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DEPARTMENT of MUSIC

Alumni Newsletter October 2006

Celebrations

We had a lot to celebrate—most importantly, our first century and the beginning of our second. All department events throughout the year were celebratory of our history. On October 21, 2005, we enjoyed an event of musical performances by some of the department ensembles, sentimental journeys, and brief commentaries in our beautiful concert venue, Hertz Hall. Orchestrated by Emeritus Professor JOSEPH KERMAN, our “birthday party” continued with a lively reception in the upper lobby where staff member Kathleen Karn had mounted a visual timeline and retrospective on faculty and staff.

The retrospective of faculty and staff will remain on display in Hertz for the foreseeable future. We will also be keeping up the department timeline. For those of you who have not seen the timeline or the completed retrospective, we recommend it on your next visit to Hertz. Kathleen has done an outstanding job with both.

In addition to our Centenary events we were also able to celebrate Professor ANTHONY NEWCOMB’s entry into emeritus status. Another distinguished emeritus professor, composer RICHARD FELCIANO, celebrated his 75th with a gala in Hertz Hall in November featuring a performance of his Library of Congress commission, *An American Decameron* (libretto by Studs Terkel), performed by the San Francisco Contemporary Chamber Players under the direction of our professor and University Orchestra conductor, David Milnes. There were farewell parties for three long-time staff members, and for others near and dear to the department including honorary emerita MADELINE DUCKLES on the occasion of her 90th birthday. *continued on page 2*



Richard Taruskin hoods Anna Nisnevich during commencement ceremonies, with faculty behind and chair Bonnie Wade officiating.



October 2006

DEAR ALUMNI AND FRIENDS,

Greetings once again from the University of California, Berkeley, Department of Music. In this, our annual newsletter, I will update you on the past year’s events and alert you to those upcoming in the next academic year. For comprehensive details and regular updates please visit our websites: <http://music.berkeley.edu> (department); www.lib.berkeley.edu/musi (music library); and www.cnmat.berkeley.edu (Center for New Music and Audio Technologies, CNMAT).

The Academic Year 2005–06 was quite a year! Here I give you a thumbnail sketch and refer you to various articles herein for more details.

—Bonnie C. Wade, Chair
Department of Music

Note from Chair, continued from page 1

Fundraising

With a brilliant future envisioned for our second century, we realize how important it is to connect our past with the future. To that end, we are working with Letters and Science College Relations and with University Development to update our information on alumni so that we might keep in better touch about our activities, plans, and needs. We are renewing this effort with vigor in tandem with continuing to update our department database and have made considerable strides in outreach.

Morrison Hall

The top priority within our fundraising endeavor and our most serious need is Morrison Hall. We are continuing to push for internal help as well as donor support for the renovation and upgrading of Morrison, our major teaching facility. We have several contributions toward this including a room-naming gift from Eugene Andersen in honor of his late wife Roxanne.

Morrison, built in 1958, still operates much as a 60-year-old building. Among our severest challenges in the hall are lack of office space—several of our faculty must share offices or have their offices outside the building—and lack of sound-proof teaching studios as well as practice rooms which have little or no sound isolation or acoustical control. It is a mid-1950s music building woefully out-of-date for music needs of the 21st century!

Powerhouse/Old Art Gallery

Also on the facilities front in fundraising is the Powerhouse (Old Art Gallery). We submitted a concept item—Restoration of the Powerhouse (“The Old Art Gallery”)—for the Campus Project Approval Process. It was approved by the ECPC (Executive Campus Planning Committee). For more than three decades now, it has been one of the three phases of the

department’s space and development facilities expansion program. Phase One, the Jean Gray Hargrove Music Library has been completed; Phase Two, renovation and upgrade of Morrison has been studied and funds are being sought. The Powerhouse is Phase Three.

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

The Music Department plans to rescue this architectural gem, which has been steadily decaying for years, to become a multi-purpose space for instructional and performance use. We aim to restore the historical structure, including the famous WPA mosaics from the 1930s that grace its exterior. We will preserve the original open ground-floor, but transform it into a teaching space for music courses and those classes that are too big for our current Elkus Room (100 seats) yet not big enough for Hertz Hall (over 600 seats), as well as for rehearsals, and public performances. We will also need to expand the current basement space to provide support facilities such as restrooms, storage, green room, etcetera. The restored Powerhouse will seat about 220 people and will provide a centrally located, flexible venue, ideal for music instruction and performance of many cultures and genres. We are able to have a study undertaken due to a generous gift from Aleta Thielmayer for this specific purpose. There is considerable support for this restoration project on the campus.

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Three views of the original university Powerhouse, with WPA murals on east exterior wall. The bottom photo is an historical photograph; note smokestack.



Special Funds

This is another much-needed category for contributions to the department. Please see the General note at the beginning of the Faculty Section on the need for and appreciation of gifts of named Chairs, discretionary funds, and other donations. Also see the section on Gifts to the Department (page 10).

Performance Endowment Funds

Another department need is a Performance Endowment Fund. Alums of the earlier decades of the department's history are astounded to realize the extent to which performance experience and study have become integrated into every aspect of our curriculum. While our home College of Letters and Science gives us what it can to support our excellent ensembles and private instruction for the most skilled students, we have concluded that we need additional help.

This past year we made a good beginning with gifts from individuals interested particularly in piano instruction and Baroque music. We have established a **Piano Performance Fund** with an initial contribution of Martha Wasley and David Claridge. The **Baroque Music Fund** was recently created, following a generous anonymous donation to the Department. It is designed to promote the teaching and performance of Baroque Music at Berkeley according to historical principles. Professor Davitt Moroney has been actively fundraising for the department's Baroque Music studies. Since the original anonymous donation, other friends of "early music" have also contributed to the fund, gifts we gratefully acknowledge. As a result, the University Baroque Ensemble now has six 18th-century violins that have been restored to their original set-up, and has also acquired a Baroque viola and two Baroque cellos. Current projects include the acquisition of six Baroque bows and two Baroque flutes.

Hopes are high for prospects for all our various performance organizations such as the Indonesian Gamelan, the University Orchestra, the African Music Ensemble, the University Chorus, the Gospel Choir, the Chamber Chorus, the Collegium Musicum, and others. All donations for the Performance Endowment Funds, indeed, for ALL our funding needs, will be very gratefully received!

Welcome Back

Finally, we have inaugurated a series of WELCOME BACK gatherings. This is a program of bringing in alums for small events. In April we hosted a Sunday afternoon WELCOME BACK gathering. On the Hertz Hall stage, 25 graduates enjoyed renewing acquaintances with the department and performing for

each other. Those attending suggested that we consider that event the inauguration of a series of them (many more of the same), and we have done so. If you would like to join one, please let me know: bcwade@berkeley.edu.

Programs

In our **composition program**, CNMAT just signed an agreement with the University of Nice and the Conservatory of Nice and CIRM computer music center that will permit us to send one of our composition graduate students to France for a semester to create a new piece and have it premiered in a major festival. In exchange we will take a conservatory student who will follow CNMAT developments and enroll in courses here. The equivalent of the Chancellor of the University of Nice met with CNMAT's Co-Director, Professor David Wessel, and CNMAT staff member Richard Andrews in Cassis to sign the final document which was organized through our international studies office and signed by our Chancellor as well. This has been the fruit of a three-year grant with the French American Commission on Educational Exchange.

Our **scholarship programs**, ethnomusicology and musicology (History and Literature of Western music—H&L), continue to attract top caliber students. It has been a particularly busy year for ethnomusicology graduate students, many of whom were "in the field" this past year pursuing field research work and language study in Java, Bali, Turkey, Japan, Morocco, Taiwan, Panama, Brazil, and Italy.

In H&L (musicology), the department has just completed a successful search and hired a young musicologist, James Q. Davies (PhD, Cambridge) to join the faculty. Davies will be on leave during the 2006–07 academic year, continuing the third year of a prestigious four-year post-fellowship grant at Cambridge. He will forego the fourth year of that grant to join us in fall 2007. Davies is a specialist in nineteenth-century Western art music. The department has been authorized to conduct a search during AY 2006–07 for another musicologist.

—Bonnie C. Wade



Alums perform with the new concert piano in Hertz Hall.

A Salute to Staff

Guests at the “Welcome Back” gathering in April reminded me of how vital the staff of the Department has been through the decades for the quality of “life” for students. A number of stories told were about help provided, good advice proffered, and contacts maintained by some appreciated members of the staff or another. Gladly, former staffer Helen Farnsworth attended the event (see photo back panel). Throughout the year, as well, comments by Hertz Hall event attendees, upon recognizing names of staff on the Timeline, reminded us of the importance of staff to the success of Music Department endeavors.

Although we are stretched for all the activities we undertake, our personnel perform miracles of quality and quantity through every year. A testimony to the collegiality of our department can be found in the longevity of its personnel. As reported in last year’s Newsletter, we lost one-third of our staff in 2005–06, but through retirements after 36, 24, and 18 years of service. A fourth left a position to take over as manager of another department on campus. Although we miss them, all of the positions are now occupied by outstanding new personnel. As Chair, I could not do my job without these stellar people, and so in this Newsletter, we are saluting the staff of the Department of Music. —BCW

KRIS ALBERT began working for the Department of Music in July 2005. As the Student Affairs Officer, Kris is responsible for graduate and undergraduate student affairs, including the graduate admissions process, student orientations, administering fellowships and scholarships, coordinating and offering student advising, and verifying degree requirements. Kris attended the University of California, Santa Barbara and earned a BA in Art History in 1976 with a specialization in modern art. Her passions are art, travel, music, and theater as well as eating, drinking, and making merry.

PENNY BOYS has been the Concert Manager for the Department of Music since 2002. Penny is responsible for overseeing the events at department venues, particularly Hertz Hall. This includes concerts (approximately 35-50 public events per semester) as well as lectures, classes, rehearsals and receptions. Her tasks include scheduling and maintaining the calendar for use of the hall facilities which include the concert hall and additional practice spaces, publicity and press for events, program production, performer support, equipment/instrument & building maintenance, and managing the events themselves, supervising a group of student staff who work at Hertz on a part-time basis as house managers, stage managers and crew, and ushers. She also coordinates the activities of other organizations who use Hertz Hall including Cal Performances, Student Musical Activities and the Young Musicians Program. She has a BA in Music and English, a B.Mus in Vocal Performance, and a passion for folk singing.

JAMES COATES, the Operations Manager for the department, joined the staff in February 2000. His various previous employment experiences included brief service as Program Coordinator at the Math Science Research Institute on campus; many years as a Teacher on Special Assignment in the Oakland Public Schools, helping to coordinate the district-wide music and arts programs; and serving as an equipment technician in the Music Department at then Cal State Hayward (while completing his Bachelor’s in Music (Voice) and his teaching credential). Before these jobs, Jim did many other kinds of work, the most prominent being a cabinetmaker and carpenter. The many life and vocational experiences that Jim has had serve him well here in the Berkeley Music Department as he is called on and volunteers to do such a wide variety of tasks. A good fit, as they say. Jim enjoys his family life; recently married, he has two sons of his own and two step-daughters. He also enjoys backpacking, qi-gong, doing crossword puzzles, and the study and practice of Non-Violent Communication.

NANCY COOLEY joined the Music Department in March 2006 as the Academic Personnel Coordinator. She has an extensive and varied history of university experience, including four years in the College of Letters and Science at Berkeley in the early 1990s and, more recently, a stint at San Francisco State University’s Department of Music. She got her start at Seattle University while a student herself at the University of Washington, where she earned her degree in Comparative History of Ideas. Originally from Sunnyside, WA (home of the mad cow), Nancy moved to San Francisco in 1980 and now lives in Oakland with her two cats, Pyewacket and Pussywillow. She loves baseball (A’s fan) and is an avid reader. She also enjoys entertaining at home, scuba diving, and container gardening. Oh, and she’s a card sharp.

CUCO DAGLIO was born in Montevideo, Uruguay. Since early childhood he was interested in music, as well as in every electronic device he could land his hands on. He studied classical guitar beginning at age 6, and performed professionally for 15 years. During his young adulthood, he attended Medical and Anthropology Schools, however after a while he decided to continue his study and work in the arts more seriously, and remained involved in the artistic movement that counteracted the repressive culture of the “de facto” military government in his country. Immigrating to the United States in 1985, he studied at the Institute of Audio Research in New York City, and since then he has been working full time in the audio recording and sound reinforcement fields. He has been the Music Department’s audio engineer since 1996 and continues to work on freelance projects as well. Cuco has two beautiful children, Kira Luna (10) and Nicolás Sol (5) and shares a home with his lovely wife Isabel (not telling) and Jack the dog (2). In his free time he enjoys playing Candombe (Afro-Uruguayan percussion), fixing the house, reading, running and most of all just hanging out with his family and playing with the kids.

MELISSA HACKER began working as a Student Affairs Officer in the Department of Music in August 2006. Melissa is responsible for assisting with undergraduate and graduate student affairs. Her responsibilities include preliminary graduate admissions review, coordination of student orientations, verification of degree requirements, commencement planning, summer sessions, course evaluations and resolution of grading issues. Melissa recently returned from a six-month adventure where she was as low as the Dead Sea and as high as the Himalayas. She excels at tree hugging, listening to jazz and eating.

KATHLEEN KARN is a photographer, graphic artist and event manager whose association with the department began in 1985 after she had managed two major conferences at UC Berkeley. She was hired to run concerts for the Music Department as well as Cal Performances and to photograph for concert publications. It was a perfect fit, bringing her love of art and music together with her love of people, and allowed her to be part of creating and staging events that possess all of those elements. Kathleen currently manages events and concerts, including Cal Day and commencement ceremonies; supervises student services staff; creates concert posters, brochures, newsletters, and other departmental publications; and is staff photographer. She recently researched and produced the exhibit and slide show on the history of the Music Department that accompanied the 2005–06 music centenary celebration.

A graduate of UC Berkeley, Kathleen later earned a master’s degree in geography from Cal State, Hayward, where she had particular interest in natural history, the environmental movement, and cartography. She lives in Berkeley with her husband, Jack, and teenage sons, Cody and Will.

PAULETTE POWELL (EdD from the University of San Francisco) began as the Department of Music manager in July 2005 as a transfer from the University of California, San Francisco. Under Paulette’s oversight are a variety of responsibilities that include budget and planning, facilities and equipment management, instructional program support, academic personnel, business services, staff personnel management, and development. A few of her most favorite things to do include dancing to Cuban, Brazilian, and other Latin music, traveling internationally, engaging in international and domestic community outreach, providing aid to developing countries, writing stories about her travels, signing her name to her own framed photographic pieces that now hang in the homes of various people, and above all else, spending time with her family and friends.

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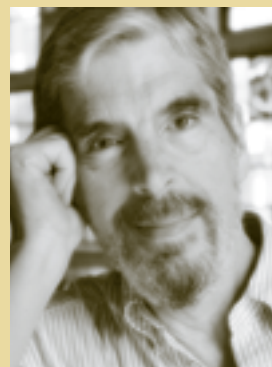
Music staff, back row from left: Paulette Powell, Penny Boys, Nancy Cooley, Cuco Daglio, Jim Coates, Jeff Davis, Michael Zbyszynski; front row from left: Melissa Hacker, Kris Albert, Kathleen Karn, Babs Winbigler

BABS WINBIGLER has been working in the Department of Music since February 2001 in a 50% position where she processes Payroll & Personnel transactions. She has been on campus, previously in positions within the Registrar's Office, since March 1983. Prior to that, she worked for four years at CSU, Sacramento, when she and her husband, Bob, relocated from DeKalb, IL. There Babs worked for four years at Northern Illinois University. Babs and Bob have been married for 31 years and are very proud parents of Kurt, age 19, who just finished his freshman year at UC Merced, and Kate, age 16, who will be a junior at Ygnacio Valley High School in the Fall and then attend The Oxbow School in Napa during her Spring Semester. She and her daughter recently returned from Guatemala where they traveled with a group to work for Common Hope, a non-profit out of Minnesota which promotes hope & opportunity in Guatemala, partnering with children, families, and communities who want to participate in a process of development to improve their lives through education, health care, and housing (see more at www.commonhope.org).

MICHAEL ZBYSZYNSKI has been a part of the Music Department since 1994. In 2006 he was appointed Assistant Director of Music Composition and Pedagogy at the Center for New Music and Audio Technologies (CNMAT). Michael's duties include providing support for the growing number of courses offered through the Department of Music that rely on CNMAT facilities and technologies. Michael will be writing and documenting new software, teaching workshops, and making himself available to faculty, staff and students to help them take better advantage of CNMAT's growing wealth of digital resources. He is coordinating the design, upgrade and maintenance of CNMAT's teaching and performance spaces and will serve as the point person for CNMAT-related events in Hertz Hall and Morrison Hall.

Michael holds a PhD in Music Composition from UC Berkeley, and has served on faculty at UC Irvine, Berklee College of Music, and Northeastern University. He remains active as a composer and performer. This fall he will perform in the "Distributed Memory: Live Music and Projected Images" series at the Getty Center, and is musical and interactivity director for the San Francisco-based dance company, Capacitor. When not engaged in music, he enjoys molecular gastronomy and *chen taijichaun*.

Special Staff Member: JEFF DAVIS joined the staff as University Carillonist in 2000. He studied carillon with Ronald Barnes, the university's first carillonist, and passed his advancement examination for the Guild of Carillonneurs in North America in 1988. From 1996–2000 he served that organization as President. In addition, he has served the GCNA in a variety of capacities: music selection committee chair, a judge on the examination committee and currently is a judge on the Johan Franco Composition Competition Committee. He has twice represented the GCNA as guest artists at congresses of the World Carillon Federation, and is currently a member of the Committee of Delegates for the WCF. Davis has performed in numerous international carillon festivals, and is a frequent guest artist both in North America and in Europe.



RETIREMENT

PAUL YOUNG was our long-time "receptionist" but his activities came to extend far beyond that title in the nearly 18 years he was a member of the staff, including miscellaneous administrative assignments and as a student assistant in the department. He is a native of the Bay Area, a graduate of the University of San Francisco and

worked as a bookseller for many years before joining the Music Department staff in August of 1989. He is a choral singer and is currently president of the St. Mark's Choir Association in Berkeley, and studies voice with Deborah Benedict. With retirement, he is looking forward to more time to travel, sing and read.

Following an Older Path



Michael Markham, PhD, University of California, Berkeley, Department of Music, Class of 2006, addressed his fellow graduates at commencement ceremonies in May.

You have chosen to take an older path, through the humanities, the study of which may seem to some today in need of some defense, an older path whose rewards are not only not immediate, but will require a lifetime of further devotion and cultivation. Your degree in music, in art, in the humanities is more than a casual calling card among colleagues. It's more than something to be framed behind a desk. It's more than a gateway to a job.

It's an enlistment. It's an offer of yourself to the world and to the service of history, which you've now spent a good deal of class time learning to interpret. The funny thing about history is that it doesn't give the choice to quit it or put it off for a few years. History is going to be made whether you choose to participate in its unfolding or not. It is unforgiving of reluctance and especially of ignorance.

One thing I like to tell my music history students in the very first class is that Music is not a mountain. Today I'll change that to History. History is not a mountain, either. This comes from a line, maybe the most famous Twain ever wrote, in *Huckleberry Finn*. It is especially popular with astronomers and evolutionists...and creationists alike. It comes during the night when Huck Finn and Jim are floating down the Mississippi: "We had the sky up there, all speckled with stars, and we used to lay on our backs and look at them, and discuss about whether they was made or only just happened."

What I like about the line is that it makes you wonder what really is made and what really does just happens. Stars just happen, and mountains just happen. Perhaps the Hayward fault rubs together and pushes up something. I don't know how they happen; I did my degrees in music. I just know they happen. They aren't put there to be beautiful or to be moving. You can look at a mountain and feel something. Insignificant, poetic, patriotic, spiritual...but the mountain doesn't know you're looking, and the mountain doesn't care what you're feeling. The mountain wasn't made to get you to feel any of those things...it just happened. It is innocent. Music is not a mountain. And as you all know now, music is not innocent. Culture is not innocent. And most important of all, history doesn't just happen. It is made by someone...and usually it

is made badly. You know this. You've learned the history of culture and how it moves people and how history grows out of the emotions produced in people. Out of actions, produced by emotions, moved by rhetoric and charm. You've learned how representations of the world become the world. How representations of people become those people. And how representations of truth become the truth.

Since we're here today, we may as well recall one such bit of history that was on people's minds in 1999 when I arrived here. It was the fiftieth anniversary of the UC's own 1949 loyalty oath "situation" when the administration of this very institution demanded of all its faculty that they sign a political loyalty oath, condemning left wing groups and figures that were about to be targeted by Joseph McCarthy. I bring it up again today because in 1999 on the fiftieth anniversary, people discussed it with a tone of smug post cold-war academic nostalgia..."Look how far we've come from those dark days." By the time the 55th anniversary rolled around, we didn't talk about it that way anymore and it didn't seem so distant. You'll find out soon enough that the threat of job loss can go a long way to get you to sign something if you don't think it really matters that much, if it's just symbolic. What difference does it really make. It's just a theatrical gesture.

There were those, however, who approached the world from the larger view of the past rather than from their own immediate future. Those who saw, long before Murrow and Chase Smith, where this policy came from, and knowing the history of culture, and of ideas...and of how theater becomes policy...where it would lead. They were, many of them, from psychology, and from the humanities, literary theory, cultural studies, art history, and anthropology. Scholars, in other words, who devoted their lives to reading culture, words, music, pictures, symbolic gestures as critical windows to how people are coaxed into acting or not acting. These were theones who knew where we would be headed. And they stood and they fought, and eventually they won.

And the history of this school is much better because of it. It's certainly more fun to tell because of them. We wouldn't tell the story as often today if it went "The administration demanded political loyalty and the faculty unanimously complied, happily turning in their friends and neighbors to a special congressional task force and we all lived happily at the University of Shut Up and Do What We Tell You." Given where America ended up by the end of the 50s, and where this school ended up by the end of the 60s, it can be said that if the UC administration made history in 1949...predictably

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COMMENCEMENT ADDRESS *continued from page 6*

they made it badly...those 31 then stood up and made history better. They led to a generation who felt confident in the progressiveness of culture. You can't turn back time, they would say.

They were only half right. You can't turn back time. But you can turn back all the clocks and I'll be damned if anyone will know the difference. There are those who know this and as always they are making history and as always they are making it badly.

There will always be those for whom "sapere aude" implies a threat rather than a command. They are the same people who will tell you to get over it kid, a cigar is just a cigar, a Picasso is just a squiggle, and music is just for unwinding to on the weekend. I don't have to caution you against listening to them. You know better. You dared and now you know. You dared and now you see what a lot of other people can't see or won't see to see. And now you, poor souls, get to try and make it better...and there's no turning away from it, the damned sublime. History is going to be made, whatever you do. But you now have the knowledge and critical skills and the responsibility to see how and why it's being made and make it better.

You make it better. That's not a declamation. It's a command. By reading the present in terms of what you've learned about the past. By seeing more than the bottom line

or the next promotion. You've already shown your willingness to take that risk. To devote your college years to that older path to the pursuit of ideas, rather than the fastest road to a McMansion. You took the time and turned yourself over to a study of how culture shapes ideas and ideas are made into ideals...and if you're good enough at it, ideals become policy. You are the ones who are trained to see these things. In music, in movies, in books, in commercials, in elections, hell even in architecture. You see how people made history and how they're making it and you make it better.

Not tonight. There's a party tonight I think, (and at this point I'm sure you're all hoping I'm not invited). And I think you can sleep in tomorrow [Monday]. But 6:30 a.m. Tuesday morning you better get started. It doesn't have to be symphony and it doesn't have to be an opera, but it better be good. And yes, you've got a good half century left to work on it and yes, Tuesday is just Tuesday. But the ones who would proclaim "Dare to shut up!" They're not going to take Tuesday off...and they've got a head start.

I was going to end dramatically by saying "Good night and good luck," but someone already took that and put it in a movie. Besides, you make your own luck, so forget "good night" and forget "good luck." Tuesday, 6:30.... good morning and get started. Make it better.

—Michael Markham

Half Hours of Music

Celebrating the 100-year anniversary of the Department of Music, our offerings on CalDay, the University's annual April open house for new students and the community, revived the early 20th-century tradition of the HALF HOURS OF MUSIC. In 1906 the community gathered in the newly constructed Greek Theater on Sunday afternoons to listen to 30–45 minute performances, initially presented by university musical organizations as well as students and alumni, later growing to encompass community amateur and professional musicians as well. They continued for more than three decades.

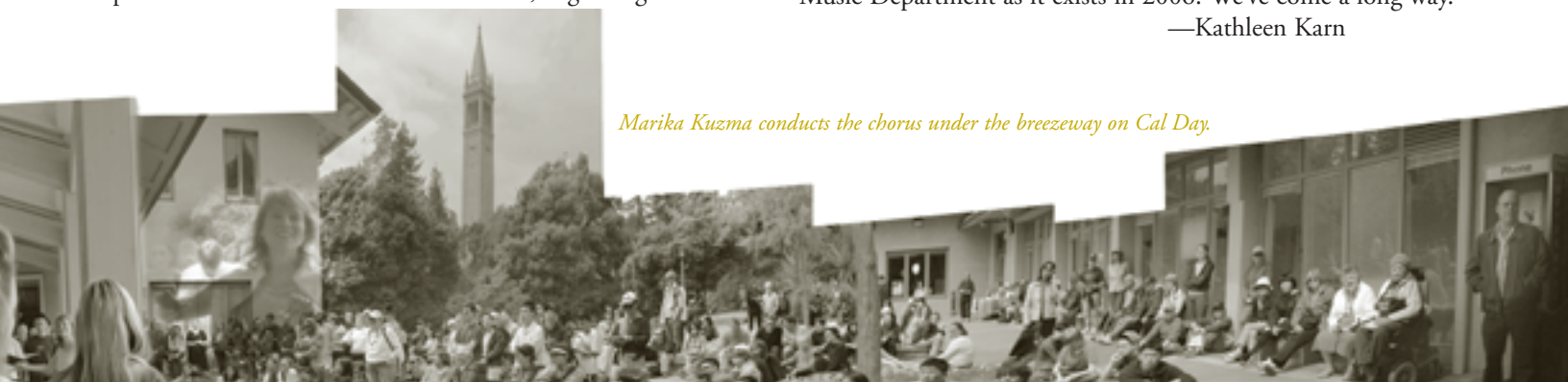
Performances in the early tradition and the CalDay revival shared the following: both were open to campus and community, featured university musicians and ensembles, were relatively short in duration, admission was free, attendance was good, and audiences enthusiastic. The first event for both 20th & 21st century HALF HOURS OF MUSIC began with an orchestra performance. But here the comparison stops.

Instead of one performance each week, CalDay half-hour performances followed one after another, beginning with

UNIVERSITY SYMPHONY concertos with student soloists, conducted by David Milnes, performing the Barber Violin Concerto, Cimarosa Concerto for 2 Flutes, and Mendelssohn Violin Concerto—all with standing ovations. NEW MUSIC was represented by a lecture-demonstration by faculty composer Cindy Cox, with poetry, flute and amplified troubadour harp. An ELECTRONIC SOUND GARDEN presented by graduate students in composition, members of the CNMAT users group, intrigued participants. The Center for New Music & Audio Technology (CNMAT) hosted an open house, with music and technology merging in sound analysis and synthesis, intelligent instruments, and more. University Carillonist Jeff Davis presented a humorous history of the CARILLON, as well as 10-minute carillon recitals on the hour. University Organist Davitt Moroney demonstrated ANTIQUE ORGANS & KEYBOARDS. EARLY MUSIC, tours of the Hargrove Music Library, a vibrant CHORUS performance conducted by Marika Kuzma, AFRICAN DRUMMING AND DANCE, PANAMANIAN FOLK DANCING, and JAVANESE GAMELAN with Midiyanto—all enthusiastically received. Each of these offerings represents some facet of the Music Department as it exists in 2006. We've come a long way.

—Kathleen Karn

Marika Kuzma conducts the chorus under the breezeway on Cal Day.



FACULTY

Earlier in the 2005–06 academic year the highly touted Times Literary Supplement's analysis and evaluation of all major universities in the world ranked Berkeley and Harvard as the two top universities in the world. Due to such fame and glory, Berkeley's faculty is fair game and a constant hunting ground for raids from other universities. The Music Department is no exception. This year, with the cooperation of the administration, both in the College of Letters and Science and the University, we have been able to successfully retain faculty who were being wooed by competitor institutions. This takes time, commitment, and money and we are grateful to department donors whose gifts of chairs, discretionary funds, and other contributions that have helped in this process. In last year's Newsletter our center spread included news of all faculty. Here is an update on many of them. —BCW

EDMUND CAMPION, composer and professor of composition, and Co-Director of CNMAT, has had an active year. The percussion sextet, Les Percussion de Strasbourg, commissioned and premiered Professor Campion's *Ondoyants et Divers* in a live radio broadcast with WDR German Radio in November of 2005. The American Composers' Orchestra commissioned and premiered *Practice* in Carnegie's Zankel Hall March 17, 2006, with a performance the following day in Philadelphia. Kent Nagano and the Berkeley Symphony followed with a Bay Area premiere of *Practice* in Berkeley's Zellerbach Hall in June. It received outstanding reviews. Joshua Kosman of the *San Francisco Chronicle* called the work, "a wonderful 10-minute exercise in orchestral color and abstract pictorialism." This summer Professor Campion was in residence at the Tanglewood Music Center where he took part in the Festival of Contemporary Music. His work *Outside Music* was performed during the festival. A CD featuring only works by Edmund Campion is forthcoming on the Albany Records Label and features the San Francisco Contemporary Music Players with David Milnes, conductor.

CINDY COX, professor of composition. A recording of Cox's *The Other Side of the World* for amplified flute and tape was released on the Capstone label (CPS-8759). It features flutist Nina Assimakopoulos performing works by American women composers. *The Other Side of the World* was also performed at the 2005 Festival of New American Music in Sacramento, California. Cox's *Nature* is for trombone quartet and live electronics premiered at the 2005 Vernacular Colloquium in Puebla, Mexico, and was subsequently performed at the Florida State New Music Festival and Hertz Hall in Berkeley. Her *Primary Colors* for violin, clarinet, and piano was performed by the Empyrean Ensemble in Davis, Santa Cruz, and San Francisco, and a new work for amplified troubadour harp, *Hierogamos IV*, was premiered at Hertz Hall and will be recorded this summer by harpist Victoria Jordanova.

RICHARD L. CROCKER, emeritus professor and major figure in the world of medieval music scholarship, has nearly completed recording the entire Gregorian chant repertoire (13 CDs available, tapes for five more in the computer, and recording the last batches). The department will host an event in February 2007 to honor Crocker on his 80th anniversary.

JOCELYNE GUILBAULT, professor of ethnomusicology, published several book chapters over the past few years on the production and circulation of Caribbean music and on theory and methodology in popular music studies. Her latest contributions appeared in *Popular Music Studies* (2002), *Culture in Action: Carnival in Trinidad and Tobago* (2004), *Caribbean Popular Culture and Globalization* (2005), and the *Enciclopedia della musica: l'unità della musica* (2005). In 2005, she also published an article in *Small Axe*, a journal of criticism most acclaimed in Caribbean Studies. In 2006, two of her articles were reprinted in *Ethnomusicology: A Contemporary Reader* and *The Popular Music Studies Reader*. In 2005–06, she was invited as a guest speaker at the University of California, Santa Barbara, the University of Pennsylvania, the University of Texas at Austin, and at the University of California, San Diego. In 2006, she also presented a paper at the 31st annual conference of the Caribbean Studies Association in Trinidad.

MARIKA KUZMA, professor and director of the University Chorus and University Chamber Chorus, has also had a very busy year. Kuzma's choral groups performed widely with many sold-out events, and plan another CD release of their music. Her edition of the Bortniansky choral concertos will appear shortly. (See Performance Groups elsewhere in the Newsletter for more information about the choral activities.) At the end of summer Kuzma led students and alums of the Chamber Chorus with Orchestra of the Americas under Kent Nagano in a concert tour of the *St. Matthew Passion* to Rio de Janeiro and São Paulo, Brazil.

JORGE LIDERMAN, composer and professor of composition, has had another active year both composing and in performances of his works. Described by the *San Francisco Chronicle* as "one of the reliable thrills of the contemporary scene" three CDs of his music—*Wind up Toys* and *Aires de Sefarad* on Albany Records, and *Glimpses* on ERM—were recently released.

MYRA MELFORD, professor of improvisation/jazz/composition, had a successful premier of a new multi-media performance piece called *Knock on the Sky* at the Walker Art Center and the Flynn Center in May 06 and is now working on plans to tour the piece in 2007–08. Melford also has a new CD coming out on September 26, 2006 called *The Image of Your Body* on the Cryptogramophone label.

ALLANBROOK * BRINNER * CALONICO * CAMPION * COX * DANA * GUIL



MILNES * MORONEY * ORLAND * PEREIRA * ROBERTS * ROSEN

DAVITT MORONEY, professor of musicology and University Organist, is one of only three campus recipients (along with music professor Kate Van Orden, see below) of a President's Research Fellowship in the Humanities. Moroney writes elsewhere in the Newsletter about the Borel Manuscript. He and professor emeritus Joseph Kerman collected work by the late Philip Brett. *William Byrd and his Contemporaries. Essays and a Monograph* will be published this fall by UC Press. The cover of the book shows a familiar depiction: Brett conducting the Chamber Chorus in Hertz Hall.

JOHN ROBERTS, Head of the Hargrove Library and professor of musicology, delivered the Peter LeHuray Memorial Lecture at the Royal Musical Association Annual Conference in Manchester, England in November 2005, and later that month also read a paper at the Handel Institute conference, "Performing Handel—Then and Now," in London. He is currently reconstructing a lost Handel pasticcio, *Giove in Argo* (*Jupiter in Argos*), for the Hallische Händel-Ausgabe.

JOHN THOW, composer and professor, had his composition *Summer Solstice* (*Therinoeliostasi*) for mezzo and five instruments, written while he was composer in residence at the Wurlitzer Foundation of Taos, NM, given its first performance by Alea III in Boston on February 1, 2006. Another group of pieces written in New Mexico, *Three Fantasies for Harpsichord Solo*, will receive their first performance by Professor Davitt Moroney at a noon concert during the 2006–07 season. This June Thow traveled to England where he worked with Dr. Stephen Preston (Guildhall School, London) on a series of microtonal pieces for baroque flutes. These pieces were performed in the UK at the British Flute Society Convention and in the US at the National Flute Association Convention, both in August, 2006. At these conventions Dr. Preston received lifetime achievement awards from both institutions. Thow is now completing *If Not... Winter*, a cycle to serve as a pair with *Summer Solstice*.

KATE VAN ORDEN, professor of musicology and bassoonist, has received some super reviews, the most important one in *Renaissance Quarterly* for her *Music, Discipline, and Arms in Early Modern France* (University of Chicago Press, 2005). She also has a new CD of solo sonatas by Michel Corrette performed with Les Voix Humaines of Montreal out on ATMA label (2006), which has already received a five-star rating, the top rating, from *Muzyka* magazine. Professor van Orden has been awarded a President's Research Fellowship in the Humanities to work on another book presently titled *Print, Manuscript, and the Chanson in Sixteenth-Century Europe*. She and Professor Davitt Moroney, also in our department, were one of three campus recipients of the award, only a dozen or so of which were given in the entire UC system—quite a coup for the Music Department!

DAVID WESSEL, professor of composition and Co-Director of CNMAT, in conjunction with Grace Cathedral received a substantial grant to present a major festival of contemporary music—both composed and improvised. New Music in an Old Cathedral was presented on September 14 and 15 in Grace Cathedral in San Francisco. The event was spectacular and Wessel was singled out for his service as major domo of the event.

FACULTY RETIREMENT

MARY KAY DUGGAN. Newly retired Professor of the Department of Music and the School of Information, Duggan is now Professor in the Graduate School and is teaching courses in both Music and SIS in Fall 2006. She is completing a book on fifteenth-century music



printing in German lands. A paper on the project "Music Incunabula in Northern Lands: The Creation of National Identity" that she read in Berlin 27 November 2004 at Kunst, Literatur und Wissenschaft in den Inkunabeln. Hundert Jahre Gesamtkatalog der Wiegendrucke. Internationale Tagung der Staatsbibliothek zu Berlin-Preussischer Kulturbesitz was published in the Gutenberg-Jahrbuch 2006, pp. 137–55. Her digital project /19th-Century California Sheet Music/ (<<http://www.sims.berkeley.edu/%7Emkduggan/neh.html>>www.sims.berkeley.edu/~mkduggan/neh.html) continues in 2006 with the addition of images and cataloging of over 400 items from the Society of California Pioneers. In February 2007 she will give a paper at the Music Library Association on politically significant sheet music from the project. In the summer of 2007 she will read a paper on fifteenth-century printed music broadsides at the Early Book Society, Manchester, England.

Wessel also received a \$220,000 award from Starkey Hearing Research Center and the UC Discovery Program for fundamental research on improving the musical quality of hearing aids.

Wessel and Edmund Campion (see above) received a \$25,000 grant from the French American Cultural Exchange (FACE) Foundation to develop a graduate student exchange program between the University of Nice, CNMAT, CIRM, and the Nice Conservatory. Finally, Wessel in conjunction with Georg Hajdu and Anthony DeRitis, both recent Berkeley PhDs, received a 15,000 Euro award to develop interactive web-based materials for the teaching of Music Perception and Cognition.

BAULT * KUZMA * LADZEKPO * LIDERMAN * MIDIYANTO * MELFORD



AK * SMART * TARUSKIN * THOW * VANORDEN * WADE * WESSEL

UNDERGRADUATES

Baritone **Benjamin Park**, '02, having recently graduated from the Peabody Conservatory, continues his studies there with John Shirley-Quirk, finishing his opera graduate performance diploma this year on a full merit scholarship.

Nathaniel Stookey, '92, had his piece, *The Composer is Dead*, performed by the San Francisco Symphony for the Summer in the City series in early July and received quite positive reviews in local papers. Daniel Handler, "Lemony Snicket," narrated. The piece educates about orchestral music and appeals to children and young people in general.

GRADUATES

Jane Bernstein (PhD H&L, '74), professor of music at Tufts University, has been elected a member of the American Academy of Arts and Sciences.

Fernando Benadon (PhD Composition, '04) was winner of the 2005 International Society for Contemporary Music's composition competition which included a premiere of a work by the New York New Music Ensemble. The *New York Times* called the piece, "a perfect curtain-raiser of ear-grabbing invention."

David Bithell (PhD Composition, '04) has accepted a tenure track position as Assistant Professor in the Division of Composition Studies at the University of North Texas College of Music.

Brian Current (PhD Composition, '02) received a 2005 Guggenheim Fellowship. Recent performances of his include *Symphonies in Slanted Time* with the Indianapolis Symphony and a concert in Carnegie's Zankel Hall with the American Composers' Orchestra in April of 2006 (www.briancurrent.com)

Richard Dudas (PhD Composition, '04) was selected to have his piece, *Prelude for Flute and Computer*, premiered at the 2006 ICMC and the Seoul International Computer Music Festival.

Rob Fallon (PhD H&L, '06) has just taken up a position as assistant professor at Bowling Green State University.

Partow Hooshmandrad (PhD Ethnomusicology, '04) returned from a year in Iran on a prestigious National Geographic Cultural Heritage Preservation Fellowship. She is now academic specialist for research and development in the World Cultures Institute at UC Merced.

Vijay S. Iyer (PhD Technology and the Arts, '98) was voted the #1 Rising Star Jazz Artist, the #1 Rising Star Composer, and the #2 Rising Star Pianist. The cover of the August issue of *DownBeat* announced Iyer's exceptional sweep of the 54th Annual Critics Poll and mentions his unique PhD in "music and cognitive

Gifts to the Department

On behalf of the students, faculty, and staff of the department I wish to thank many alumni and other donors who so generously give to a variety of our instructional and performance activities. As most are well aware, the university receives less than one-third of its complete operating budget from the state. Thus, gifts in all forms are an enormous help to us. Our department is one of the biggest and most complex in the university, with responsibility for buildings, an internationally-renowned faculty, dozens of teachers of special programs in the performance area, concerts, and colloquia, among other activities. The university is never able to supply us with all the funds we need for instruction and performance so we rely on our generous benefactors.

Although our space is limited in highlighting all annual and ongoing donations to the department I highlight a few of this year's targeted gifts.

I noted above that one of our on-going projects is the restoration of the Powerhouse (aka the Old Art Gallery). This past year we received a major gift from **Aleta Thielmeyer** (Class of 1961, Economics) that will allow us to undertake a complete study of the building in order to calculate what will need to be done to renovate it and retrofit it. A restored Powerhouse will provide us much-needed additional instruction space as well as a venue for smaller concerts, recitals, and other performances that are best served by a small hall. We thank Aleta Thielmeyer.

Also this year, we received a sizeable gift from **Joan Lam**. The department choirs have especially benefited from her donation which has enabled us, for the first time, to have a room dedicated to the choral library. It has also enabled us to purchase scores for the choirs.

Merle Emerson gifted us with a handsome five-octave spinet, now ensconced in Room 116. Based on an English 18th-century original, the instrument will greatly help the performance of Baroque music, and joins our outstanding collection of over twenty various keyboards appropriate for early music (organs, harpsichords, clavichords, fortepianos).

Ray and Sally Fisher have established **The Matthew William Fisher Memorial Award in Music**, in honor of their late son, who died tragically just before his scheduled graduation in 2005. Although Matthew was not a music major, he loved music and actively participated in department musical life. We deeply regret the loss of Matthew and greatly appreciate that his parents and family and friends have chosen to honor his memory with this special music fund. The award will be given at graduation each year to a graduating senior who is chosen as recipient.

Peter Bluhon has established **The Muriel Bluhon Memorial Fund**, administered by the Department of Music at the University of California, Berkeley, to support students of music in the cost of private instruction and performance. Muriel Bluhon (1919–2005) was a lifelong student of music. Her musical training on piano and her Welsh upbringing surrounded in music nurtured a lifelong devotion to all forms of classical music. We greatly appreciate Peter's gift in honor of his mother. —BCW



Welcoming back alums on the Hertz Hall stage last April.

Kerman Centenary Address

In his October, 2005, centenary talk, Professor Emeritus Joseph Kerman, whose field is music history, musicology, and criticism, said that he has “witnessed one half of the hundred-year life-span of the Music Department at Berkeley.” He is therefore uniquely suited to discuss the significant people and events that have shaped the department. This is his “short history.”

“THE MUSIC DEPARTMENT was founded in 1905 with a single professor, to play a very ancillary role in the University of California (which was only Berkeley at that time, of course). Along with the University, it grew and grew and grew, and in 2005 we have 180 students, 18 ladder faculty, dozens more under the line, a staff of 8 wonderful, devoted people—who knows how many alums—4 buildings and numerous other resources you’re going to hear about. And so far from the ancillary, we are now regarded as one of the strongest humanities departments in the College of Letters & Science. We are here to serve the State of California, but we also have a national and international reputation, and we draw students from around the world, and send them back to work in Mexico and Britain and the Netherlands as well as in Berkeley and Los Angeles.”

Professor Kerman then journeyed back in time through the decades, weaving a story that made sense of all the seemingly disparate elements that combined are the Music Department today—orchestras, organs, and opera productions, facilities and world-class faculty, composers, concert halls, and Pablo Casals, the Center for New Music & Audio Technologies, Western music and music of Japan, India, Indonesia, the Middle East, the Caribbean, Afro-American studies, jazz, new music, young musicians; and all of the people who have made a difference; the new Jean Gray Hargrove Music Library, the old library in Morrison Hall and historic Powerhouse down the hill that need to be converted to much-needed usable space.

He described a department with a distinctive and rich history and a bright future. He invited alums to speak of their experiences and memories, and programmed short musical selections to move and inspire. For those of us who were present for this 100th anniversary celebration, it was an enlightening story, beautifully told. —Kathleen Karn



Joseph Kerman joined the Music Department in 1951, and retired in 1992.

Artist's rendering of a small performance space in the former music library on the second level of Morrison Hall, overlooking faculty glade—one of two projects that the Department of Music is undertaking (details on page 2).



Alumni News

continued

science” from UC Berkeley and his dissertation *Microstructures of Feel, Macrostructures of Sound: Embodied Cognition in West African and African-American Musics*. His published papers are receiving attention in the cognitive musicology literature as well.

Brian Kane (PhD Composition, '06) has accepted a two-year Mellon post-doctoral fellowship in the Department of Music at Columbia University.

Mari Arko Klemenc (PhD Ethnomusicology, '04) is now teaching at the University of New Mexico. She reports a small but growing ethno community in the greater Albuquerque area.

Donna Kwon (PhD Ethnomusicology, '05) just completed a year as post-doctoral fellow and visiting assistant professor at Rhodes College and is teaching at Grinnell College in 2006–07.

Keeril Makan (PhD Composition, '04) has accepted a tenure track position at the Massachusetts Institute of Technology (MIT) beginning in the Fall of 2006. He is currently working on a commission from the Kronos String Quartet.

Michael Markham (PhD H&L, '06) was the commencement speaker at the department graduation (see excerpts herein). In the fall he takes up a post-doctoral fellowship at Stanford.

Ali Momeni (PhD Composition, '05) has been appointed as an assistant professor in the Department of Art at the University of Minnesota.

Anna Nisnevich (PhD H&L, '06) began teaching at the University of Pittsburgh in fall 2006.

Kimberly Parke (PhD H&L, '06, has just taken up a position at the University of Tennessee, Chattanooga.

David C. Paul (PhD H&L, '06) was among four winners of the American Musicological Association's AMS 50 Fellowships for his dissertation *Converging Paths to Canonicity: Charles Ives, Gustav Mahler, and American Culture*. He joins the music faculty at UC Santa Barbara this fall.

Steven Pond (PhD Ethnomusicology, '00) has just received tenure and promotion to associate professor at Cornell University. His book *Head Hunters: The Making of Jazz's First Platinum Album*, has received excellent reviews.

Reynold Tharp (PhD Composition, '03) has accepted a two-year appointment as visiting assistant professor at the University of Illinois beginning in the fall 2006.

Alumni News

continued

Dmitri Tymoczko (PhD, Composition 2003) is currently a Fellow at the Radcliffe Institute for Advanced Study at Harvard, and is writing a piece for the acclaimed Pacifica Quartet who recently premiered his Eggman Variations with Ursula Oppens. Now an assistant professor of music at Princeton, he has further distinguished himself by publishing an article, *The Topology of Music*, on a new and novel geometric representation of harmonic structure, in *Science* (7/2006). Tymoczko's paper's cognitive science approach to music theory is the magazine's first publication in the field of music theory, and generated a lot of press.

Yiorgos Vassilandonakis (PhD Composition, '06) won first prize in April 2006 in the Mediterranean Music Center's 3rd International Composition Competition, among 119 scores from 17 countries. The piece was *La Tierra* for Soprano, Horn, Piano, Violin and Cello, on a poem by Pablo Neruda. Yiorgos has been commissioned by the Experimental Stage of the Greek National Opera to write a new theater piece to be premiered in May of 2007.

Alums of the department. Let us hear your news and keep in touch.

Student News

AWARDS, PRIZES, HONORS

THE CONCERTO COMPETITION. Every year the department has a Concerto Competition in which undergraduate students display their virtuosity. Congratulations to everyone who participated. The winners were:

Kyle Maurer & Erina Ishida:
Cimarosa, Concerto for two flutes

Garrett McLean: Mendelssohn,
Violin Concerto in E

Umesh Shankar: Mozart,
Clarinet Concerto in A

Linda Wang: Prokofiev,
Piano Concerto #1

THE EISNER PRIZE is a campus-wide competition in all the arts. 2005–06 music recipients were: Jean Ahn, Kathryn Fang, Jessie K. Lee, Clarissa Lyons, Linda Wang

GRADUATE STUDENTS

Marié Abe (PhD candidate in Ethnomusicology) is the recipient of the prestigious Pacific Rim Research Council Fellowship to undertake research in Okinawa on her dissertation project *Sounding Counter-Geographies: The Neo-Chindon Movements and Japan's Multicultural Question*

In Memoriam

IN MEMORIAM

EVA EINSTEIN (1910–2005) died in Orinda, California on November 23, 2005, just short of her 95th birthday. She lived most of her life in a house in El Cerrito that her distinguished musicologist father, Alfred Einstein, bought, planning to join the Berkeley faculty. He was prevented from doing so due to his failing health. She donated her father's entire estate to Berkeley, and she herself was a good friend of the Music Department and the Jean Gray Hargrove Music Library, giving her father's papers to our music library. She was also a friend of the American Musicological Society, creating the Einstein Award, again in honor of her father, which she funded annually.

BARBARA SHEARER (1936–2005) arrived in the Bay Area in 1963, did graduate work at UC Berkeley, and married singer and composer Alan Shearer. She was a teacher in the early years of the Young Musicians Program and in 1978 began a 25-year career teaching piano in the Department of Music. Well-loved by her students and the community, she was a very popular performer. In addition to her solo performances, Barbara played with chamber ensembles and in song recitals with her husband and many other singers in many venues in the United States and in Europe and South America. She recorded works of Schumann and Chopin on the Alta Artists label, including the Chopin Preludes that she recorded in Hertz Hall in the mid 1990s. A concert in her honor was held in Hertz Hall on January 22, 2006.



JOHN "JACK" SWACKHAMER (1923–2006) was an integral figure in the life of the Music Department ever since he joined the faculty in 1956. Born in New Jersey, Jack studied at Black Mountain College in North Carolina (1938–43), and after serving as an army medic during WWII, attended the New School for Social Research in New York from 1946–49. He also studied composition with Ernst Krenek and Roger Sessions. Fondly remembered by generations of students, his name appears prominently in our alumni surveys.

After his "retirement" in 1991, Jack kept close ties with us. He and his beloved wife, Kate, still performing in the theater, attended major department events and every party held through the years. One of Jack's closest colleagues was Elizabeth Davidson ("Dibby") who retired the same year as Jack. Upon hearing of his death she wrote: "All of us who worked with John ("under" him wasn't how it felt) 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 musical community outside. Interested in many different facets of musical life in the department, he shared his time and ideas generously. Along with others, I will cherish the memory of his vibrant creative life so fully shared by his wife, Katherine."

On October 29, 2006, the University Wind Ensemble, under the direction of Robert Calónico, who studied with Jack Swackhamer, will perform the concert, *Pandemonium*. It will be dedicated to Swackhamer. The concert is on Sunday, at 3:00 in Hertz Hall.



ALUM IN THE SPOTLIGHT: CLAUDE BLAIN

Last fall a man appeared in the department office and talked to our then-receptionist, Paul Young, about a specially-pressed 78 rpm recording he had located in our library. It was of a concert in which his father, Claude Blain, had performed the Mozart Bassoon Concerto with the University Symphony Orchestra. He hoped to have it copied for his father. I had just returned from a meeting and Paul mentioned it to me, so I immediately chased after Larry Blain, who had just left the building. I managed to catch up with him and, indeed, our sound technician, Cuco Daglio, made a copy of it. Claude now has the CD and a copy of the program and other printed materials. Claude was THRILLED to receive the CD and materials and was amazed at the quality of the recording and remarked "I didn't know I played that well!" In the photos sent by son Larry you can see Claude enjoying the successful results of this search "conducting" his own performance while listening to it.

Claude Blain is one of thousands of students at Cal who benefited from studies and performance in our department in its more than 100 years of existence, and it is good to be in touch with him. Claude was born and raised in Oakland, CA. He played bassoon in the Oakland Symphony beginning in high school. He attended Cal for four years and graduated in 1939 with a music major and a math minor. He stayed on for one more year as a graduate



Claude Blain listens to the recording of his student performance of the Mozart Bassoon Concerto

student, during which time the recording was made. He was in the Army Corps of Engineers during WWII, in New Guinea and Australia. After the war, he ended up—after a few short-term jobs—working in Oakland CA in data processing, a field which became his career for the next 45 years. Son Larry wrote: "When Claude returned to Oakland around 1950, he rejoined the Symphony and played bassoon there (I remember many Sunday afternoon rehearsals!) until we five (I have two younger sisters) moved to Seattle in 1959. In the Seattle area Claude played in various music groups such as the Thalia Orchestra into the 1970s."

—BCW



David Milnes conducts University Symphony in May, 2006, Prokofiev Piano Concerto #1, Linda Wang, soloist

Student News continued

Duncan Allard (PhD candidate in Ethnomusicology) is the recipient of a second FLAS, for 2006–07, in the Shona language to acquire the linguistic skills required to do his field work in Zimbabwe.

Mason Bates (PhD candidate in Composition) received a performance of his critically acclaimed work *Omnivorous Furniture* by the American Composers' Orchestra in Carnegie's Zankel Hall in March 2006. Mason's *Rusty Air*, for symphony and computer, was premiered by the Winston-Salem Symphony in May 2006. He is currently working on a commission from the National Symphony for a new piece for orchestra and electronics to be premiered in February 2007. Bates also won ASCAP's Morton Gould Prize for gifted young music composers.

David Coll (PhD candidate in Composition) was selected by IRCAM to attend the one-year cursus. The culmination of the cursus includes the premiere of a new piece for computer and instruments presented in the Pompidou Center in Paris.

Aaron Einbond (PhD candidate in Composition) has received a commission from the Left Coast Ensemble for a new work to be premiered in March 2007. The Emphyrean Ensemble will be performing his percussion duo in the 2006–07 season. A new work for bass clarinet and computer has been selected for performance at the MANCA Festival of contemporary music in Nice, France in November 2006.

Charles Ferris (PhD candidate in Ethnomusicology) received a Fulbright IIE (also called Fulbright US Student program) to conduct field research in Naples, Italy for his dissertation *Musical Articulations of Mediterranean in the South of Italy*.

Heather Frasch (MA candidate in Composition) has been selected to have her piece *Les ephemeres atmosphere* performed at the Seoul International Computer Music Festival (SICMF).

Hannah Greene (PhD candidate in H&L) is the recipient of a FLAS for study in the Czech language and Czech musical culture.

Loretta Notareskchi (PhD candidate in Composition) will be on leave for one year while she fills a one-year sabbatical replacement position at Santa Clara University.

William Quillen (PhD candidate in H&L) has just returned from undertaking dissertation research in Russia.

Molly Smart (PhD candidate in Ethnomusicology) is the recipient of a FLAS for study of Indonesian.

Items of Special Note: Past, Present, Future



• Borel Manuscript.

Davitt Moroney, professor in the department and University Organist, recently recorded a CD of music that is all taken from the “Borel Manuscript” that the Jean Gray Hargrove Music Library acquired in 2005. Moroney recorded the music on a spectacular original harpsichord by Ioannes Ruckers, dating from 1635, that has been perfectly restored by our own John Phillips. The

“Borel Manuscript” was chosen by the University Library as one of the volumes that helped the UC Berkeley Library Collections reach their ten-millionth volume. Almost all of the music in the manuscript was heretofore unknown and therefore survives today only in Berkeley—and beautiful music it is, too.



• **Noon Concert in Honor of Andrew Imbrie.** On November 8, 2006, the department is pleased to bring world-famous pianist Aki Takahashi and Alumna Rae Imamura for a noon concert in Hertz Hall to honor Emeritus Professor and composer Andrew Imbrie in the year of his 85th birthday. They will perform pieces by Imbrie, including one that

he recently composed in memory of his son, as well as by former Imbrie student, Hi Kyung Kim (professor of music at UC Santa Cruz), and composers Toru Takemitsu and Michio Mamiya, with whom Imbrie connected in “his Japan years.”

• **Peony Pavilion/ Chinese Music.** In September the department participated in a special event of Cal Performances and the Berkeley China Initiative. The *kun* opera production of *Peony Pavilion*, scaled down to 27 scenes, played over three consecutive nights to sold out audiences at Zellerbach Hall in September. Professors Mary Ann Smart and Bonnie C. Wade participated in the accompanying symposium for the US premiere of this Pai Hsien-yung production of *Peony Pavilion*. Also in conjunction with this production, a one-time course, MU 139, *Kun Opera of China*, is being offered this fall by *Kunqu* specialist, Professor Emerita Lindy Li Mark (California State University, Hayward). In March, the department will host in Hertz Hall a visit by Yo-Yo Ma and others in

a continuation of the Silk Road Project, sponsored by Cal Performances. Professor Bonnie C. Wade will present on the eastern-most extension of the Road—Japan.

• **Visitors to the Department.** This academic year 2006–07, the department is pleased to host two major figures in music as Regents’ Lecturers.

Bassist/Composer **Stefano Scodanibbio** has accepted a Regent’s Lectureship for a residency at the Center for New Music and Audio Technologies (CNMAT) and the Department of Music from February 12–24, 2007. He will present a free public recital at Hertz Hall on Saturday, February 17, 2007.

In March, the department will welcome **Martin Carthy** for a two-week Regents’ Lectureship. Carthy is an English folk singer and guitarist who, since the early 1960s, has been one of the most influential figures in the British traditional



music scene, developing an international reputation as a live performer and recording artist, and inspiring many, including Bob Dylan, Paul Simon, and English songwriter/singer/guitarist Richard Thompson. An early member of the English folk rock band, Steeleye Span, he has had musical collaborations over many years with fiddler Dave Swarbrick, and his partner Norma Waterson. Together with their daughter Eliza Carthy, they tour and record as Waterson:

Carthy. Carthy received an MBE for services to British music in 1998 and was named BBC Folk Singer of the Year both in 2002 and 2005. He tours frequently in Britain, as well as Europe and America, appearing annually in the Bay Area. The internationally-renowned folk musician will perform a free concert in Hertz Hall tentatively set for Saturday, March 17, 2007.

Updates: Library & Performance

Jean Gray Hargrove Music Library

Two years after the Hargrove Music Library opened its doors, we continue putting the finishing touches on our new building. Most conspicuously, wood paneling has been added to the Seminar Room, enhancing its appearance as well as acoustical environment. Meanwhile the past year has seen some notable additions to our special collections. Foremost among them is a manuscript collection of harpsichord music containing all the known works of Marc-Roger Normand Couperin (1663–1734), a first cousin of François. Professor Davitt Moroney, who discovered this manuscript in Italy in 1997, had already published a facsimile of it and recorded some of the music before we had the opportunity to buy it. Another French harpsichord manuscript, formerly in the collection of Thurston Dart, also came to us a few months ago. Together with the purchase of the “Borel” manuscript in 2004 (see elsewhere in the newsletter)], these acquisitions make the Hargrove Library the most important repository of seventeenth-century French keyboard sources after the Bibliothèque Nationale de France.

Other major purchases included five manuscripts of Italian cantatas and arias of the mid-to-late seventeenth century, three from the collection of Alfred Cortot, source of so many of our early partbooks and opera scores. Among the identified composers are Luigi Rossi, Mario Savioni, G. A. Perti, Alessandro Scarlatti, and C. F. Pollaro. One of these volumes once belonged to the celebrated singer Pauline Viardot, a nice coincidence since the library recently acquired manuscript materials relating to her operetta *Cendrillon*, including the complete libretto in her hand (she wrote her own text) and extensive drafts of the music.

The continued growth of our special collections is made possible by endowments dedicated to that purpose. We recently received a generous bequest of this kind from the late Professor Edgar Sparks, following the death of his wife, Ingrid. Retired UC Riverside professor Colin Slim (now resident in Berkeley) and Professor Theodore Rex of the French Department have also contributed generously in the past year to the fund established in honor of Professor Daniel Heartz on his 75th birthday, to support acquisitions in the field of eighteenth-century opera.

—John Roberts

Department Performance Groups

The performing groups of the department continue to enthrall audiences with their quality and programming. In terms of new and continuing activities of our performance groups we have successfully relocated the **African Music Ensemble**, under the direction of world-renowned African drummer, CK Ladzekpo, to Hertz Hall. The ensemble, begun in the early 1970s, is a heavily-enrolled music and dance course that presents one major concert a year on campus.

The department's **University Chorus** and the **Chamber Chorus**, under the direction of Professor Marika Kuzma, celebrated a series of anniversaries this year. In October, at the department's Centenary Event, they performed pieces by Randall Thompson, the founder of the University Chorus, whose Requiem was premiered at the opening of Hertz Hall in 1958. In April, the Chamber Chorus joined the Philharmonia Chorale and San Francisco Choral Artists in performances of Beethoven Ninth at Davies Hall as part of Philharmonia Baroque's 25th anniversary gala concert. In May, the University Chorus joined the UC Alumni Chorus to form a chorus of 200 with the San Francisco Opera Orchestra to perform the grande finale of the Cal Performances Centennial Concert, which also featured the Mark Morris Dance Group, a John Adams one-act opera, and Michael Tilson Thomas with Lisa Vroman. Also in May, Kuzma and the Chamber Chorus traveled to the East Coast for a concert tour performing Latin American and Slavic Music in Cambridge, Massachusetts, at First Church Congregational, in NY City's St. Michael's Church 99th St, and in Washington, DC, at the historic St. John's Church Lafayette Square (Church of the Presidents).

Perhaps the most momentous musical experience for the choirs, however, was their performance of the Bach St. Matthew Passion in March. Director Kuzma recalls,

"The students were very moved by the power of the music. Our performance combined the forces of current students and alumni soloists. The concert sold out about a week in advance, with people camped out on the day of the concert with signs 'need two tickets.' It was as if the Bach Passion was a rock concert." The performance included renowned Alan Bennett as the Evangelist, UC alumnus Benjamin Park, and UC alumna Kati Kyme as concertmaster.

The department's **Central Javanese Gamelan**, *Kyai Udan Mas*, under the direction of master musician, Midiyanto, who is also a world-famous *dhalang* of the *Wayang Kulit* (Shadow Play), is one of the department's most popular performance ensembles as well as one of the country's most renowned gamelans. The ensemble presents two evening concerts and shadow play productions each year, appears in our Wednesday Noon Concerts, and also performs widely throughout the Bay Area and other parts of California.



The **University Symphony Orchestra** continues its stellar programming and performances under Professor David Milnes, who beautifully balances repertoire of the tried and true with the new and controversial. Milnes also oversees the Berkeley Contemporary Chamber Players, begun in the department in the early 1970s by Emeritus Professor Richard Felciano specifically to program contemporary music by composers and students on staff. —BCW

Centenary Year Noon Concerts

In the 2005-06 academic year the Music department presented its 53rd annual season of noon concerts, a series which began in the spring of 1953 and moved to Hertz Hall shortly after its construction, in February 1959.

This most recent season included some 36 concerts representing a diverse range of musical styles and featuring musicians and ensembles from within the department, as well as performers from the wider campus community, and a number of special guests. Here are just a few examples of what was offered: Pow-wow Music & Dance: New Traditions in American Indian Music and Dance; "La basse continue": French Baroque sonatas for bass instruments; The Iberian Flare; Piano Trio: Ives & Beethoven; Contemporary Percussion; Javanese Gamelan; Holiday Choral Music: Traditional French & American carols; Mozart Clarinet Concerto with the University Symphony; Japanese Music: Traditional and contemporary music for koto and shamisen; Jazz Improvisation. —Penny Boys



A Response to our "Welcome Back" Gathering: Ernest Douglas wrote:

"... I recognized Helen Farnsworth [at the event]. What a great lady! I got my BA in 1948, and was of that postwar generation of young veterans who transferred to Cal after three years in the service. Cal was a revelation to all of us, and most, like myself, were a bit bewildered by the demands put on us by UC. Helen was a great help to us in making us at home and sorting out our problems. (Years later, when I received an award, Helen was kind enough to send me a "congratulations" card. I didn't have any idea that she would remember me.)



Helen Farnsworth managed the Music Department from 1939 to 1972.

My generation included people like Leon Kirchner, Earl Kim, Jerome Rosen, Penny Cunningham.... I studied with Willian Denny (I loved that guy!), David Boyden, Clarence Strickland (counterpoint. We were all terrified of him), Charles Cushing, Roger Session, Ernest Bloch, Mady Bacon, and Manfred Bukofzer. Great teachers all.

Cal inspired me so much that, at 83, I am still doing music. I conduct a forty-member string orchestra through the Albany Adult School, and am still enjoying it. (Our website is aasorchestra.edu). Before that, I was Music Department supervisor for the Albany School District, conducted the Berkeley Young People's Symphony, taught at St. Mary's College, and played the oboe professionally wherever anyone would hire me."

Ernest can be reached at gerern@onebox.com by any of his classmates and others who might wish to be in touch. —BCW



Vincent Duckles, at Berkeley from 1949–81, was responsible for developing the Berkeley music library into one of the finest university music libraries in the country. Joseph Kerman describes him, "He was a scholar and a graduate and a professor in the department...a dear friend, a very tall, gentle man who played the bass and wore a hearing aid, with even taller musician sons, and his wife Madeline...." Madeline Duckles, good friend and honorary emerita, celebrated her 90th birthday this year.



Visit our Web Sites

Department of Music:

<http://music.berkeley.edu>

Music Library:

<http://library.berkeley.edu/music>

Center for New Music and Audio Technologies (CNMAT):

<http://cnmat.berkeley.edu>

October 2006. The Music Department's ALUMNI NEWSLETTER is published by the Department of Music, College of Letters & Science, UC Berkeley (510.642.2678)

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University of California, Berkeley
Department of Music
104 Morrison Hall #1200
Berkeley, CA 94720-1200

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