NOTE FROM THE CHAIR

Dear Alumni and Friends,

Greetings 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

One of the special aspects of the Department of Music has been its Noon Concerts. During this past year, our 55th 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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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.

On Sunday, November 18th, professor and distinguished composer Jorge Liderman was honored on his 50th 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 MEMORIAM, p.9.

VISITORS 2007–08

BLOCH PROFESSORS, 2007–08

During 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

Distinguished 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 29th 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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**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 Bonesied, 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.


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 3rd, 10th, 17th, and 24th, and on May 1st, 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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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

On 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 Willís, 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 alums 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


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 Pompatico, 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 13th year of the three-day Mary Lou Williams Women in Jazz Festival. Dana received the College of Letters and Science 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,
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 musicalological 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 Anguish of Turtle Island, commissioned by the Arts Councils of Rhode Island and Massachusetts, Linearity, a television piece for harp and live electronics, and Repository 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 25th 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 Rapsò group, 3 Canal” she organized for the 33rd annual conference of the Caribbean Studies Association in San Andres, Colombia.

DANIEL HEARTZ, emeritus professor of musicology, will celebrate his 80th 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, both 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, Heartz 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.

MICHAEL SENTURIA, professor emeritus and former conductor of the University Symphony Orchestra, has written Divertimento for Band, to be premiered November 23rd during the University Wind Ensemble Concert in Hertz Hall and dedicated to Calvin Spies and to the memory of my close friend Frank Swackhammer. 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.

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 subtitles. 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 grandioso 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 17th-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 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 ROSENACK, 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.
MARY ANN SMART, professor of musicology, is the new Gladys Arau Terrill Professor of Music and Italian Studies. She gave several guest lectures this past year and also presented a paper on Beethoven’s Prometeus ballet in Italy in May at the “Beethoven and Rossini: Crossing Musical Cultures” conference at Cambridge University.


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 Academia 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 Musical Sociology*, 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 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.
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 Jörg Liederman.

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ANDREW WELSH IMBRE (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 Casadesus. 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 Aeschylus). 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 fantastically 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
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-20th 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 80th year with a week of concerts in 2001 and his 85th 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 alumnus 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 Littletjohn

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.

Continued on page 10.
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)

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 Song, the famous love poem in the Hebrew Bible, using the new English translation by Chana and Ariel Bloch. He wrote 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 2PM

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. 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

his 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).

Updates: Programs, Library, Performance

Awards & Prizes

Jeremey Lee (undergraduate) a tenor, Jefer performed Monteverdi’s (recorded as a group of tenors) from [D]Loves, J.S. Bach’s Aun Magi o staiom feindre schrecken from Weihrich’s Ostorium, & 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 Lewis (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 Yiddbots), Bill Haavik & his Movie, among other.

Christy Kyong (BA, 2008) performed Pablo de Sarasate’s Zigeunerenisein, 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 Ann (composition), Eliot Bates (ethnomusicology), and Jennifer Shepard (H&L).

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

The Nicola Di Lorenzo Prize in Music Composition was given to three graduate student composers: Heather Frasch, Jimmy Lopez, and Robert Yamashita. A first & second prize is awarded annually to qualified students who submit the best-completed musical compositions.

The George Ladd Prize for 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 composer of a work of outstanding 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 Jimmy Lopez. 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 Nukes 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 an outstanding 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.
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 Carillonist 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 Carillonist 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.

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 18th century along with five more 18th-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.

University Symphony Orchestra concerto auditions each fall, performances in the spring, from left: David Milnes, conductor; Gabr...
The 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 6th—all were held in Hertz Hall, free and open to the public. The six finalists were Pharaoh 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.
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 Grammies, who themselves guide graduate students whose careers have added to the department’s luster, who keep our department consistently one of the top in the country. Our curriculum is both traditional and ground-breaking with a 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 key 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.

W
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 practicum 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 alumnus, 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 or check the Department of Music website: http://music.berkeley.edu

ADDITIONAL FUNDING OPPORTUNITIES

T he cost of an education, even at public institutions, has grown exponentially. The terms of scholarships and fellowships designate funding specifically for fees and 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 current faculty, for instance. As one of the premier institutions of higher education 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 practicum 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 alumnus, a faculty member who played an important role in your life, or a family member who loves music, by all means do so!
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 chorale 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.

Friends of Cal Music
On 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-renown 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.

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AUDIO TECHNOLOGIES (CNMAT)
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BERKELEY CARILLON
http://music.berkeley.edu/carillon

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

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