm from libraries and private collections around the world). While at NYPL, Shepard curated six exhibitions (1974–95), served as director for the NEH project to process and preserve the Ernst Oster Collection of the papers of Heinrich Schenker (1988–90), and organized the annual lectures for the Toscanini Memorial Archives (1986–98), but he still regards as his single most exciting time the eight months in 1983 when he was the *ad hoc* curator of Igor Stravinsky's manuscripts and papers while they were deposited at NYPL—and made available for research—during litigation by heirs to the composer's estate.

Shepard is an active member of the Music Library Association, the International Association of Music Libraries, the American Musicological Society, and Chamber Music America. In the MLA, he was Chair of its Preservation Committee and was elected for a term on its Board of Directors. He is currently Chair of IAML's Archives and Music Documentation Centres Branch, and was for three years Chair of the AMS/MLA Joint Committee on RISM (2004–06). He has published articles (including one on the Stravinsky *Nachlass*) and reviews in *MLA Notes*, written articles for the various manifestations of *The New Grove Dictionary* (1986–2001), and presented papers at the annual conferences of MLA and IAML (1993–2006). He holds a Bachelor of Music degree in Theory & Composition from the University of N.C. at Greensboro (1971), an M.S. in Library Service from Columbia University (1981), and he pursued graduate studies in musicology at New York University (1984–89).

## Awards & Prizes

continued

**JEREMY JEE** (undergraduate) a tenor, Jee performed Monteverdi's *Vi ricorda o boschi ombrosi*, from *L'Orfeo*, J.S. Bach's *Nun Moagt ihr stolzen feinde schrecken* from *Weihnacht's Oratorium*, & Purcell's *Yes, Xansi*, from *The Fairy Queen*.

**STEPHEN GAMBOA-DIAZ** (BA, 2008) performed J.S. Bach's *Italian Concerto* and Domenico Scarlatti's *Sonata in D Major, K. 119*, on harpsichord. In addition to his music study, Stephen served as the student director of the University of California Marching Band and as a tour guide on campus. He begins graduate study at SUNY Stony Brook this autumn.

**JASON LEVIS** (graduate student in composition) performed *Dub Concrete* (2007) for prerecorded reggae band and computer. Raised in Berkeley, Jason began as a jazz and improvised music drummer/percussionist and composer. He works with a full roster of bands packed with Bay Area talent and also performs with Bay Area singer/songwriter Sean Hayes, the klezmer group the Maccabeats (sometimes known as the Yiddiots), Bill Noertkher's Moxie, among other.

**CHRISTY KYONG** (BA, 2008) performed Pablo de Sarasate's *Zigeunerweisen*, on violin. A music major with a minor in Interdisciplinary Studies in Early Childhood (ISEC) Christy has been a very active performer in the Department, having played in concerts for the Berkeley Undergraduate Composers Group since 2005. For the past four years she has run the series of student concerts held on Mondays/Fridays at noon in Morrison Hall. Christy was also the winner of The Milton G. Witzel Memorial Prize in Stringed Instrument Performance and a winner in the Concerto Competition.

#### OTHER STUDENT HONORS

Outstanding Graduate Student Instructors for 2007–08 were **JEAN AHN** (composition), **ELIOT BATES** (ethnomusicology), and **JENNIFER SHEPPARD** (H&L).

The **Nicholas C. Christofilos Jr. Memorial Prize** recipient was **EVELYN FICARRA**, graduate student in composition. The prize is awarded annually to a graduate student in music who combines qualities of outstanding intellectual accomplishment with concern and support for his/her fellow students.

The **Nicola DiLorenzo Prize in Music Composition** was given to three graduate student composers: **HEATHER FRASCH**, **JIMMY LOPEZ**, and **ROBERT YAMASATO**. A first & second prize is awarded annually to qualified students who submit the best-completed musical compositions.

The **George Ladd Prix de Paris** is given annually to a student of music who has attained the highest excellence in studies in harmony and composition to enable the recipient to study music composition for one year in Paris, France. This year it was awarded to **HEATHER FRASCH**.

The **Bernece B. Lyon Memorial Prize**, given to the proposer of a worthy project in music performance, was awarded to graduating senior **RACHEL A. LI**.

The **David and Diana Menn Memorial Prize in the Performing Arts** was awarded to graduating senior **STEPHEN PATRICK GAMBOA-DIAZ**. Two prizes are awarded annually for outstanding creative talent in the performing arts—one to students enrolled in the Department of Music and one to students enrolled in Dramatic Arts. The prize is given by the family as Memorial for the children, David and Diana, who died in an accident.

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 Departmental Citation. The recipient was graduating senior **RACHEL A. LI**.

The **Mary Nunes Souza Prize** is given for a special project designed to supplement the student's training. The prize was awarded to undergraduates **LANI ALLEN** & **JOYCE KWON**.

The **Milton G. Witzel Memorial Prize in Stringed Instrument Performance** was given to graduating senior **CHRISTY KYONG**. It is awarded annually to an undergraduate or graduate student in the department for continuing creative achievement in performance on a stringed instrument or to a student composer for work to be performed on a stringed instrument.



Javanese shadow play with dhalang (puppetmaster) Midiyanto last December



Rebekah Ahrends, viola de gamba, performs at a noon concert in March



African Drumming & Dance director CK Ladzekpo at afternoon rehearsal



University Chorus, guest director Aya Ueda, perform at the annual holiday noon concert



University Chamber Chorus performs Steve Reich's Desert Music

## CARILLON FESTIVAL

The Seventh Berkeley Carillon Festival honoring the Class of 1928 was held from June 10 through June 13. The festival, focused on the North American carillon and its music, featuring performances and presentations by the upcoming generation of North American carillon players and scholars. Over the course of the four days, five papers and fifteen recitals, a runout to Stanford University and their newly enlarged and renovated carillon and automatic playing drum, and a private concert by Sonos Handbell Ensemble were among the highlights. As in 1988 and 1998, the 2008 festival was held in conjunction with the annual congress of The Guild of Carillonneurs in North America. Registrants came from Europe and Australia as well as North America. The climax of the festival was the closing banquet, held at the Great Hall of The Faculty Club, during which the university's highest honor, the Berkeley Medal, was awarded to Gordon Slater, Dominion Carillonneur of Canada and to Geert D'hollander, carillonneur for the Belgian cities of Antwerp, Ghent, and Lier. D'hollander was the second University Carillonneur at Berkeley.

Among other notable events, including a three-hour dinner cruise on the bay, a pizza party, and an ice cream social, was the successful completion of the GCNA examination by Berkeley graduate Wesley Arai, carillon student of University Carillonneur Jeff Davis. Out of thirteen applicants for the examination process, Wesley was one of only four invited to play an examination recital. Congratulations to Wesley, and the three other new carillonneur members of the guild.

Berkeley's carillon program is one of the world's most active, with fifteen private students and another fifteen students taking the course through the DeCal series. The students and professional staff (David Hunsberger, John Agraz, and Richard Strauss as well as Jeff Davis) maintain a weekly schedule of eighteen recitals a week when school is in session. —contributed by Jeff Davis

## DEPARTMENT PERFORMANCE ENSEMBLES

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 Ghanaian drummer, CK Ladzekpo, is a heavily-enrolled music and dance course that presents one major concert a year on campus.

**The Baroque Ensemble** is directed by professor Davitt Moroney, in collaboration with Carla Moore and Elisabeth Reed. Moroney has raised money and found patrons to support the ensemble and provide Baroque-period instruments for the students. This year generous gifts of three antique violins dating from the 18<sup>th</sup> century along with five more 18<sup>th</sup>-century instruments Moroney recently acquired for the department, are currently being restored in Paris. Once Baroque bows have been made for them they will be available for use by the Ensemble's students. The group gave its inaugural concert with works by Charpentier, Telemann, and J.S. Bach in Hertz Hall at a Noon Concert.

**The Berkeley Contemporary Chamber Players (BCCP)**, under the direction of professor David Milnes, programs performances of contemporary music by department composers and students. The group performs once each semester in Hertz Hall.

**The Central Javanese Gamelan Kyai Udan Mas** is directed by master musician Midiyanto, who is also a world-famous *dhalang* of the *wayang kulit* (shadow play). Students in the heavily-enrolled course give a noon concert each semester and the advanced Javanese music ensemble, Gamelan Sari Raras, co-directed with professor Ben Brinner, presents two *wayangs* annually in Hertz Hall.

*continued on page 13*

University Symphony Orchestra concerto auditions each fall, performances in the spring, from left: David Milnes, conductor; Gabr



**Gospel Chorus** has returned to the department performance offerings. Led by Lecturer Mark Wilson, the chorus gave 2 rousing, capacity-audience performances in Hertz Hall this year.

**The University Chorus** and the **University Chamber Chorus**, are both under the direction of professor Marika Kuzma. This year the choruses were directed by Aya Ueda and John Kendall Bailey while professor Kuzma was on leave conducting the Montreal Symphony Orchestra Chorus and the St. Lawrence Chorus.

**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 orchestra performs twice a term in Hertz Hall and also at other Bay Area venues.

**The University Wind Ensemble** under the direction of Lecturer Robert Calonico performs once each term in Hertz Hall. Calonico is also the director of the University Marching Band that performs at football and basketball games, and other sporting and campus events.

## The First Berkeley Piano Competition

In 2006 Bay Area piano teacher **Leone Squires McGowan** (Class of 1943) passed away. When she had drawn up her will in 1992 she left an unusual bequest. She wished for her *alma mater* to find a home for her 1930 six-foot model L, six-foot Steinway piano, stipulating that it go to “a worthy student of piano at the University of California, Berkeley.” University organist, keyboard specialist, and music professor Davitt Moroney thought the gift might serve multiple purposes. One of them was to draw attention to the need for more funds for individual music instruction. Another was to serve as an incentive for piano students in the Music Department.

To meet those goals Moroney set about initiating a piano competition. Thirteen of the 25 competitors were music majors, nine of whom were double majors in disciplines as varied as molecular and cell biology, physics, English, Italian Studies, and Psychology. A further statement about the quality of Berkeley students is the fact that the rest of the contestants came from equally wide-ranging areas of study including architecture, business, chemistry, electrical engineering and computer sciences, mathematics, and Slavic languages and literature. There were two preliminary rounds, with the finalists competing on April 6<sup>th</sup>—all were held in Hertz Hall, free and open to the public. The six finalists were Pheaross Graham, an undergraduate double major in microbial biology and music; Percy Liang, a graduate student in computer science; Tony Lin, a graduate student in Slavic Languages and Literature; Dinah Lu, an undergraduate double major in Music and Business Administration; Jared Redmond (BA, 2007, Music); and Richard Zhu, an undergraduate Business major. Each student performed four pieces, one of which was played by all: Brahms’s “Intermezzo in A major,” op. 118/2 (1893).

This year’s competition was special in that the first prize was McGowan’s Steinway that, once restored, will be valued c. \$50,000. A serendipitous turn of events occurred when Oscar-winning filmmaker John Korty was beginning work on a documentary film highlighting craftspeople at the studio of John Callahan, of Callahan Piano Services. They needed a once-grand piano in need of some serious work and a good story and Leone McGowan’s piano fit the bill. It will be a key prop in the film (thereby covering restoration costs), the competition will be woven into the narrative, and the finalists will be filmed, with the winner getting some extra screen time.

The second prize was \$500, made possible by a gift to the department of Louise Bidwell, who teaches piano in the department. The award went to Tony Lin. The first prize, the McGowan piano, was won by Jared Redmond.

The competition is to be a biennial event. Information on future piano competitions can be obtained from the department’s website.

*riel Trop, cello; Kelsey Seymour, flute; & violinists Jessica Ling, Christy Kyong, Ernest Yen, April Paik (details on page 10, left column)*



*Bonnie Wade introduces Dan Fries & Hamed Nikpay (Persian/flamenco project) at Welcome Back in February*



*Candace Johnson performed in a noon concert last October featuring songs by African American composers*



*The First Berkeley Piano Competition winner was Jared Redmond*



*Javanese gamelan noon concert in April*



*Saint-Saëns, Le Carnaval des animaux noon concert in April*

## 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 is 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 Grammys, 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 firm grounding in basic musical competencies and a rare integration of composition, cultural and historical study, and performance experience. 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. Gifts in all forms have been and are increasingly an enormous help to us.
- ★ Within the University we compete for funds with the sciences and the professional schools, athletics, and other 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.

Our fundraising priorities are academic programs and student support.

### ACADEMIC PROGRAMS

We are grateful to donors who have supported our academic programs by giving to the department's Discretionary Fund, named Chairs, graduate fellowships and undergraduate scholarships specifically targeted to the Department of Music, and donations designated to a variety of other specific purposes. These gifts are critical to our continued academic excellence (See GIFTS TO THE DEPARTMENT, p. 16). Here I highlight two of our priorities: the Chair's Discretionary Fund and the Performance Endowment Fund.

#### CHAIR'S DISCRETIONARY FUND

Gifts to the Chair's Discretionary Fund provide the Chair with valuable resources that are used strategically to enhance the Department's program. Such gifts provide the Chair with flexibility and enable the department to underwrite a diversity of activities that enhance the quality of the academic experience at Cal. As just a few examples, from this fund we cover the costs associated with:

- ★ Colloquia, programs that bring to the campus individual distinguished composers and scholars to present their work to the department and the wider community;
- ★ Symposia, programs that encourage an inspired

faculty member to bring to the campus and community several distinguished composers and scholars to present papers on a particular subject;

- ★ Conferences keyed to a course or special event such as the birth or death of a famous composer, or to provide an interdisciplinary venue to encourage graduate student learning opportunities, or to focus on a specific music culture;
- ★ Master classes presented by a noted performer or ensemble;
- ★ Student support for undergraduates and graduate students by supporting their travel to professional occasions such as conferences to present papers or concert venues to have their compositions performed; bringing in professional Bay Area musicians for "readings" of student compositions; defraying expenses associated with publication of student papers and scores;
- ★ Underwriting costs of the biannual concerts of the Berkeley Undergraduate Composers Group;
- ★ Special subventions for faculty who do not have an endowed chair and need funds for extraordinary research expenses such as publication subventions, a piece of research equipment, a research trip to work with primary sources, and other unexpected costs.

These are just a sampling of the many ways in which gifts to the Chair's Discretionary Fund can enhance the quality of academic life for faculty and students.

#### PERFORMANCE ENDOWMENT FUND

High on our list is support for our burgeoning performance activities. Alums of earlier decades are astounded to realize the extent to which performance experience and study have become integrated into every aspect of our academic program, something that is unique to Cal's Department of Music among other great music departments in the country. This is true whether honing musicianship skills, acquiring knowledge of the music of diverse cultures and traditions, studying the history and literature of European music, or contemporary music life in America and elsewhere. How does that happen?

- ★ Composition and theory students hear their creative work played and sung.
- ★ Ethnomusicology and History and Literature of Western Music courses are infused with lecture-demonstrations by eminent performers, and complemented by a semester-long performance lab through which all students receive performance instruction.
- ★ Improvisation courses expand the horizons of students interested in jazz and other improvisatory traditions.
- ★ Performance ensembles provide students the discipline and joy of experiencing music with other musicians.
- ★ And we underwrite—to the extent we can manage—private instruction with distinguished Bay Area artists for our most skilled music majors.

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 need additional help.

## ADDITIONAL FUNDING OPPORTUNITIES

### SCHOLARSHIPS AND FELLOWSHIPS

The cost of an education, even at public institutions, has grown exponentially. The terms of scholarships and fellowships designate funding specifically for fees and living stipends for a student's financial package.

The Chancellor's Challenge for Student Support is a new matching gift program encouraging active or retired faculty and staff, their surviving spouse, and student donation 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 stipulation of \$10,000 and a maximum of \$250,000, or one can contribute to an existing fund. Choosing student support for your gift is a very important and appreciated decision.

**NAMED OPPORTUNITIES.** Endowment of a Chair enables us to accomplish several things, retention of our distinguished faculty, for instance. As one of the premier institutions of higher

learning in the world, our faculty are much sought-after by other great institutions. A named Chair can provide an incentive to remain at Berkeley. Funds generated by a Chair support scholarly research and compositional activities in diverse ways, one among many of which is providing support to students who will work with faculty on their projects, thereby adding practicality to their education as well as financial assistance.

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!

### 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. Please see the department website for more information about the Powerhouse.

*For additional information on funding opportunities please write to me at [bcwade@berkeley.edu](mailto:bcwade@berkeley.edu) or check the Department of Music website: <http://music.berkeley.edu>*

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### 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)).

## Gifts to the Department

I would like to highlight here two gifts that came to us this year. Both are enormously helpful in the area of student support.

**THE JACQUELINE HARDESTER TRUST.** The Jacqueline Hardester Scholarship Fund is a major gift that will benefit our undergraduate music majors and is greatly appreciated. Claire Baker, Trustee of the Jacqueline Hardester Trust, sent the following information in an email message of December 29, 2006:

JACQUELINE HARDESTER WAS BORN IN 1912 and raised primarily in Berkeley. Related to the Meese family, who once owned a ranch in the San Ramon Valley, she loved to ride the horses her uncle bred for work and racing. She fondly remembered the train that ran down the center of Danville. An extraordinary musician, Jacqueline graduated from Berkeley as a music major and was elected to Phi Beta Kappa. She played the piano and could play and arrange anything. She loved jazz and nurtured many young singers whom she came across as one of the choral directors at Berkeley High School where she taught for many years. She was also an avid Bears football fan and attended every Big Game with the exception of some of the games in the 1940s when gas rationing precluded her getting to the game. She was a lady in the old fashioned and best sense. She liked to crack jokes. She really enjoyed and was interested in life.

**THE RAYMOND C. GRASSI & DOROTHY L. GRASSI MUSIC FUND** is an endowment, which shall be used to provide Fellowships to graduate students studying Musicology in the Department of Music, College of Letters and Science.



*Emeriti professors/friends/donors Colin Slim, Ted Rex, & Dan Hartz attended a March noon concert featuring sonatas & cantatas by Telemann & Handel*

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**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.

Our department is one of the largest 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.

We have launched a major effort to increase support for the Department of Music. We are in the process of identifying all past donors to the department. Please let us know if your name is missing from the list on the preceding page. If you would like to add your name to the donor list we would be honored to have you join us in our second century of excellence.

September 2008  
*The Music Department's*  
 ALUMNI NEWSLETTER  
*is published by the*  
*Department of Music,*  
*College of Letters & Science,*  
*UC Berkeley*  
*Department office*  
*510.642.2678*  
*Kathleen Karn, photographer*  
*(pp. 1, 8, 9, 12, 13, 16)*

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