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NOTE FROM THE CHAIR

“Smart people and lots of hair—just what I expected of Berkeley,” was Rufus Wainwright’s summation at the end of his visit to our department. In town for the San Francisco Symphony’s performance of his song cycle, Wainwright engaged in a lively exchange with a cross-section of Music students in the Albert Elkus Room. Wainwright is just one of the many guests who have contributed to the vibrant intellectual community of the Department of Music over the past few years. Visiting from Italy, Israel, and the UK, Pedro Memelsdorf, Edwin Seroussi, and Peter Franklin have taught courses and delivered public lectures during their semester-long residencies and a series of shorter visits by leading composers from North America, Europe, and Japan is currently underway. Our students and faculty have many accomplishments to be proud of—concerts and compositions, papers and publications—as you will see throughout this newsletter, in which we also mourn the recent loss of several dear members of our community. The Department of Music has endured the toughest financial crisis in the university’s history undiminished. Although the end of that crisis is not yet in sight, we continue to strive to improve in our many areas of activity. Please enjoy this newsletter and turn to our redesigned website, which debuted last fall, for the latest news of the Department of Music.

—Benjamin Brinner

Heavy Lifters at the Music Department

By Robert Commanday, January 2010

When asked what inspired your love for music, drew you into it, most people would recall a particular teacher and a one-on-one relationship rather than singular concert experiences. I believe that that was the case for many who came to Cal and fell under the spell of one of the Music Department’s heavy lifters, Marjorie Gear Petray, Barbara Rahm and Jack Swackhamer. They were very different individuals of course, but they shared a capacity for imbuing students with the discipline of musicianship, the imperative of developing the skills entailed in becoming a musician.

MARJORIE GEAR PETRAY

Anyone who came through the Department during Marjorie’s 37 years as a Lecturer, from 1934 to her death in 1971, will have vivid memories of this brilliant, intense and challenging woman, and of her piano playing, which was exceptional. “She was the best teacher I ever had,” recalls concert pianist Deno Gianopoulos, who

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Events, Celebrations, Visitors 2009–2011

The fall semester is coming to a close with splendid concerts by departmental ensembles, new compositions and publications by faculty and students, and job offers for several recent graduates. The University Symphony’s glorious performance of Mahler’s first symphony is still ringing in my ears, but alongside it are the new inventions of our advanced graduate composers, performed by members of the new Eco Ensemble, both conducted by **David Milnes**. Since the last issue of this newsletter appeared two years ago we have graduated two classes: ninety music majors have earned a BA, eleven graduate students have received their MA, and thirteen have finished and filed their doctoral dissertations.

Thanks to the dedication of staff, faculty, and students, as well as the generosity of donors, we have weathered the university’s financial troubles without compromising the quality of our programs. The Stern fund, established in 1930, continues to enable us to invite distinguished scholars, composers, and performers to give public presentations, particularly as visiting Bloch Professors. One of

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David Milnes conducts the University Symphony Orchestra

EVENTS, CELEBRATIONS, VISITORS, continued from page 1

these was **Steven Feld**, whose lecture series "Jazz Cosmopolitanism: A View from Accra, Ghana" was linked to screenings of three films he had just finished making. In spring 2010, visiting Bloch Professor **Pedro Memelsdorff**, a renowned early music performer, worked through a detailed study of several medieval Italian theorist-composers, examining the relationship between their theorizing and their compositions. The talks drew a devoted following of early music enthusiasts. Other visitors in the colloquium series in spring 2010 included two leading ethnomusicologists from UCLA. "Toward an Ecology of Musical Practice," was the title of a talk by Professor **Anthony Seeger**, former director of Smithsonian Folkways Recordings at the Smithsonian Institute, while Professor **Tim Rice** presented "What and Where is Theory in Ethnomusicology."

This past fall, in a series of elegantly crafted lectures, visiting Bloch Professor **Peter Franklin** explored new perspectives on some of the better and lesser known composers of the early twentieth century, beginning with Gustav Mahler and Claude Debussy, but also giving Frederick Delius and Franz Schreker careful attention. Cinematic use of symphonic music by composers for Hollywood films of the 1930s and 40s, together with what can be viewed, in hindsight, as "protocinematic" aspects of late nineteenth- and early twentieth-century symphonic music were two of the threads linking these lectures. Anxieties about the boundary between high art and popular culture in late Romantic music also figured prominently.

We look forward to starting 2011 with new oak flooring on the Hertz Hall stage, carefully matched to the original in layout, cut, and finish, but without the myriad scratches and more serious holes that have marred our stage for years. Together with the new choral risers, which are lighter, less dangerous, and less damaging to the stage, this refurbishment will bring the hall back to former glory and last, we hope, for decades to come. It remains a fantastic setting to hear music of many flavors, and when that music includes electronic components or requires a little boost we are fortunate to have excellent amplification, thanks to the generosity of **John and Helen Meyer** of Meyer Sound and to our excellent audio technician **Jay Cloldt**.

In spring 2011 we are also looking forward to a rich continuation of our two Friday afternoon colloquia series. Composers play and discuss recent work at 3pm; scholars present their latest research at 4:30pm.

Composer **Beat Furrer**, who is the conductor and founder of Klangforum Wien, a leading European contemporary music ensemble, will be visiting as a Regents' Lecturer from January 24 to 28, to work with composition students and present his work. In March and April we will mark what would have been Professor **Andrew Imbrie's ninetieth birthday** with concerts and a symposium (see page 3).

Academic year 2011–12 will bring us two distinguished visitors: Composer and theorist **Fred Lerdahl**, a professor at Columbia University whose book *A Generative Theory of Tonal Music*, (coauthored with Ray Jackendoff) has been immensely influential, will be the Bloch visiting professor in fall 2011. In spring 2012, the Bloch professor will be **Georgina Born**, professor at Oxford University, who is known for her study of musical institutions (IRCAM in Paris and the BBC) and aspects of technology and mediation. Both Lerdahl and Born have enriched their work by drawing on multiple disciplines (linguistics and music theory in the first case, anthropology, sociology, and musicology, in the second). As we move ahead with a wealth of initiatives, it is important also to think about preserving local musical legacies and to remember people who played key roles in shaping the contexts in which we make, teach, and study music today. **Robert Commanday's** article in this issue is one type of contribution to such efforts. Another is the **Andrew W. Imbrie Memorial Fund**, endowed by his widow **Barbara Imbrie**, to benefit the Bay Area Composers Archive. The archive, originally established by a major donation from the late **Jane Galante**, already includes the collections of several Bay Area composers. This past October, 130 friends, students, and colleagues attended a memorial for our former chair, **Wendy Allanbrook**, at the Faculty Club. Graduate students sang and played works by Mozart, the composer who figured most prominently in Prof. Allanbrook's research and publications.

Finally, in October 2009, we marked the fiftieth anniversary of the death of composer **Ernest Bloch**, who taught in our department from 1940 to 1952, with a symposium, a concert of his works, and an exhibit of his immaculate scores in the Hargrove Music Library and the foyer of Hertz Hall. The performance competition on October 5 featured music majors and other Berkeley students performing works by Bloch. First prize winners were **April Paik** (violin), **Jessica Ling** (violin), **Jeff Kuo** (viola), **Kevin Yu** (cello) and **Tony Lin** (piano) performing the Piano Quintet No. 2. Second prize winner

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Bloch Professor Pedro Memelsdorff



Bloch Professor Peter Franklin



Ben Brinner & Rufus Wainwright



Malcolm Bilson with student pianists

ANDREW IMBRIE FESTIVAL

To mark the ninetieth anniversary of Andrew Imbrie's birth a series of concerts and a symposium are scheduled to take place around the Bay Area in March and April of 2011. A renowned composer, Imbrie (1921–2007) was a member of the Berkeley music faculty from 1947 to 1991. The events of the Andrew Imbrie Festival coincide with the Hargrove Music Library's inauguration of a new special collection of books, scores, manuscripts, and archival material from Andrew Imbrie's personal collection, donated to the library by the Imbrie family.

WEDNESDAY APRIL 6, 12PM, HERTZ HALL: ANDREW IMBRIE BIRTHDAY CELEBRATION UC Berkeley's University Symphony Orchestra, David Milnes, conductor, and Ariana Kim, violin, perform Imbrie's Violin Concerto at Hertz Hall. Admission is free.

SUNDAY APRIL 10, IMBRIE FESTIVAL EVENTS take place at the Department of Music, UC Berkeley (free & open to the public):

- **11AM–1:15PM, 125 MORRISON HALL: SYMPOSIUM: MUSIC OF ANDREW IMBRIE** features Joseph Kerman, Robert Commanday, Dan Heartz, Olly Wilson, Fredric Lerdaahl, Richard Festinger, John Harbison, David Hoose and others in 125 Morrison Hall.
- **1:15–2:15PM:** Reception on Hertz Hall terrace
- **3PM, HERTZ HALL: A CONCERT OF ANDREW IMBRIE'S MUSIC** UC Berkeley's **Eco Ensemble** performs with guests, including members of the **Chamber Music Society of Minnesota**. The program includes his Piano Quartet, *Spring Fever*, *Sextet for Six Friends*, and a new work in memory of Andrew Imbrie by Cindy Cox. Admission is free.

Other events in this series honoring Andrew Imbrie include a **COMPOSERS, INC. CHAMBER MUSIC CONCERT**, featuring Jean-Michel Fonteneau, cello, and John Sackett, clarinet, at Old First Church in San Francisco on *Friday, March 25*. A **PREVIEW CONCERT** featuring the **BORROMEO STRING QUARTET** at the Recital Hall, Music Center, UC Santa Cruz on *Friday, April 8*, features works by Imbrie, Gunther Schuller, Hi Kyung Kim, & David Evans Jones and on *Saturday, April 9*, the San Francisco Conservatory of Music presents an **HOMAGE TO ANDREW IMBRIE, CHAMBER MUSIC CONCERT** featuring the **BORROMEO QUARTET** and the **SF CONSERVATORY NEW MUSIC ENSEMBLE** directed by Nicole Païement. The program includes *From Time to Time*, String Quartet No. 5, *Chicago Bells*, & *Serenade*.

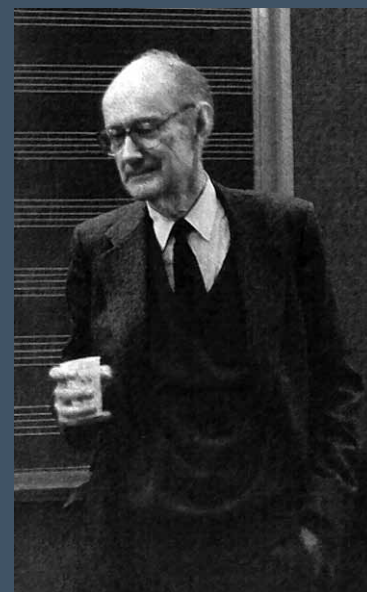
EVENTS, CELEBRATIONS, VISITORS, continued from page 1

was pianist **Elaine Laguerta**, performing *Visions et Propheties*, I & IV, for solo piano. The symposium featured scholars **Davitt Moroney** (UC Berkeley), speaking about the history of the Department of Music, **Klara Moricz** (Amherst University), who earned her PhD at Berkeley and gave the keynote address about the composer's work *America*, as well as graduate composer **Nils Bultmann** (UC Berkeley) performing a new piece in homage to Bloch, and **Jonathan Elkus** (UC Davis) speaking on "Growing up with

Bloch." Elkus' father **Albert** was a friend of Bloch's, and chairman of the Department of Music for many years. The concert in Hertz Hall on October 10 featured cellist **Irene Sharp**, pianist **Betty Woo**, soprano **Deborah Benedict**, pianist **Jeffrey Sykes** and student musicians mentioned above as well as pianist **Connie Kim**. They performed works by Bloch, including his Piano Quintet No. 2, written for the opening of Hertz Hall in 1958. In attendance at the symposium and concert was the composer's grandson, **Ernest Bloch II**.



Featured performers from the **BERKELEY OLD-TIME MUSIC CONVENTION**, held each September, visit the Dept. of Music to sing, play, and speak about their involvement in traditional American music. Veteran folk singer and fiddler **Alice Gerard** appeared with young ballad singer **Elizabeth LaPrelle** and her mother **Sandy LaPrelle** before an audience of students, faculty, and community members in September 2009, while Gerard returned in September 2010, joined this time by **Eric and Susie Thompson** and members of the **Macrae Sisters** band, with Professor **Tamara Roberts** moderating.



Professor Andrew Imbrie in classroom



*Bloch Symposium speakers
Jonathan Elkus & Klara Moricz*



Students perform Bloch's Piano Quintet #2



Holley Replogle-Wong, faculty fellow

Faculty Update

BEN BRINNER became Chair of the Department of Music in July 2009. His book *Playing Across a Divide: Israeli-Palestinian Musical Encounters*, based on fieldwork in Israel and the West Bank over a period of fifteen years, was published by Oxford University Press in November 2009. The Society for Ethnomusicology awarded it the 2010 Alan P. Merriam Prize for Outstanding Book in Ethnomusicology. Brinner returned to Israel in spring 2009 to initiate a new project on the professional network of Arab musicians in Israel. In summer 2009 he returned to Indonesia to continue a long-term project on how musicians in Bali and Java memorize and recall gamelan compositions. He intends to continue this project with the support of the Henry and Julia Weisman Schutt Chair in Music which he was awarded in 2010.

EDMUND CAMPION The San Francisco Contemporary Music Players and Albany Records recently released *Outside Music*, a solo CD of Edmund Campion's music. Saxophonist Susan Fancher released a new recording of the piece *Corail (Coral)* to critical acclaim. Professor Campion's new composition *600 Seconds in the Old Model*, commissioned by Radio France and published by Billaudot Editions in Paris, was premiered by the Zellig Ensemble at the Festival Presence in Metz in February '09. The Argento Ensemble premiered his digital piano concerto with 17 instruments and computer at the Moving Sounds Festival in New York. Current projects include a Koussevitzky Foundation Commission for The San Francisco Contemporary Music Players.

CINDY COX's *Turner for viola and piano* was commissioned by Composers' Inc for their 25th Anniversary season, and was premiered by violist Ellen Ruth Rose with Cox at the piano in San Francisco in the Green Room of the War Memorial Building in October. Her *En círculo*, for eight performers, was commissioned by the San Francisco Contemporary Music Players and premiered at the ODC Dance Commons and the Herbst Theater in San Francisco in February under the direction of David Milnes, also with Cox at the piano. Her *Sylvan pieces for solo piano* was premiered by Cox at the Garden of Memory solstice concert in June at the Chapel of the Chimes in Oakland and will be performed again at Berkeley in a noon concert in September. Pianist Soojin Bae performed Cox's *Hierogamos* at Carnegie Hall in June, and pianist Oni Buchanan performed *The blackbird whistling* just after on a national tour, with over fifteen performances across the US. *The blackbird whistling* was also performed by pianist Kate Ryder in London at Morley College in November. Flutist Ivan Bellocq performed *The Other Side of the World* for flute and electronics at the Festival Architecture et Musique in Angers, France in March, and The New Music Ensemble at Towson University in Maryland performed *Axis Mundi for amplified sextet with electronics* in October. A new recording of Cox's *The Other Side of the World* was released by flutist Laurel Zucker, *Inflorescence IV: Music for solo flute*.

JOCELYNE GUILBAULT was invited to give keynote addresses for the International conference on Multiculturalism in the Arts and for the Society of Ethnomusicology in Finland and for the Association of Cultural Studies in the United States. She also gave talks in St. Louis, Missouri and in Kingston, Jamaica. She organized the first meeting of a series entitled "Popular Music Studies on Campus" at UC Berkeley to foster multidisciplinary exchanges among scholars involved in this research domain. Since 2008, she has been serving on the Executive Council of the Caribbean Studies Association. She has just completed two articles and is currently working on two book projects, one on writing music history through a Trinidadian musician's journey, and the other on what is provisionally entitled *Music, Politics, and Pleasure*.

MARIKA KUZMA returned from Montreal in the fall of 2008, where she was the chorusmaster for the Montreal Symphony for the 2007–08 season. That same fall, the symphony released the recording *Beethoven: Ideals of the French Revolution* (Analekta records) for which she prepared the chorus. She was invited to prepare the MSO chorus for their performances of the Bach *St. Matthew Passion* in the fall of 2009 as well and maintains contact with many of the singers and musicians there. Back in Berkeley, she has resumed a full teaching schedule with the University Chorus and Chamber Chorus (information on their recent concerts page 13). She looks forward to completing her edition of the Dmitry Bortniansky choral concertos this year.

MICHAEL SETH ORLAND, who teaches musicianship and piano for the Music Department, was selected as a participant in the Lecturer Teaching Fellows Program at Berkeley for the academic year 2009–10. The program provides lecturers an opportunity to meet regularly with colleagues from across campus to discuss teaching issues. Approximately ten to fifteen lecturers are selected annually.

HOLLEY REPLOGLE-WONG comes to UC Berkeley as an ACLS New Faculty Fellow. Holley earned her PhD in musicology at University of California, Los Angeles in 2009, with a dissertation on American cultural hierarchies in operetta and the megamusical. In 2007, she was awarded the UCLA Distinguished Teaching Assistant Award, which came with a UCLA Dissertation Year Fellowship. She was also a recipient of the UCLA Research Mentorship Fellowship and the Phi Beta Kappa Pauline Venable Turrill Award for her work on 19th-century operetta. Her publications include "Coming of Age in Wartime: American Propaganda and Patriotic Nationalism in Yankee Doodle Dandy," published in *Echo: A Music Centered Journal*, and a contribution on musical theater stars and fans for the forthcoming book *Keywords for the American Musical on Stage and Screen* from Oxford University Press.

Holley's research interests include topics in musical theater, voice, fandom, 19th- and 20th-century American cultural hierarchies, classical crossover, and film and video game music. She is also an avid performer, singing with the Angeles Chorale, with the Burbank-based professional caroling company The Voices of Christmas, and on the soundtracks

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Faculty members Nicholas Mathew and James Davies accompany singers on the 1854 Erard piano at the Schumann concert honoring Jean Gray Hargrove.

FACULTY UPDATE—continued from page 4

for *The Rebel*, *Mysterious World*, and *Clash*. Recent theater work includes performances in *The Secret Garden* and *Thoroughly Modern Millie* at the Morgan-Wixson Theater in Santa Monica. While in residence at UC Berkeley, Holley will be teaching courses on musical theater, film music, and classical crossover while working on a book project stemming from her previous work on musical theater and crossover genres, which will form the basis for further exploration of American cultural hierarchies, performance practices, and audience reception and fandom in relation to the classical crossover industry.

Professor **TAMARA ROBERTS** composed music for *Mango Street*, a new theatrical adaptation of Sandra Cisneros's novel *The House On Mango Street*. The show is going up this fall at Steppenwolf Theatre in Chicago. Tracing the coming-of-age of Esperanza, the score features songs and instrumental music evoking the pan-Latino sounds of late 70s/early 80s Chicago. Here is a link: <http://www.steppenwolf.org/boxoffice/productions/index.aspx?id=480>.

In 2010–11 **MARY ANN SMART** is on sabbatical, writing the last chapters of her book on opera and politics in early nineteenth-century Italy. In October she presented material from the book's last chapter—examining the role of Verdi's operas in shaping Italian identity in the 1840s—at a conference in Budapest, Hungary. A section of another chapter, on songs about Italy written by Italian exile composers living in Paris, was published in the journal *19th-Century Music* (Summer 2010).

Smart has also begun work on a new project, which studies changing styles of operatic production since 1960. She has presented parts of this new book as keynote speaker at the University of Toronto's Operatics conference in 2009, at the conference on "Wagner in Los Angeles: The Opera of the 21st Century" at UCLA's Hammer Museum in June 2010, and in invited lectures at Harvard University, the Eastman School of Music, and the Peabody Institute of Johns Hopkins University.

In 2010 Smart joined the advisory board of the Zentrum für Genderforschung at the Kunst-Universität in Graz, Austria.

Assistant Professor of Composition **KEN UENO** recently released a portrait CD *Talus* of three orchestral concertos on BMOP/sound. One of the tracks features Ueno as the soloist on his concerto for throat singer. During the past academic year, he had over 50 performances of his music worldwide. Highlights from the season include performances at the Manca Festival in Nice with the San Francisco Contemporary Players, on which he performed as soloist; performances of by Kim Kashkashian in Germany and Spain; and a premiere at the Kennedy Center. In April, Ueno sang with the acclaimed cellist Joan Jeanrenaud at the Berkeley Art Museum. He is also the recipient of the 2010–2011 Berlin Prize, and will be in residence at the American Academy in Berlin.

This year Professor **KATE VAN ORDEN** keynoted the 34th Annual International Conference on Medieval and Renaissance Music in Utrecht, The Netherlands. She announced the discovery of a Renaissance music library with her collaborator, Alfredo Vitolo, at the International Musicological Society conference in Amsterdam, and spoke at a symposium on John Dunstaple at the Cini Foundation in Venice. She also gave invited lectures at the American Philosophical Society in Philadelphia and the Catholic University of America in Washington D.C. She has published this year in the *Journal of Women's History and Renaissance Quarterly*, and is currently Editor-in-Chief of the *Journal of the American Musicological Society*. Her concert performances on baroque and classical bassoon included Bay Area venues and Houston.

BONNIE WADE finished her term as chair of the Department of Music on June 30, 2009. During the 2008–2009 academic year she also completed revisions for the second edition of her very successful book, *Thinking Musically. Experiencing Music, Expressing Culture* (Oxford University Press, 2nd edition). The Oxford Global Music Series, for which she is co-General Editor, continues apace with 27 volumes published or under contract.

During 2009–2010 Wade was on sabbatical in the fall term working on a draft of her monograph on contemporary music in Japan. She returned to teaching in the spring semester. In March she served as a panelist for the Pew Charitable Trust Awards in the Arts for the Philadelphia Music Project. She gave the Rey Longyear Distinguished Lecture at the University of Kentucky in April and a lecture in the Distinguished Musicology Series at UCLA, also in April. Both talks were based on research for her monograph. In February, Wade signed on with Oxford University Press to be the Associate Editor for Ethnomusicology in its new Oxford Bibliography Online Series for Music. And she continues as Chair of the faculty Group in Asian Studies at UC Berkeley.

Pianos

THE WIECK PIANO PROJECT This year, the Music Department received a generous donation from the family of Heather Blair—a piano dating from 1860, built by Wilhelm Wieck of Dresden. Musicians and music-lovers associate the name "Wieck" with the celebrated piano virtuoso Clara Schumann, wife of Robert, who was Wilhelm's cousin and, indeed, owned a Wieck instrument herself. Only eight of these remarkably fine pianos are extant today—including a famous example in the Schumann-Haus in Zwickau—and still fewer are in playing condition. Our Wieck is the only one in the United States, a particularly lovely example of the craftsmanship of the Dresden workshop. With its glowing rosewood veneer, it is just the sort of elegant object that would have graced nineteenth-century salons. Its straight stringing produces a shimmering Romantic sound, even as its sturdy English action generates considerable power.

The piano is in need of restoration at an estimated cost of \$6000. At the moment it is fitted out with modern hammers, for instance, which are far too large and heavy for so subtle an instrument. New hammers, modeled on those in the Wieck piano belonging to the Schumann-Haus in Zwickau, will need to be built and installed.

For more information about how you can help us recover the voice of this rare and exquisite instrument please contact the Music Department Manager, Roia Ferrazares (roia@berkeley.edu), at 104 Morrison Hall, 510.643.8722. Checks may be made out to "UC Regents/ Music Department," marked "For Wieck Piano Project," and sent to the Department of Music, 104 Morrison Hall #1200, University of California, Berkeley, CA 94720.

—Nicholas Mathew

OUR NEWLY RESTORED 1854 ERARD PIANO

has been heard in concert several times over the past year. **Sezi Seskir** visited from Cornell University in spring 2010 to give a concert and workshop with this piano (see Seskir concert photo on bottom of page 16). It was brought into Hertz Hall again for the Schumann bicentennial concert in October 2010, when a succession of faculty and students sat around the piano on stage as if they were in a nineteenth-century salon. The latter concert was also an opportunity to commemorate the pianist **Jean Gray Hargrove** (see page 6). Fortepiano expert **Malcolm Bilson**, brought to us courtesy of the Townsend Center, conducted a master class and gave a concert on the department's Regier fortepiano in spring 2010.



GRADUATE STUDENT ALUMNI

MARIÉ ABE, (PhD, Ethnomusicology, 2010) completed her dissertation, *"Sounding Counter-Geographies: Chindonya Resurgence and Japan's 'Multicultural Question,'" and was awarded a post-doctoral position at Harvard.*

JEAN AHN (PhD, Composition, 2008) completed her composition, *Salt* for orchestra.

SHALINI AYYAGARI (PhD, Ethnomusicology, 2009) is beginning a two-year Mellon Postdoctoral Fellowship in the Humanities at Dartmouth College, and recently filed her dissertation entitled, *Small Voices Sing Big Songs: The Politics of Emerging Institutional Spaces Among Manganiyar Musicians in Rajasthan, India.*

BRIAN BANKS (PhD, Composition, 1995) Professor Titular, Depto. de Artes, Univ. de las Americas, Puebla Cholula, Mexico had six premiere performances in 2009. In addition, both he and **DWIGHT BANKS** (PhD, Composition, 2003) were selected to have a chamber orchestral work performed by the North/South Chamber Orchestra of New York last spring.

ELIOT BATES (PhD, Ethnomusicology, 2008) finished a two-year position as visiting assistant professor at the University of Maryland and took up a two-year ACLS post-doctoral position at Cornell University. His book *Music in Turkey* appeared in the Global Music textbook series edited by Professor Bonnie Wade.

MASON BATES (PhD, Composition, 2008) composed *The B sides*, commissioned and premiered by the San Francisco Symphony in their regular season at Davies Hall. The 2011 centennial celebration of the San Francisco Symphony, led by music director Michael Tilson Thomas, includes his compositions. Riccardo Muti conducts the Chicago Symphony featuring a commissioned work by Bates in February 2011. As part of the "American Mavericks" festival in March, Michael Tilson Thomas conducts the world premiere of Bates' *Mass Transmission* for electronica and chorus.

FERNANDO BENADON (PhD, Composition, 2004) received a Guggenheim Fellowship for 2009–10. He is a member of the Music Department faculty of American University. Fernando just released a new CD on Innova Record. Information and audio tracks are available for listening on the CNMAT web site at: <http://cnmat.berkeley.edu/node/8076>.

REBECCA BODENHEIMER (PhD, Ethnomusicology, 2010) was selected for a post-doctoral position at Hamilton College in New Hartford, New York. Her dissertation: *"Localizing Hybridity: the Politics of Place in Contemporary Cuban Rumba Performance"*

THOMAS BROTHERS (PhD, History & Literature, 1991), Professor of Music at Duke University, was awarded a 2009 Guggenheim Fellowship in Folklore and Popular Culture. His 2007 book entitled *Louis Armstrong's New Orleans* continues to receive high critical acclaim.

ESTHER CRISCUOLA DE LAIX (PhD, History & Literature, 2009) completed her dissertation, *Cultures of Music Print in Hamburg, ca. 1550–1630*.

MARK DEWITT (PhD, Ethnomusicology, 1999) was selected for an endowed chair in traditional music at the University of Louisiana at Lafayette, where he has been asked to create a new

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In Memoriam

In recent years the department has suffered the loss of former colleagues, including faculty emerita Wye J. (Wendy) Allanbrook, music library donor Jean Gray Hargrove, and staff members Nancy Cooley and Paulette Powell.

WENDY ALLANBROOK (1943 – 2010) was born in Hagerstown, Maryland, and passed away on July 15, 2010 from cancer. She graduated from Vassar College with a degree in classics. She earned a Ph.D. in music history from Stanford University in 1974. Her doctoral dissertation became the basis for the book *Rhythmic Gesture in Mozart* (University of Chicago Press, 1983), in which she demonstrated that Mozart's music integrated references to the social practices and dances of his period. She wrote that this is what gave the music its tremendous power to "move audiences through representations of its own humanity."

Wendy's work has influenced stagings of Mozart operas and provides a standard critical tool for opera studies today. Her book *The Secular Commedia: Comic Mimesis in Late 18th-Century Music* is near completion, and will be published by the University of California Press.

From 1969 to 1995, Wendy taught at St. John's College in Maryland. She served as assistant dean from 1987 to 1990 and again from 1992–94. She joined the faculty at the University of California, Berkeley in 1994 as the Ernest Bloch Visiting Professor of Music and was made a permanent member of the faculty in 1995. She was chair of the department from 1997 to 2003, during which time she oversaw the construction of the Jean Gray Hargrove Music Library.

She received numerous awards and fellowships, including those from the National Humanities Center, the National Endowment for the Humanities, the American Council of Learned Societies, and the John Simon Guggenheim Memorial Foundation. In 2008, Wendy received the Andrew W. Mellon Foundation Emeritus Fellowship. She was elected president of the American Musicological Society in 2003, but had to resign during her first year in office because of the onset of cancer.

She is survived by a son, John Allanbrook of New York, a stepson, Timothy Allanbrook of New York, and two sisters, Stephanie Jamison Watkins, of Los Angeles, and Martha Page Martineau of Shepherdstown, West Virginia.

The Department of Music at Berkeley has established a fund in Wendy's honor as a way to remember her very special contributions to musicology and the department. *Memorial contributions may be made to the Wendy Allanbrook Memorial Fund c/o Roia Ferrazares, 104 Morrison Hall, Department of Music, UC Berkeley 94720-1200.*

JEAN GRAY HARGROVE (1914–2010) died peacefully at her home in the Berkeley hills at age 96. Jean attended Santa Rosa public schools and graduated from U.C. Berkeley majoring in education. Starting as a child piano prodigy, music was Jean's passion as she was an accomplished concert pianist and was active with many Bay Area musical groups such as the Berkeley Piano Club and Senza Ritmo and was a guest performer with the San Francisco Federal, Oakland and Santa Rosa symphonies. She married Dr. G. Kenneth Hargrove in 1937 and lived her adult life in Berkeley. Together they raised 5 children: Elizabeth Hargrove (Lou Slater), Dr. Gary Hargrove (Jane Mattson Hargrove), Marilyn Hargrove Berkey (Dan Berkey), Dean Hargrove and Roberta Hargrove. From her love of music and of Cal Berkeley and sharing the fruits of wise investment decisions by her late



husband, she was enabled to sponsor the new music library at UC Berkeley which is named in her honor. Jean was known for her passion for language and literature and was a whiz at crossword puzzles and the Saturday Review double-crostic. She also was an excellent hostess and family gatherings at her gracious home were wonderful to attend with spontaneous musical presentations by family members.

Jean is predeceased by her husband and by her parents, Martin and Elizabeth Gray (née Kohler). She is survived by her 5 children, 11 grandchildren, 13 great grandchildren, her brother Dr. Donald Gray, and her lifelong friend, Carol Upshaw. The family extends particular thanks to her caregivers especially Lisa Moan, and Luis Gonzales. Per her wishes, Jean's ceremony of life was arranged through the Neptune Society of Northern California. *Donations in her name may be to the Jean Gray Hargrove Music Library, 104 Morrison Hall, Berkeley, CA 94720.*



IN MEMORIAM—continued from page 6

PAULETTE POWELL (1954–2009) Paulette and I took our seats in the office of the Department of Music at the University of California, Berkeley at just about the same time—she as the Management Services Officer in charge of the staff, the buildings and a million other things, and I as the academic Chair of the department. For me it was a return to familiar responsibilities from an earlier stint (although much had changed), but for Paulette it was an enormous challenge. So much was new for her. Yes, she was still in academic administration, but the Berkeley campus and its culture were entirely new to her.

In the department there was a wholly new set of personalities—artistic types rather than medical and the curriculum that she helped to manage was entirely unfamiliar. She was to supervise a staff of individuals who were and are very capable individuals but who were reeling from years of carrying on through the illness of Paulette's predecessor and then from the retirement of those with the longest memories of the place. The staff person in charge of academic personnel decided to take an opportunity in another department to rise to the position of MSO herself, leaving Paulette with both her complex new job and all our complex academic personnel processes to carry out. As if that were not enough, the department was reviewed in that year—for the first time in fourteen years, requiring endless fact-finding and analysis and documentation. So much had to be sorted out and there was so very much to learn.

One day several months into that first year as Paulette cleared her desk at leaving time, she seemed especially tired and I dared—yes, dared, because we all know how private a person she was—to ask if she could rest when she left work, or if she took work with her as some high-ranking administrators do. Well, she decided to reveal to me that every night she went from work to visit her mother whose health had recently caused a move to a nursing facility. She expressed great concern about her father too. She asked me not to tell anyone in the department about those personal matters. I did not, but with that door opened, I was allowed to inquire about things periodically. It was a privilege.

That was just the first year. In the two next years we were to experience the sudden death of two young members of the faculty and figure out how to take the department community through that. A new personnel officer was hired, but that person became ill and for periods between temporary persons, Paulette had to resume those responsibilities. There was never an easy moment in that “new” job and she soldiered on—managing brilliantly. In the meantime, her health began to be troublesome. Only I was permitted to know the details—and that perhaps because I am a cancer survivor myself, but the staff again stepped up to the plate and shouldered what needed to be done. They—along with the faculty, respected and appreciated Paulette and understood her desire for privacy.

We in the Department of Music knew Paulette Powell to be a capable, intelligent, courageous, and caring person. I personally was indeed privileged to experience for four years a rare sort of professional interdependence with her until my term as Chair ended last June. At that point we still had hope for her improving health. That it should have conquered her just doesn't “seem like Paulette.” We shall miss her and offer deep condolences to family and friends.

—Bonnie Wade

NANCY COOLEY (1958–2009) joined the Music Department team in March 2006. She brought with her years of experience gained while at the Music Department at San Francisco State University. She also brought an infectious sense of humor, a winning smile, and a dedication to her work. Among the many contributions she made to the department, Nancy was instrumental in the hiring process of several of our newer professors. She also helped standardize the faculty and GSI evaluation process.

Nancy enjoyed doing Sudoku and crossword puzzles and could often be seen about campus during the noon hour, sitting in the sun, working on a puzzle. She drove a sports car and reveled in all things Hello Kitty. Cats were special to her and she helped care for homeless cats in her neighborhood even going so far as adopting two feral kittens. She loved to laugh, wore clothes that were fun, and would take any occasion to bake a cake for someone. Nancy had a big heart, and as she would say, “We mean that in the best possible way!” Her friends here in the department miss her. Nancy passed away in May 2009. —Jim Coates



Alumni News

continued from page 6

BA program and an interdisciplinary research center in traditional music. While Cajun and Creole dance music from the region will play a prominent part in this new endeavor, he writes, there will be room for a far greater range of musical expression and scholarly inquiry.

AARON EINBOND (PhD, Composition, 2009) recently completed two years of the Cursus in Music Composition and Technology at IRCAM, culminating in the premiere of his work *What the Blind See* for five instruments, electronics, & video by Ensemble l'Instant Donné at the CentQuatre in Paris as part of IRCAM's Agora Festival. His stay was supported by a Fulbright Scholarship & UC Berkeley's Georges Ladd Prix de Paris. He simultaneously completed his DEM studies with Philippe Leroux. Recent works & performances include the premiere of *Starting Over* for contrabass recorder and electronics by Antonio Politano in Lausanne, Switzerland; *Break* for baritone saxophone & electronics at the World Saxophone Conference in Bangkok by Jérôme Laran; the sound installation *What the Blind See* at the Akademie der Künste in Berlin; & *Beside Oneself* for viola & electronics selected for performances at the International Computer Music Conference in Montréal & the Seoul International Computer Music Festival. He composed a new work for the Ensemble Cairn that was premiered at the Darmstadt Summer School in 2010. Aaron is finishing his second year on a post-doc to Columbia University and has been commissioned to write a new work for the Ensemble Recherche & Freiburg Barockorchester for 2011.

PATTIE HSU (PhD, Ethnomusicology, 2010) completed her dissertation, *Living Taiwanese Opera: Improvisation, Performance of Gender, and Selection of Tradition*.

LISA JAKELSKI (PhD, History & Literature, 2009) completed her dissertation, *The Changing Seasons of the Warsaw Autumn: Contemporary Music in Poland, 1960–1990*; she has accepted a position as Assistant Professor of Musicology at the Eastman School of Music.

ALEXANDER KAHN (PhD, H&L, 2009) completed his dissertation, *Double Lives: Emigre Composers in Los Angeles*, and was recently appointed Director of Orchestral Activities at the Sunderman Conservatory of Music at Gettysburg College.

MEI-FANG LIN (PhD, Composition, 2007) accepted a tenure track position in music composition at Texas Tech University.

KEERIL MAKAN (PhD, Composition, 2004) was promoted to Associate Professor at MIT and awarded the Lister Brothers Career Development Chair. Keeril was the Composer in Residence at the Carlsbad New Music Festival and was the featured composer at the Musica Nova Festival in Helsinki, Finland.

JOHN-CARLOS PEREA (PhD, Ethnomusicology, 2009) completed his dissertation, *Witchi Tai To: An Historical Acoustemology*.

WILLIAM QUILLEN (PhD, History & Literature, 2010) In November 2008, several UCB graduate student composers performed at the Moscow Autumn festival in Moscow, Russia. The participating Berkeley composers were **AARON EINBOND**, **EVELYN FICARRA**, & **HEATHER FRASCH**.

RICHARD DUDAS, (PhD, Composition, 1998) also participate in the festival, & taught a masterclass at the Moscow Conservatory. One of the closing concerts, entitled “Berkeley-Moscow: A New Generation in Electroacoustic Music” featured music by Berkeley's four composers plus new works by

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six composers from the Moscow Conservatory, with performances by the Moscow Conservatory's Studio for New Music, one of Russia's leading new music ensembles. The concert was co-organized by Igor Kefalidis, a professor at the Moscow Conservatory and director of the conservatory's Electroacoustic Center, and William Quillen. Quillen recently completed his dissertation, *"After the End: New Music in Russia from Perestroika to the Present."*

MATT RAHAIM (PhD, Ethnomusicology, 2009) accepted a position as assistant professor at the University of Minnesota. His dissertation: *Gesture, Melody, and the Paramparic Body in Hindustani Vocal Music*.

CHRISTINA SCHIFFNER (PhD, History & Literature, 2009) completed her dissertation, *Singing Silence, Silencing Noise: Rossini's Opere Serie for Naples, 1815-1822*.

ARMAN SCHWARTZ (PhD, History & Literature, 2009) completed his dissertation, *Modernity Sings: Rethinking Realism in Italian Opera*.

LAURA SCHWENDINGER (PhD, Composition, 1993) who was awarded a Guggenheim Fellowship in 2008, was the recipient of a 2009 Goddard Liberson Fellowship from the American Academy of Arts and Letters. She is an Associate Professor of Composition at the Univ. of Wisconsin-Madison and Artistic Director of the Contemporary Chamber Ensemble.

NOEL ORILLO VERZOSA (PhD, History & Literature, 2009) completed his dissertation, *The Absolute Limits: Debussy, Satie, and the Culture of French Modernism, ca. 1860-1920*.

TREVOR WESTON (PhD, Composition, 1997) who achieved tenure at the College of Charleston, has been appointed to Drew University in New Jersey as Associate Professor of Music. He began his appointment in September 2009. Last January, his composition Truth Tones for Choir and Violoncello was performed by the Boston Children's Chorus at historic Jordan Hall in the New England Conservatory of Music as part of the 2009 Dr. Martin Luther King, Jr. Concert. This performance was featured on a live national telecast, broadcast to over 200 affiliate stations across the nation at different times during the months of January and February 2009.

CHRISTOPHER WILLIAMS (PhD, History & Literature, 2008) completed his dissertation, *Mahler, Schoenberg, and the Transmission of Musical Style* graduate Alumni

UNDERGRADUATE ALUMNI

PHEAROSS GRAHAM (2009) will be attending UC Irvine this fall for his graduate studies in Piano Performance. He was accepted to other schools as well with scholarships, including the Cleveland Institute of Music.

JOYCE KWON (2009) has been spending the past 5 weeks teaching basic music theory & keyboard to indigenous people in the upper Rio Negro region of the Amazon, as well as performing songs from her singer/songwriter album at various villages there.

CLARISSA LYONS (2006), who studied with Deborah Benedict while she was at Berkeley, completed a Master's in Voice from the Manhattan School of Music in May. At the Manhattan School of Music she performed in the New York premiere of John Musto's opera *Later the Same Evening* based on paintings by Edward Hopper and the

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Your gift to the Department of Music can significantly enhance the education of our students, the concert experience of our audiences, and the research and publication possibilities of our faculty and students. We invite you to be our partner in the following endeavors

PERFORMANCE

The performance experience and study is integrated into every aspect of the academic program--whether the honing of musicianship skills or the acquisition of knowledge of theory and history and literature of European and diverse other traditions, or the study of contemporary cultural life in America and elsewhere. How does that happen?

- History and ethnomusicology lecture courses are infused with lecture demonstrations by eminent performers or complemented by a semester-long performance lab through which all students receive performance instruction.
- Theory and composition students hear their creative work played and sung.
- 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.
- Our most skilled undergraduate music majors are provided private instruction with distinguished Bay Area artists in order to further hone their craft.
- A gift to performance may contribute to the instrument purchase and maintenance, purchase and rental of scores, music lessons, or master classes offered by local artists, for example. You may designate your support to one of our performance ensembles, to the piano endowment to further piano instruction, or to the Department's performance endowment, which supports all our performance needs.

FACULTY

As the best public university in the world, UC Berkeley is founded upon an unwavering dedication to innovation and excellence in research and a commitment to teaching and advancing knowledge at the highest level of scholarship. The Department of Music hires some of the best faculty in the world. Private support has proven to be key to hiring - and also retaining - our stellar faculty. Gift opportunities to support our excellent faculty range from research funding to endowing a chair.

CAPITAL IMPROVEMENTS: MORRISON HALL RENOVATION

With more than 500 students participating in a performance group or ensemble annually, providing performance space--our "laboratories"--is critical to our educational mission. The Department's first priority is to renovate the space in Morrison Hall that once contained the music library to be practice space for the department's large and small ensembles, allowing much needed relief to Hertz Hall.

CHAIR'S DISCRETIONARY FUND

Can't decide which of these goals is the worthiest? Consider donating to the Chair's Discretionary Fund which provides resources to be used to meet the Department's most urgent needs: better audio equipment for performances, recording sessions, or teaching purposes; individual guest speakers or symposia; master classes; hiring professional musicians to perform student works; and any other activities to support the educational mission of the department.

If you would like more information about how to support the department, please contact us at 510-643-8722.

GRADUATE SUPPORT has been bolstered dramatically in the past two years as payout from three different endowments have become available.

A bequest from **Dorothy L. and Raymond C. Grassi** will fund several graduate students each year, while endowments established by Prof. **Daniel Heartz** and the late Prof. **Walter "Ted" Rex** will support graduate summer research.



Graduates at commencement ceremony, 2010

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Consider a bequest to the department. Some of our alumni and emeritus professors have included us in their plans. Should you wish to do so, please contact **Roi Ferrazares** (roi@berkeley.edu).

* Deceased
** Both deceased

For additional information on funding opportunities please write to me at brinner@berkeley.edu or check the Department of Music website: <http://music.berkeley.edu>

HEAVY LIFTERS — continued from page 1

continues to reside in Berkeley. In her classes, which included such illustrious alumni as David Del Tredici, Nathan Schwartz and Janet Goodman Guggenheim. “She terrified because she was so fast,” Gianopoulos continued, adding that this intensity informed her playing. Citing one of her several performances (she gave many, with the UC Orchestra, the Griller Quartet and other chamber music combinations), “she was terrific, ferocious in a way and so musical, with clarity to the thought. She was so good in laying out a piece. There was a rigor to the architecture, you became aware of how the piece was being built as she played it.” All this informed her Piano Ensemble classes as it did her private teaching.

That unswerving purpose fired her teaching, giving her courses the reputation of most demanding but most necessary. Her Musicianship course description summed it up, “The aim... is to equip the student to hear the page of music” and goes on to describe a complete and rigorous course involving “practice constantly” of sight-singing music of increasing complexity, harmonic and rhythm dictation and the learning of the clefs.

In 1966, Lawrence Moe, then Department Chair, heaped the highest praise on her in a letter to the Dean of Letters & Science requesting permanent employment status for Marjorie

Petray, although her rank of Lecturer was not in the tenure track. “A great classroom teacher, she seems to have the knack of fresh response to the problems of elementary instruction...largely due to her great enthusiasm for and dedication to her subject and her warmth and sympathy for young persons. She is a craftsman and musician of the highest quality.” And on and on in that vein.

Gianopoulos recalled her using “The Magic Flute” in her musicianship class (“She taught me to love Mozart, she thrilled us”). Her piano teaching was also exceptional. Gianopoulos said that after returning from studying in Europe, he gave a recital in Hertz Hall and a week later, “Marjorie, who had heard it, called me up and said, ‘Deno, I think you could be a much better pianist than you are and, dammit, I want to teach you.’ She never took a penny for those lessons.

They lasted at least an hour and a half. Some of the time, we would sit on the sofa and read the scores and she’d ask “What do you see here?” This was before we took them to the piano. I needed a lot of technical piano work and she had the patience to undo my hand and start me all over again.”

She might have made a fine career as a concert pianist. At 24, after studying piano at the Berlin Hochschule fuer Musik, she decided that a career wasn’t compatible with marriage and

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New York premiere of Fred Lerdahl's *The First Voices*. Ms. Lyons also was invited to perform Puccini and Bellini arias with the Vermont Philharmonic's 50th Anniversary season in October. In March, Clarissa received the James Schwabacher Award from the Henry and Maria Holt Competition through West Bay Opera. She appeared as Mimi in *La Bohème* with the Martina Arroyo Foundation's Prelude to Performance Program in July. Ms. Lyons continues her studies at Dawn Upshaw's Vocal Arts Program at Bard College Conservatory. She won her apprenticeship in this program after an intensive series of auditions—only 8 singers from around the globe are accepted per year.

GRADUATE STUDENT NEWS

In 2009–10, **REBEKAH AHRENDT** held research fellowships from the University of Utrecht (the Netherlands) and the DAAD (academic year in Berlin). She also received the Eugene K. Wolf Travel Grant from the AMS for further work in France and Belgium. Two of her conference papers were honored with awards: the Irene Alm Memorial Prize of the Society for Seventeenth-Century Music and the Paul A. Pisk Prize of the AMS. She will finish her dissertation work in 2011 as an Andrew W. Mellon/ACLS Early Career Fellowships Dissertation Completion Fellow. Her ensemble, *Les grâces* (including fellow graduate student **JONATHAN RHODES LEE**), completed its first professional recording in June 2010; the CD is scheduled for release in late 2010.

DAVID COLL has been selected as the Composer in Residence with the Berkeley Symphony during its current season, for the "Under Construction:" series.

SEAN CURRAN spent the academic year 2009–10 at King's College, University of Cambridge, funded by the Sydney Ehrman Fellowship from UCB. He also won the Grace Frank Dissertation Award from the Medieval Academy of America, & the Elizabeth C. Bartlett Award from the American Musicological Society to pursue manuscript research in Paris in 2010.

SIVAN ELDAR has been invited to join the composition faculty of the John Adams Young Composers for the 2010–11 academic year, teaching weekly composition workshops for students at the advanced level. She was also part of the group show, *Teen Age: You Jus Don't Understand*, curated by UC Berkeley's Ken Goldberg and presented at the Catharine Clark Gallery in San Francisco this fall.

EVELYN FICARRA premiered a solo piano piece at the Chamber Bridge in May 2010 called *The Arbitrariness of Language*. She also performed in San Francisco and Switzerland and played in the November 2009 MANCA Festival, where she was in a premiere of a string trio with electronics known as *Vague-Fenêtres*. She was awarded the 2010 George Ladd Prix de Paris.

HEATHER FRASCH had a performance of her piece *Segmented Fragmentations* by the SurPlus Ensemble in Freiburg in Dec 2009. SFSound commissioned and premiered a new work to disassemble & reconstruct in SF, Jan 2010. Her piece *Métal re-sculpté* was performed at SEAMUS 2010 & NYCMEF 2010. It will also be performed at the festival Third Practice Electro-acoustic Festival this fall. Her collaborative installation post-industrial organisms, was featured at the NYCMEF. This summer Heather was a participant in the Matrix 10 course at the SWR Experimental Studio in Freiburg, where she took courses with Vinko Globokar and Detlef Hussinger.

Composer **MATTHEW GOODHEART**

continued on page 11

Staff Update

This summer when the new sound technician in the department **JAY CLOIDT**'s life calmed down, he got busy with composing projects. The Joe Goode Performance Group project, *Traveling Light*, which he scored for its opening in summer '09, was revived at the Old San Francisco Mint in July, and received warm reviews in the San Francisco Chronicle and elsewhere.

Jay was commissioned to provide an original score for a celebration of the reopening of the redesigned ODC Theater on 17th and Shotwell in San Francisco on September 30. ODC/Dance, San Francisco's premiere modern dance company, premiered *Architecture of Light*, a site-specific work in which the audience experienced the sound score on wireless headphones as they moved through the new building. The ODC company performed in changing combinations of dancers throughout the building, with the full company and audience ending up in the newly remodeled theater space for the finale.

Jay has another ODC/Dance commission, the premiere of a new work by Kimi Okada, for their yearly Dancing Downtown series in March 2011 at Yerba Buena Center. *I was staring vaguely at the Pacific* is a dance work based on her experience as a Minneapolis-born person of Japanese origin traveling as a foreigner in Japan. Kimi's work is noted for its light touch and use of humor; and this piece will incorporate out-of-context English texts, as used on advertisements, signs, and products in Japan.

Details of the upcoming ODC/Dance performances will be published at <http://www.odcdance.org>. Some of Jay's compositions and other musings are available at his website at <http://www.jaycloidt.com>.

University Carillonneur **JEFF DAVIS** was an active participant at the annual congress of The Guild of Carillonneurs in North America, held at the Longwood Gardens, outside of Philadelphia. Jeff was a panelist for the forum "Adjudication 101," performed on the Longwood Carillon, and was a jurist on the 2009 GCNA carillonworks examinations committee. The GCNA also published three new arrangements by Davis of works by John Dowland. American Carillon Music Editions will be publishing four new carillon arrangements this fall, all works by Stephen C. Foster.

In July, Davis gave recitals in the Chicago area on the University of Chicago, Naperville, and Botanic Gardens carillons. Active throughout the year as a composer, Davis produced *Eclogue* for flute, viola, and harp, *Arabesque* for solo cello, *Birds In the Garden* for high woodwind ensemble, *Drumming Up Business* for percussion trio, and is currently working on a duet for carillon, as well as completing a trio for Oboe, Oboe d'Amore, and English Horn.

ROIA FERRAZARES began as Music Department manager in April of 2010, previously holding the position of manager for the Dean's Office of the College of Letters and Science. Before joining UC Berkeley in 2006, she spent five years working at Mills College in Oakland where she coordinated the Public Policy Program and directed recruitment for what is now the Lawrence I. Lokey Graduate School of Business.

Ferrazares has held numerous leadership positions on campus, was appointed chair of Chancellor Birgeneau's Staff Advisory Committee (CSAC) this year, and is serving as the staff representative to the Operational Excellence Steering Committee.

NANETTE HARA is a native of Denver, Colorado, and joined the Music Department in August 2009 as the Academic Personnel Coordinator. She has been on the UC Berkeley campus since March 1986 where she was employed by the School of Public Health. In August 1994, she transferred to the International and Area Studies Teaching Program and served as a Student Affairs Officer and Curriculum Coordinator. She was nominated for the Chancellor's Outstanding Staff Award in the Spring of 2009.

LISA ROBINSON joined the Music Department as Student Services Advisor in August 2008. A student to the core, Lisa holds two B.A. degrees in Music and International Affairs (with emphases in Conducting, Arabic, and History respectively), and can easily sympathize with her simultaneous degree and double major students. This past summer, she finished her first Ironman triathlon (which consists of a 2.4 mile swim, 112 mile bike, and 26.2 mile run in under 17 hours), and then maximized her training by doing it again 34 days later. Now that Ironman is over, her spare time consists of playing bass trombone, taking flying trapeze classes, and planning her next big adventure.

The department's new events manager, **JEF STOTT**, a native of Los Angeles, has been working in Performing Arts Administration for over a decade with such prestigious organizations as Yerba Buena Center for the Arts, Berkeley Symphony, New Century Chamber Orchestra, Philharmonia Baroque among others.

He has recently completed a Masters Degree in Interactive Media, with a thesis project that uses the electromagnetic energy from the human brain and body to control audio and visual media. He is also an adjunct faculty member of Cal State East Bay University's Music Department where he teaches digital audio production.

As a trained musical anthropologist, he has made an in-depth study of the instruments of the Middle East with master teachers including Hamza el Din, and Omar Faruk Tekbilek among others.

As a producer and composer, he has released many full-length albums and writes regularly for network and cable television, stage, video game and feature film. Jef has embarked on several international tours that have taken him to Japan, Turkey, Taiwan, Thailand, Canada, and many cities in North America.

He also is the owner the Embarka Recording Studios and Record Label in San Francisco, where he is currently at work on several recording projects.

toured Germany this summer with concert appearances and installations in Bonn, Wuppertal, and Berlin.

During the past two years, **JIMMY LÓPEZ** has been awarded the following prizes: 2009 Georges Ladd Priz de Paris (UCB); Kranichsteiner Musikpreis at the 2008 Darmstadt International Course for Contemporary Music (Germany); 2008 Morton Gould Young Composer Award (New York); and 2008 Nicola De Lorenzo Prize (UCB). His music has been performed in venues including Carnegie Hall, Aspen Music Festival & Donauschwingen Contemporary Music Festival and by the Chicago Symphony Orchestra, Saint Paul Chamber Orchestra, Atlanta Symphony, Baltimore Symphony, Helsinki Philharmonic, Symphony Orchestra of Chile and the National Symphony Orchestra of Peru. His portrait CD titled *Musiq Peru* was released under the label Filarmonika LLC in 2008. Recent premieres include *Lago de Lágrimas* (concerto for flute & orchestra) with the Fort Worth Symphony Orchestra in 2009, and *15 études for string octet* by the Arditti Quartet and Jack Quartet during the 2010 Darmstadt Contemporary Music Festival. Future collaborations include performances by conductor Lorraine Villancourt & the Nouvel Ensemble Moderne; conductor Miguel Harth-Bedoya & the Boston Symphony & Philadelphia Orchestra; conductor Darrel Ang & the Singapore Youth Orchestra of the World; and conductor David Claudio & the Sibelius Academy Orchestra.

In March, **ADELINE MUELLER** organized a multi-day conference on Mozart's *The Magic Flute*, and she is slated to guest-edit an upcoming special issue of *Opera Quarterly* on the subject. She was the recipient of a UC Berkeley Chancellor's Fellowship in the 2009–10 academic year. She has presented papers at the annual meetings of the AMS (2008 and 2010) and the American Society for Eighteenth-Century Studies (2009 and upcoming in 2011). An article she wrote on the music for Fritz Lang's 1924 film *Die Nibelungen* appears in the edited volume *Wagner and Cinema* (Indiana Univ. Press, 2010).

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. **SPRING 2009 SOLOISTS:** soprano **MELANIE ANDERSON**, Music major, performed Samuel Barber's *Knoxville: Summer of 1915*; pianist **YOUNG HO NA**, international student studying music, performed Maurice Ravel's *Piano Concerto for the Left Hand*; **KELSEY SEYMOUR**, flute, fourth-year double major studying Music & Chinese, performed Carl Nielsen's *Concerto for Flute & Orchestra*; **KEVIN YU**, fourth-year undergraduate studying Music & Economics, performed Robert Schumann's *Concerto for Cello & Orchestra*. **FALL 2009 CONCERTO SOLOISTS:** **MICHELLE CHOO**, violin, fourth year double major in Music & Integrative Biology, performed Jean Sibelius' *Violin Concerto in D minor*; **NILS BULTMANN**, violist, Music graduate student in composition, performed Ernest Bloch's *Suite Hébraïque*. **SPRING 2010 SOLOISTS:** **JESSICA KUO**, oboe, MCB major, Ralph Vaughan Williams' *Oboe Concerto in A minor*; **JOE NEEMAN**, violin,

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Programs, Library, Performance

CENTER FOR NEW MUSIC AND AUDIO TECHNOLOGIES (CNMAT)

CNMAT continues to pursue its very active programs in research, education and public events. Recent highlights include:

- The CNMAT New Music and Inter-arts Projects Library (http://cnmat.berkeley.edu/new_music). This new work was supported by a grant from the UC Berkeley Humanities and Arts Research Technologies (HART) Demonstration Project program. Our initiative—the CNMAT Collaborative Technology for Multidisciplinary Research and Training—focused on web development strategies for searchable, tagged web content such as audio, video, scores & text.
- Open Sound West: Curated by Ken Ueno, David Wessel and Edmund Campion, Open Sound West produced a series of major concerts at CNMAT by renowned performers, improvisers, and composers such as Lou Bunk, Matt Ingalls, duo pantoMorf (Per Anders Nilsson and Pallo Dahlstedt), Michael Straus, Seth Josel, Earl Howard, David Wegehaupt, Aaron Einbond, Matthias Kaul, and Samita Sinha.
- Other CNMAT concerts featured artists such as Matana Roberts and Myra Melford; Frank Gratkowski with Chris Brown, William Winant and David Wessel; SIX (Jacques Demierre, François Houle, Charlotte Hug, Urs Leimgruber, Thomas Lehn, Dorothea Schürch); Oni Buchanan; and Ryan Fogg.
- CNMAT researchers published findings on new instrument building, new interfaces for computer music performance, and time in music (<http://cnmat.berkeley.edu/research>). They presented their work in conferences such as NIME (New Instruments for Musical Expression), the International Symposium on Ambisonics and Spherical Acoustics, the Music and Cognition Conference, and the International Computer Music Conference (ICMC).
- Open Sound Control (OSC), a CNMAT-developed protocol for networked communication among computers, sound synthesizers, and other multimedia devices, has been adopted by a growing list of companies that includes Apple Computer, Meyer Sound Laboratories, Waves Audio Ltd., Mark of the Unicorn (MOTU) and Native Instruments. —Richard Andrews

The Semi-Anechoic Chamber is a sound isolated space ideal for close microphone sampling and any recording that requires near total sound isolation. The room was offered to the department for free. The Center for New Music and Technology (CNMAT) funded the moving, wiring and installation of the chamber into Morrison Hall.

JEAN GRAY HARGROVE MUSIC LIBRARY

In addition to the ongoing collection of new books, scores, and recordings, income from alumni endowments enabled the Jean Gray Hargrove Music Library to make significant additions to its special collections. Purchases from antiquarian dealers included part books for Gesualdo madrigals printed from 1607 to 1611, a complete set of manuscript parts for an anonymous early 17th-century Italian madrigal, and late 18th- and early 19th-century editions of Danish, English, and Italian ballet scores. At an auction in London last June, Professor Davitt Moroney represented the Music Library by successfully bidding on a fine collection of early J.S. Bach keyboard editions, the first edition of Haydn's Piano Sonatas Op. 30, a manuscript of French violin music from 1711, a manuscript of Franz Liszt's 13th Psalm (1878), and a 1740 manuscript of Handel's complete opera *Siroe*. As donations, the Music Library received the manuscripts of the late composer (and Cal alum) Peter S. Odegard and the papers of the late emeritus faculty composer Andrew W. Imbrie. In December, Professor Emeritus Olly Wilson announced that ongoing royalties from the compositions of Earl "Fatha" Hines will establish the Earl "Fatha" Hines Music Library Fund to establish an Archive of African American Music in the Hargrove Music Library. —John Shepard, Head of the Hargrove Music Library

THE BERKELEY CARILLON continues with its eighteen recitals weekly while school is in session, as well as performances for selected special events on campus. With the addition last year of associate carillonists Wesley Arai, Tiffany Ng, Margaret Pan, and Justin Ryan, the playing staff of eight professional carillonists is the largest in North America. All the professional staff have active concert careers throughout the world. In addition, the number of students taking lessons on the Class of 1928 Carillon is currently twenty, with an average of

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African Drumming & Dance on Cal Day



University Baroque Ensemble



Eco Ensemble director David Milnes with graduate student composers and CNMAT director David Wessell



Eco Ensemble



Gamelan Sari Raras with guest dancers

BERKELEY CARILLON, continued from page 11

fifteen to twenty new applicants each semester. Current students also teach a DeCal class for general university students interested in the instrument.

In June 2010, two of our students, Andrew Wetzel and Brian Tang, played their examination recitals at the annual congress of The Guild of Carillonneurs in North America, held in Naperville, Illinois. Both have the very rare distinction of having been passed unanimously by both the jury and the voting members of the Guild. Congratulations to Andrew and Brian as they enter the ranks of professional carillonists.

—Jeff Davis, *University Carillonist*

DEPARTMENT PERFORMANCE ENSEMBLES

CK Ladzekpo has been teaching Ghanaian music in his ever-popular **AFRICAN MUSIC ENSEMBLE** since the early 1970s. The ensemble presents an evening concert each semester, featuring guests artists. Before class students can be seen (and heard) in the courtyard outside Hertz Hall practicing rhythms, dance moves, and songs as they warm up for the music and dance workout that awaits them.

THE UNIVERSITY BAROQUE ENSEMBLE, directed by **Davitt Moroney**, has been steadily expanding from its initial five students; in five years, it has become a highly disciplined small orchestra of 21 student musicians, playing without a conductor. The UBE gave its first full-length evening concert on December 3, 2010 (music by Bach). We've also continued our program of restoring old eighteenth-century violins to their original state and letting students play them. Eleven antiques have now been brought back to life (at a cost of about \$4,000 each). The UBE would like to express heartfelt thanks to the many generous donors who have contributed to the **Baroque Music Endowment Fund**. Expansion of this program is only possible at the moment with strong continuing financial support.

BERKELEY NEW MUSIC PROJECT | ECO ENSEMBLE

The Eco Ensemble, led by conductor **David Milnes** (also University Symphony Orchestra conductor), is a new ensemble-in-residence at UC Berkeley's Center for New Music and Audio Technologies (CNMAT) and the Department of Music. This premiere group is comprised of prominent Bay Area musicians who are passionate about exploring and performing contemporary works. Its mission is to enrich and serve the Bay Area's cultural life through the creation, performance, and dissemination of new music by composers from Berkeley and around the world.

Conductor David Milnes brings his extensive new music experience to the ensemble; Milnes has assembled a dynamic group of musicians who are "...artists who are eager to engage. They love new music, and it is this enthusiasm and passion that we bring into the ensemble." The Eco Ensemble annually presents a series of concerts that specialize in contemporary works by established and emerging composers. Milnes remarks that the formation of this new ensemble "will explore innovative techniques on instruments, rhythm, world music, and the latest research in sound." As UC Berkeley's principal performance outlet for performers and composers of new music, the Eco Ensemble commissions and premieres works from Berkeley's composers. Members of the ensemble work extensively with undergraduate and graduate musicians in new music studies and are developing a comprehensive program for new music performance.

The Eco Ensemble's unique collaboration with CNMAT inspires works that are informed by contemporary explorations into the intersection between science and music. The ensemble seeks to expand the possibilities for new music by working with CNMAT faculty, students and researchers to develop new instruments, new applications of technologies for composition and performance, and new modes of expression. With a focus on education for both experienced audiences and novices, the Eco Ensemble's public outreach efforts include lectures, demonstrations, workshops, and composer residencies.

THE CENTRAL JAVANESE GAMELAN KYAI UDAN MAS Thirty-five years ago **Bonnie Wade**, then a new professor at Berkeley, arranged the loan and subsequent gift an exquisite set of Javanese instruments from Sam and Louise Scripps. Gamelan classes and concerts have been a regular part of the Department of Music offerings ever since. Currently taught by **Midiyanto**, a renowned musician and shadow puppet master, the classes attract numerous students from across campus, producing long waiting lists and fine dedicated classes. Noon concerts are performed by beginning and intermediate classes at the end of each semester, while the advanced ensemble, named **Sari Raras** (Essence of Harmony) offers full-length evening concerts. In April 2010, Sari Raras accompanied Midiyanto in the performance of a shadow play at UC Davis and Hertz Hall, as well as a brief preview at the Womens Faculty Club. Another shadow play is planned for April 2011. Recent fall concerts have featured dancer Wilis Ekowati, a graduate of Indonesia's premier arts academy who is currently pursuing a PhD at Berkeley.

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DEPARTMENT PERFORMANCE ENSEMBLES, continued from page 12

Ten years ago **Ben Brinner** purchased a Balinese *gamelan semar pagulingan* with grant funds from the Center for Southeast Asian Studies, which immediately loaned the instruments to the Department of Music. Balinese gamelan classes now join Javanese as a class offering and on noon concerts, with instruction provided by Balinese musicians who are visiting guest directors of Gamelan Sekar Jaya, an Oakland-based community group that has always included UC Berkeley students and alumni among its members.

THE GOSPEL CHORUS under **Mark Wilson** continues to draw throngs of students and presents several concerts each semester and is now being offered in summer session as well as during the academic year. A noon concert in Spring 2010 consisted of gospel selections from Hollywood films and featured projections of stills from those films while the chorus sang. Guest musicians provide instrumental support to the chorus at these concerts.

Students in the **JAZZ & IMPROVISED MUSIC ENSEMBLE** under **Myra Melford** have participated in benefit concerts with jazz pianist/composer and two-time Grammy Award nominee Taylor Eigsti & Trio in 2009 and Trio M in 2010. This April jazz pianist and composer Denny Zeitlin performs solo with advanced student ensembles completing the program.

The last two years have seen varied programming for **THE UNIVERSITY CHORUS**. In the Fall of 2008, it performed a concert called “Gypsy Traditions” that featured music by Brahms, Schumann, Liderman, and included collaborations with Edessa, a Balkan music ensemble, and Danubius, a Hungarian music ensemble. The following spring featured a momentous performance on April 22 of the Britten *War Requiem* in Zellerbach Hall. **Marika Kuzma** led a chorus of 200 singers—the University Chorus and the UC Alumni Chorus (**Mark Sumner**, director)—as well as the Piedmont East Bay Children’s Choir (Robert Geary, director) and large orchestra. It was in fact the Berkeley premiere of this epic, anti-war masterpiece. The soloists were Janice Chandler Etemé, soprano; Brian Staufenbiel, tenor; and Christopher Nomura, baritone. Praising the performance, the critic from *San Francisco Classical Voice* wrote: “UC’s Marika Kuzma, who conducted, got it splendidly right. She and a supporting cast of hundreds... thoroughly vitalized the 90-minute work.” The 2008–09 season saw more modest programming, but equally varied: Mendelssohn *Lobgesang*, J.S. Bach *Magnificat*, Stravinsky *Symphony of Psalms*, and Geršwin *Porgy & Bess* (concert version) with the UC Symphony.

THE UC CHAMBER CHORUS, directed by **Marika Kuzma**, just enjoyed a wonderful concert at the Berkeley Art Museum as part of its L@TE series, performing on Nov. 5, 2010 the *Allegri Miserere* and Morton Feldman *Rothko Chapel* to an overflowing audience. They repeated the concert at the newly-opened Oakland Cathedral of Christ the Light the following evening. The singers were pleased to collaborate in those concerts with the Abel-Steinberg-Winant Trio with whom the chamber chorus first performed the work under Philip Brett in 1990. Their recording of *Rothko Chapel* (with Abel, Winant, and Karen Rosenak) has become quite famous—played at MOMA in New York, at the Smithsonian, and in the recent Scorsese movie *Shutter Island*. The last two years have seen the Chamber Chorus in a concert of all-Berkeley composers and another collaboration with the Mark Morris Dance Group in the spring of 2009; a concert of Slavic psalm settings in the spring of 2010. It has been invited by Joana Carneiro and the Berkeley Symphony to perform James MacMillan’s gripping *Seven Last Words* this coming spring (March 10) in Zellerbach Hall.

THE UNIVERSITY SYMPHONY ORCHESTRA

David Milnes has served as Music Director of the 120-member University Symphony since 1996, and has instituted cycles of symphonic music of Beethoven, Brahms, Bruckner, Debussy, Ligeti, Lutoslawski, Mahler, Prokofiev, Shostakovich, Sibelius among many others. Rehearsing, performing and recording works of faculty and graduate student composers has long been a core mission for the orchestra; the Symphony’s programs regularly feature world premieres of major new works by gifted Berkeley composers. The University Symphony Orchestra performs several evening and noon concerts each semester, supports a chamber orchestra and a wide-ranging chamber music program under the direction of **Leighton Fong**, and continues during the summer months as the UC Berkeley Summer Symphony. An annual concerto competition results in regular concerto performances by the orchestra’s leading soloists, and regular coachings for each section are given by a number of noted Bay Area professional musicians. This spring the orchestra performs brand new music by visiting French composer **Philippe Leroux**, and later Mahler’s Third Symphony with soloist Zheng Cao, the University Chorus and the Pacific Boychoir.

THE UNIVERSITY WIND ENSEMBLE under the direction of **Robert Calónico** performs once each term in Hertz Hall. In May 2011, the ensemble will perform a new work composed by Emeritus Professor Michael Senturia, *Impressions for Band*. Calónico is also the director of the University Marching Band that performs at football and basketball games, and other sporting and campus events.



Gospel Chorus



Jazz & Improvised Music Ensemble



University Chorus performs “Porgy & Bess” excerpt on CalDay, Angela Arnold, soloist



University Chorus, “Gypsy Traditions”



University Symphony Orchestra



Wind Ensemble director Robert Calónico and concerto soloist

second-year graduate student in Statistics, Benjamin Britten's *Violin Concerto*; **ERNEST TING-TA YEN**, violin, graduate student in Mechanical Engineering & **BRADY ANDERSON**, cello, fourth-year music major, together performed Camille Saint-Saëns' *La Muse et le Poète*.

The Eisner Prizes A concert featuring the winners of performance-related prizes is given each year at noon on commencement day. The Eisner Prize in the Creative Arts 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.

Eisner 2009: **MELANIE ANDERSON**, soprano (BA, 2009), performed a selection of Mozart's songs; Eisner Prize winner **JONATHAN RHODES LEE**, harpsichord (graduate student, H&L), performed Franz Joseph Haydn's *Sonata in D*; Eisner Prize winner **KELSEY SEYMOUR**, flute (BA 2009), performed Henri Dutilleux's *Sonatine for Flute & Piano*.

Eisner 2010: **NILS BULTMANN**, viola (composition graduate student), performed JS Bach's *Suite in G Major* and Bultmann's *Two Pieces for Solo Viola*; **MICHELLE CHOO**, violin, fourth year double major in Music & Integrative Biology, performed Johannes Brahms' *Violin Sonata No 1 in G Major*; **JENNIFER ANN WANG**, composer (composition graduate student); **KEVIN YU**, cello (BA 2009), performed Sergei Rachmaninoff's *Cello Sonata in G Minor*.

OTHER STUDENT HONORS

Outstanding Graduate Student Instructors 2008–09: **DUNCAN ALLARD** (Ethnomusicology), **EVELYN FICARRA** (Composition), and **JONATHAN RHODES LEE** (H&L).

2009–10 Outstanding Graduate Student Instructors: **PATTIE HSU** (Ethnomusicology); **ADELINE OTIS MUELLER** (H&L), **EMILY RICHMOND POLLACK** (H&L).

The Nicholas C. Christofilos Jr. Memorial Prize The 2009 recipient was **ADELINE MUELLER**, graduate student in H&L. The 2010 recipient was **DANIEL CULLEN**, composition graduate student. 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 DeLorenzo Prize in Music Composition** was given to four graduate student composers in 2009: **DAVID COLL**, **ROBIN ESTRADA**, **MATTHEW GOODHEART**, and **AMADEUS REGUCERA**. 2010 prizes were awarded to **GABRIELLE EUNICE ANGELES**, **EVELYN FICARRA**, **HEATHER FRASCH**, and **AMADEUS JULIA REGUCERA**. Prizes are 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. The 2009 prize was awarded to **JIMMY LÓPEZ**. The 2010 prize was awarded to **EVELYN FICARRA**.

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HEAVY LIFTERS — continued from page 9

having children. So the Oakland native went to Cal and in 1937, at age 30, earned her A.B. in music. While still an undergraduate, she started teaching musicianship in the Department.

Her daughters, Margie Petray Petzel and Anne Petray Stewart, both living in Berkeley, affirmed how deliberately Marjorie separated her musical and family lives. Her teaching at home would start at 8:55 a.m. after the girls had left for school, and stopped promptly at 3:55, when Brooke, her husband, arrived home from his business. She had a sound-proof music room, because Brooke Petray, although an amateur clarinetist, didn't want to hear the practicing. Strange as it seems today, she didn't attend the Symphony, Opera and recitals in San Francisco because of that music/husband dichotomy. For the same reasons, she remained content as a Lecturer and did not aspire to a tenured rank.

Her daughters testify that as a mother, she was not directive and controlling as her teaching role might suggest. She insisted that they choose their own course in life. "She extended herself in parenting," Anne and Margie agreed. Recalling Marjorie Petray is to pay tribute to one who was a significant builder of the UC Berkeley Music Department and inspiration to its students.



BARBARA LULL RAHM

Barbara Lull Rahm, 1905–1978, was an almost exact contemporary of Marjorie Petray's, comparable in musical gift but different in almost every other way. Her soft, unassuming manner gave no inkling of the extraordinary musical career she had, a career of which possibly many of her private and UC Berkeley violin students knew little. Born in Belmont, California, she spent her childhood in Portland, studying violin with her mother, giving performances as a prodigy. At 11, she was brought to Berkeley, where she studied with Antonio Grassi (teacher of Jaime Laredo).

At 25, she went to New York for three years of study with Leopold Auer (the legendary teacher of Heifetz, Elman, and Zimbalist). In her scrapbook filled with glowing reviews of her recitals in the major halls of England, Holland, France and Germany, was a handwritten letter from Auer, dated 1923, recommending "Miss Barbara Lull, a young American violinist of superior talent, completely equipped in musicianship and technique."

Between the ages of 18 and 24, she played recitals in the major U.S. cities and appeared with the Cleveland Orchestra, and the symphonies of St. Louis, Baltimore, Kansas City, Portland, El Paso. For her New York recital in February 1928, her pianist was John Kirkpatrick, except for one selection, when Aaron Copland accompanied her in his *Nocturne (Ukelele Serenade)*.

In April 1928, she assisted Maurice Ravel in two lecture-recitals in Houston, playing with him in his Violin-Piano Sonata, Berceuse, and Tzigane. The Houston Post-Dispatch critic wrote: "A new star blazed in the musical firmament in Houston Friday night when Miss Barbara Lull, daughter of H.M. Lull, executive vice-president of the southern Pacific Railroad, playing with supreme mastery, won wild applause at the Ravel lecture concert."

Suddenly, there is a gap in the reviews and programs. In 1929, at 24, she married Louis Rahm and moved to Princeton, where he was a professor. He was opposed to her career, that sad, all-too-familiar story, partially analogous to Marjorie Petray's history. She bore and raised two



sons, taught and played chamber music before divorcing Rahm in 1947.

The 18-year interruption in her career limited its renewal. She became concertmaster and assistant conductor of the UC Symphony, principal second violin of the Oakland Symphony, and of course continued as a dedicated teacher. On one program at Cal, she played Roger Sessions' Violin Concerto, the composer at the piano, probably its premiere. But the concert career of a brief and brilliant six years was past, carried forward, essentially as she passed on to her students in Berkeley and at Cal all she had gained from it.

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HEAVY LIFTERS — continued from page 14

JOHN MEREDITH SWACKHAMER

Jack, aka “Swack,” taught musicianship and harmony (as well as analysis, score-reading and music history), for 50 years, a record that no doubt, will never be matched. And inviting him to teach in the Music Department, was—who else?—Marjorie Petray. He was eventually to become her successor, of course, as head of the musicianship program.

Swack followed Roger Sessions from New York to UC Berkeley after studying with him and Ernst Krenek at the New School for Social Research. He had earlier graduated from Black Mountain College in North Carolina, and served as a medical corpsman with the U.S. Army ski troops during World War II.

At Cal, he quickly became involved in theater, through the Dramatic Arts Department, scoring Eisler’s music to Brecht’s *The Measures Taken*, composing music for six major dramas at Cal, for the Berkeley Repertory Theater’s *Love’s Labour Lost*, ACT’s production of Dos Passos’ *USA*, and productions of Aristophanes’ *The Women Take Power* and Moliere’s *The Imaginary Invalid*, as well as chamber and orchestral works. There was no more consistent no more devoted advocate of new music performance in the Bay Area than he, a central participant in *The Composers’ Forum* and a founding member of *Earplay*. I never attended a new music performance in the Bay Area but that Swack was also present, greeting his myriad friends with the characteristic Swackhamer smile and jest.

Beyond his music, he was a social activist, president of the East Bay Center for the Performing Arts (Richmond), teaching in the Young Musicians Program at UC, organizing benefit concerts for Musicians Against Nuclear Arms. He was a loving and ever-involved father to seven children, and an engaged citizen when it came to educational, environmental and other community issues.

The biggest of his many contributions was unquestionably his teaching and its indelible effects. It was summed up in the memorial tribute by four colleagues: “Endearing to his colleagues and students were his hearty laugh, the twinkle in his eye, his uncompromising honesty, his appetite for heated discussion, and his total lack of animus. Fellow musicianship teacher Elizabeth Davidson writes, ‘All of us who worked with John... remember his unfailing support, his enthusiastic mentoring, and how he nurtured the tradition of working together that had always been a part of teaching in the musicianship program. A composer, he had keen perceptions on hearing new works, especially those by colleagues in the department and in the music community outside. Interested in many different facets of musical life in the department, he shared his time and ideas generously. All of these aspects were one in John Swackhamer.’”

There were other heavy lifters. **Abe Sherman**, **Elizabeth “Dibby” Davidson**, and **Michael Senturia** come to mind. These three were also exceptional in their dedication to the art and the students as unselfconscious, distinguished teachers. Readers of this may wish to share their reminiscences of these very special masters who cultivated and inspired in generations of UC music students the love of music, and, in the course of their learning, how to hear and make it. You are invited to send these tributes to Kathleen Karn, kkarn@berkeley.edu or to the Department of Music, 104 Morrison Hall #1200, University of California, Berkeley, 94720.

—Robert Commanday, January, 2010



New Courses in the Department

During her first two years in our department Assistant Professor **Tamara Roberts** has already enriched our curriculum with courses on Afro-futurism and on music in the Civil Rights Era, while also teaching the large Music in American Cultures (Music 26AC) which has become a staple of campus life since its inception nearly 20 years ago. Other faculty are also actively exploring new areas. For spring 2011 **James Davies** and **Nicholas Mathew**, who both have training as concert pianists, are

teaming up to offer a pair of undergraduate seminars on the piano and pianism, while **Jocelyne Guilbault** will be offering an undergraduate seminar titled “Music, Politics, and Pleasure: The Cultural Work of Party Music in Trinidad.” **Holley Replogle-Wong**, our ACLS Faculty Fellow, is bringing us several new courses: “Music for the Shadows: Noir Film Scores” as a seminar for freshmen and “Musical Theater: American Identity and Cultural Hierarchies,” a graduate seminar.

Student News

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The Bernece B. Lyon Memorial Prize, given to students who propose a worthy project in music performance, was awarded in 2009 to graduating senior **JUNG HYUN KWON** and third-year student **ISAAC PASTOR-CHERMAK**. In 2010 the award went to graduating senior **VANESSA NICOLE YANG**.

The David and Diana Menn Memorial Prize in the Performing Arts was awarded in 2009 to graduating senior **JUNG HYUN KWON**, voice, who performed a selection of songs in the concert preceding the commencement ceremony; and in 2010 to graduating senior **GABRIELLE EUNICE ANGELES**. 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 a 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 in 2009 was graduating senior **ELIZABETH ROTH**. In 2010 the recipient was graduating senior **MICHAEL GEORGE KUSHELL**.

The Mary Nunes Souza Prize is given for a special project designed to supplement the student’s training. In 2009 the prize was awarded to undergraduates **KELLY JENKINS & IAN ROY**. In 2010 the prize was awarded to undergraduate **BRIAN CHOW**.

The Milton G. Witzel Memorial Prize in Stringed Instrument Performance was given in 2009 to graduating senior **JUIN-KAI CHOU**, cello, who performed Dmitri Shostakovich’s *Sonata in D Minor* in a concert honoring performance prize winners just before the commencement ceremony. In 2010, it was given to graduating senior **JACOB HYUN CHI**, baroque violin, who performed Georg Telemann’s *Fantasia No 1 in B-flat Major* in a concert prior to the commencement ceremony. The Witzel Prize is awarded annually to a Music undergraduate or graduate student for continuing creative achievement in performance on a stringed instrument or to a student composer for work to be performed on a stringed instrument.



Music faculty at commencement 2010



Professor Taruskin hoods graduate student speaker William Quillen

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ARE YOU A DEPARTMENT OF MUSIC ALUMNA OR ALUMNUS? Would you like to attend a gathering
of alumni in Hertz Hall on a Sunday afternoon? We would like to hear from you. Please contact chair
Ben Brinner (brinner@berkeley.edu) or department manager Roia Ferrazares (roia@berkeley.edu).

They can also be reached by phone at 510 642-2678.

Photograph: Sezi Seskir performs a noon concert on the Erard piano in Hertz Hall.

