

# ARCHIVE: eNewsletter 2012

## UC BERKELEY DEPARTMENT OF MUSIC



A Letter from the Chair.....4

### **FEATURED STORIES.....5**

Improvisation Weekend 5

Perez Grammy Nominations 6

Lewis Bloch Lecture Series 2013 6

Alford Shanghai Berkeley Ball 7

Farnsworth Sunday Streets 7

UC Symphony on the road 8

Melford 9

Bates Carnegie Hall 9

Berkeley Nu Jazz Collective LP 10

### **OF NOTE.....11**

Summer Symphony Alumni Conductors 11

Hertz Hall New Stage 12

Ferrazares Excellence Award 12

Lopez Music Commencement 13

Honoring Bedrossian	13
Ernest Yen Resonators	13
Alsop Master Class	14
17th Annual Elkus Memorial Noon Concert	14
Composer Einbond	15
Eco Ensemble Concert	15
<b>PERFORMANCE ENSEMBLES.....</b>	<b>17</b>
University Baroque Ensemble	17
Berkeley New Music Project	17
Indonesian Gamelan	18
University and Chamber Chorus	18
Symphony 89th Season	19
University Wind Ensemble	20
<b>IN MEMORIAM.....</b>	<b>21</b>
Piero Bellugi	21
Lydia (Lee) Lecraw	21
<b>FACULTY AND STAFF NEWS.....</b>	<b>22</b>
Ben Brinner	22
Edmund Campion	22
Jay Cloidt	23
Cindy Cox	23
Jeff Davis	24
Mary Kay Duggan	24

Jocelyn Guildbault	24
Joshua Hesslein	25
Marika Kuzma	25
Davitt Moroney	26
David Milnes	27
Tamara Roberts	27
Ken Ueno	28
Bonnie C. Wade	29
Olly Wilson	29

# A LETTER FROM THE CHAIR

---

Dear Friends,

The Department of Music has enjoyed a fantastically busy and engaging year, with performances and classes enriching both the UC Berkeley community and the Bay Area. As you will read below, our students, faculty and staff have traversed the globe to present their latest research and compositions, perform, consult, and otherwise engage with diverse audiences. I'm tremendously proud of all we've been able to do this year, and the impact our students and alumni continue to make on the world. We are always interested in hearing about the activities of our former students and colleagues; please do send us updates for consideration of inclusion on our website.



All of our activities are enabled or enhanced due to the generosity of donors, particularly to the Chair's Discretionary Fund, which has been tapped for conferences, guest lecturers, performances, and many other purposes for which University funding does not suffice. We deeply appreciate the contributions we have received, both large and small, that support the hard work of our faculty, staff, and students. I encourage you to make a donation online. Your tax-deductible donations allow us to continue our series of free concerts and augment our curriculum with special guests and performances.

Ben Brinner, *Department of Music Chair*

# FEATURED STORIES

---

## IMPROVISATION WEEKEND: WHY DO WE IMPROVISE?

On the weekend of March 17, the UC Berkeley Department of Music hosted a series of events focused on improvisation, with renowned musicians and scholars convening for a symposium and two special performances. On Friday afternoon, distinguished Bloch Professor George E. Lewis (from Columbia University) delivered his third lecture in a series of five, "Why Do We Want Our Machines to Improvise?" in a composer's colloquium. An evening concert, "People are Machines Too: A Meeting of Mills College & UC Berkeley improvisers" followed at the Center for New Music in San Francisco. Performers included James Fei, Chris Brown, and Dana Reason.



Workshops, presentations, and a roundtable discussion convened the next day. Presentations included "Globalist Extensions of the Voice - Vertical/Horizontal Localizations of Sound in the Somatic Framework" by Ken Ueno, "Musicianship and Automation in Computer Music Improvisation" by Kevin Patton, and "Fusions and Oppositions: A personal and Cultural Evolution of Structure in Improvisation" by Matthew Goodheart.

The symposium culminated with a Sunday night concert following two sessions of presentations by faculty, students, alumni, and distinguished guests including Franck Bedrossian, Davitt Moroney, Nick Mathew and James Davies, Lewis Jordan (CIIS) and John-Carlos Perea (SFSU), Jessica Bissett Perea, Ofer Gazit, and Maya Kronfeld.

Saturday evening performances by Edmund Campion (piano & electronics), Midiyanto, Heni Savitri, Ben Brinner, Lisa Gold, Henry Spiller, & Peter Garellick (Javanese Gamelan), Ken Ueno (voice & electronics), Myra Melford (piano), Nicole Mitchell (flute), Miya Masaoka (koto) and Zeena Parkins (harp), Roscoe Mitchell (saxophone), & David Wessel (electronics). Photo by Jim Carmody.



## HECTOR “HECDOG” PEREZ RECEIVED TWO GRAMMY NOMINATIONS FOR BEST LATIN ROCK, URBAN ALTERNATIVE ALBUM

Hector “Hecdog” Perez ‘94, who graduated with honors in music and audio technologies, is a rare composer who meshes the traditional music of Veracruz, Mexico, with the hip, chill beats of electronica. His debut album, *Sistema Bomb Presenta Electro-Jarocho* — a 21st-century re-imagining of the Afro-Mexican son jarocho style — oozed so much cross-genre cool that it grabbed a 2013 Grammy nomination for Best Latin Rock, Urban or Alternative Album. Hecdog also co-produced the album *Sembrando Flores* by Los Cojolites, which scooped up a 2013 nomination for Best Regional Mexican Music Album. In addition to his award-worthy work, Hecdog is the founder of Music Orange, a commercial music company that counts Apple, Sony, Gap, eBay, and VISA among its clients.



## COLUMBIA PROFESSOR GEORGE E. LEWIS DELIVERS THE 2013 BLOCH LECTURE SERIES: “THEORIZING IMPROVISATION TODAY”



The recipient of a MacArthur Fellowship in 2002, an Alpert Award in the Arts in 1999, fellowships from the National Endowment for the Arts, and most recently, a 2011 USA Walker Fellowship from United States Artists, Lewis studied composition with Muhal Richard Abrams at the AACM School of Music, and trombone with Dean Hey. His work as composer, improviser, performer and interpreter explores electronic and computer music, computer-based multimedia installations, textsound works, and notated and improvisative forms, and is documented on more than 140 recordings. Lewis is the Edwin H. Case Professor of American Music at Columbia University.

Professor Lewis’s widely acclaimed book, *A Power Stronger Than Itself: The AACM and American Experimental Music* (University of Chicago Press, 2008) is a recipient of the American Book Award and the American Musicological Society’s Music in American Culture Award. He is the co-editor of the forthcoming two-volume *Oxford Handbook of Critical Improvisation Studies*.

## MUSIC STUDENT ERIN ALFORD SINGS AT THE SHANGHAI BERKELEY BALL

Singing at the 2012 Shanghai Berkeley Ball as a recommended student representative for UC Berkeley's Music Department was one of the most memorable experiences of my life. Marking my first time in Asia, my trip included a plethora of new experiences: a fourteen-hour flight, a five-star hotel on the Shanghai Bund, and of course, delicious authentic Chinese food, including the rare delicacy, Shanghai hairy crab! The Ball, on November 3, 2012, took place in the Rose Ballroom of the Peninsula Hotel Shanghai. The night began with lots of mingling and networking with UC Berkeley alumni from all over the world. Performing in such a beautiful ballroom on the other side of the world and full of over 300 people was exhilarating! Singing a mix of classical, pop and acappella music, I was so excited to entertain this audience of UC Berkeley alumni. The performance went really well, and set the tone for a great night of food, prizes, and more mingling. The next day, we were given a tour of some exciting places in Shanghai, including the Shanghai Urban Planning Exhibition Center, Old Town, a Buddhist temple, and the beautiful YuYuan Garden. By the end of this trip, I knew that I must visit Shanghai again in the future to learn more about the city's beautiful culture and history. Overall, my experience performing in Shanghai showed me how valuable and rewarding a UC Berkeley education is, and also how many worldly opportunities and connections are available to those who bleed blue and gold. Most importantly, I want to thank those who made this phenomenal opportunity possible: Music Department Chair Professor Brinner, UC Berkeley Choral Director and Professor Marika Kuzma, Deborah Benedict, and Florence Gaberell-Julien of the UC Berkeley International and Relations Department. GO BEARS! -EA



## HELEN FARNSWORTH, DEPARTMENT MANAGER FROM 1939-72 SIGHTED AT BERKELEY SUNDAY STREETS!

In October, a string quartet drew a nice crowd on Vine Street at the Sunday Open Streets event in downtown Berkeley. Listening quietly, a familiar face among the audience turned out to be Helen Farnsworth, Dept of Music manager from 1939 to 1972. When they learned her history with the department, the musicians at the event were happy to meet and be photographed with her.



In addition to Sunday Open Streets fair, Cal Day is a campus event which features outdoor performance every April. At Cal Day, visitors can hear Department of Music students and others performing all over campus throughout the day. In 2012 Cal Day featured string quartets and the brass quintet from the UC Berkeley Symphony Orchestra, the Berkeley Nu Jazz Collective, members of the Gospel Chorus, African Drumming and Dance, the Chamber Chorus.

## UC SYMPHONY ON THE ROAD WITH PHILHARMONIA ORCHESTRA IN BERKELEY, LOS ANGELES AND NEW YORK



Members of the UC Berkeley Symphony were invited to form the Military Band in the Alban Berg's opera Wozzeck as performed by the Philharmonia Orchestra in Berkeley, LA and NY. This once in a lifetime opportunity was made possible by the relationship of Cal Performances and the UC Berkeley Symphony. Francis Upton IV was a member of the band, playing the tuba, and he offered the following reminiscence:

"We played offstage for our few minutes of music in the first act of the opera. The best part for me was being near the Philharmonia orchestra as they performed and rehearsed the opera. I loved listening to the musicians warm up back stage (it caused me to sound as good as possible when I was warming up, knowing their principal tubist could hear me), talking with them, and hearing their amazing performances at close range.

Our second performance was in LA, at the amazing Disney Concert Hall. Being back stage and on stage in the Disney hall was quite an experience. It was fun to read the bulletin boards of notices to the members of the LA Phil (whose home is Disney).

The final performance was at Avery Fisher hall in Lincoln center. We arrived late Saturday night, had a 2 hour rehearsal (they ran most of the opera and some of us went into the hall to watch the entire performance) on Sunday afternoon, and did the show Monday evening, so there was a fair amount of free time. We all enjoyed seeing the various sites of NY and



most of us got little sleep during the entire trip. After the show, many of us were able to socialize with members of Philharmonia along with their stage and tour manager which was great fun, I was moved to tears as I told them about the opportunity this was for us. The photograph is of UCB visiting symphony musicians in Avery Fisher.” — Francis Upton IV

## MYRA MELFORD (PROFESSOR OF JAZZ & IMPROVISED MUSIC)

Pianist/composer Myra Melford was the winner of the 2012 Alpert Award in the Arts for Music presented by The Herb Alpert Foundation and California Institute of the Arts (CalArts). This was the 18th annual edition of the award, which recognizes the “past performance and future promise” of artists working in five disciplines: dance, film/video, music, theatre and visual arts. Myra was honored with the Music Award for her ascending and expansive trajectory, and great, generous musical mind,” explains Irene Borger, Director of the Alpert Award in the Arts. “The panelists celebrate her willingness to dive into the deep end of the pool and her ability to take multiple musical traditions into another sphere.” Alpert himself adds, “All of this year’s winners represent the essence of the Alpert Award. They take aesthetic, intellectual and political risks, and challenge worn-out conventions. They’re unafraid of the unknown.”



## ALUMNI UPDATE: MASON BATES PERFORMS AT CARNEGIE HALL



Alumni Mason Bates performed in the NY premiere of his latest work, *Alternative Energy*, at Carnegie Hall with the Chicago Symphony under Riccardo Muti in 2012. His post of composer-in-residence at the CSO was extended for another two years, and he also serves as this year’s Composer of the Year with the Pittsburgh Symphony. The PSO performed many of his works this year, including a Violin Concerto for Anne Akiko Meyers under the direction of Leonard Slatkin. His classical/club project *Mercury Soul*, which dropped sets of new classical music into an evening of DJing, sold out two shows at the New World Symphony.

# BERKELEY NU JAZZ COLLECTIVE RECORDS FIRST LP

The students involved in the UC Berkeley Jazz and Improvised Music (JIM) Fund had an eventful year raising money to foster the Music Department's community of improvisers. 2011 witnessed the birth of the Berkeley Nu Jazz Collective, a sextet of musicians heavily involved in the campus improvised music scene, all with a passion for broadening Berkeley's exposure and involvement in contemporary improvised music. After performing in the JIM Spring 2012 benefit concert alongside internationally acclaimed jazz artists Art Lande and Paul McCandless, Berkeley Nu Jazz has appeared in a number of free events open to the larger community including Cal Day and Caltopia, as well as a noon concert with UC Jazz which united the two programs' very distinct approaches to jazz music.

With proceeds from the spring benefit and other fundraisers, the JIM Fund was proud to be able to send the Berkeley Nu Jazz Collective to Fantasy Studios to record their first full-length LP. This album, comprised of all-original works written by the members of the band, was sold at JIM fundraising events to continue to allow the department to provide master classes for students interested in improvised music, to acquire much needed new equipment and instruments, as well as to offer additional performances featuring the greatest creative jazz and improvising musicians of our time.

The Berkeley JIM fund is student-run under the direction of Professor Myra Melford. Your tax-deductible contributions are much appreciated.



# **OF NOTE**

## **SUMMER SYMPHONY PROVIDES OPPORTUNITY FOR ALUMNI CONDUCTORS**



Summer Symphony Provides Opportunity for Alumni Conductors although many students study conducting at UC Berkeley, only a few are selected to lead the Summer Symphony.

Jane Kim (BA 2011) began her conducting studies after many years of playing viola in the UC Berkeley Symphony Orchestra. She found similarities between holding her own

in a string quartet and leading a larger ensemble: "Instead of with three others, I was creating music with sixty people," said Kim.

"[Summer Symphony] gave me a chance to get to know an incredible piece of music on such a deep level, to really get into the actual process of making a piece of music work." Garrett Wellenstein (BA 2010), a veteran conductor of the ensemble, recalls his experience directing Elgar's Enigma Variations this past August.

Melissa Panlasigui (BA 2009) who conducted Brahms' Symphony No. 1, notes, "It is not common for student conductors to have the privilege of making music with a group of the caliber of the Summer Symphony." Panlasigui found value both in the final performance and the rehearsals, noting that "[Summer Symphony] afforded me the opportunity to better my rehearsal technique and to experiment with how to affect the sound through gestures."

Dedicated UC Berkeley students like Kim, Panlasigui and Wellenstein bring a focused work ethic and passionate attitude to their performance studies which pays off later in the concert hall. Wellenstein says, "more than ever before, I think I was successful in creating something beautiful with an amazing and dedicated group of players."

Founded in 1978, the Summer Symphony is a full-sized orchestral ensemble of student musicians from the Berkeley campus community and surrounding area that performs standard classical orchestral repertoire. In the summer of 2012, music alumni Jane Kim, Garrett Wellenstein, Melissa

Panlasigui, and Henry Shin led the Summer Symphony while receiving artistic guidance from UC Berkeley professor and conductor David Milnes.

The UC Berkeley Summer Symphony performs each year in late July or early August. For the exact date visit the Music Department website in mid-summer.

## HERTZ HALL GETS A NEW STAGE

From the audience it may not have been apparent, but the Hertz Hall stage was in need of a makeover before 2012. Original to the building completed in 1958, musicians and stage crew had to be careful to avoid holes which caught wheels and slivers that were dangerous for barefooted Gamelan and African Ensemble dancers. Staff members in the Department of Music submitted a proposal in December 2009 for campus funds to support the replacement of the Hertz Hall stage and were awarded \$55,000 for the project from the Worker's Compensation Surplus Rebate Program. Work commenced during the winter break of 2010, and the stage was completed for the spring 2011 concert season. The surface was touched up in summer 2012. The sheen of the new stage has been a pleasure to behold, and the dancers and staff have been able to focus on their work instead of avoiding slivers. Thank you Berkeley.



## EXCELLENCE AWARD TO ROIA FERRAZARES

Based on her leadership through changing times, department manager Roia Ferrazares was one of 17 staff members on the Berkeley campus to receive an excellence in management award by Chancellor Birgeneau at a ceremony in May 2012. Nominated by those she supervises, they wrote: "Her high expectations of herself were matched by her high expectations of staff, yet she is flexible and open to opposing viewpoints. For example, she requested the staff complete "360-degree evaluations" of her own performance.... This shows her strength of character and sincere desire to improve her performance to suit the needs of the department from her first days on the job." The photograph is of Roia with members of her family and department staff who were able to attend the noontime ceremony.





# JIMMY LOPEZ AT MUSIC COMMENCEMENT: HOLD STEADFAST TO YOUR DREAMS



**"Some things in life demand a lot of effort. The people you see in front of you today have made innumerable sacrifices in order to achieve the maximum academic degree that a university can confer. Some of them left their families, others had to work more than one job to support their studies, while others had to make twice the effort and work thrice as many years just because they didn't have a faculty that we usually**

**take for granted. We all stand proud of our achievements and our hard-earned knowledge, and now we are ready to face the world. But we are also humbled, for the more we learn, the more we realize there is more to this world than we could ever hope to understand."**

## HONORING FACULTY COMPOSER FRANCK BEDROSSIAN

At a reception in the second floor atrium of Durant Hall on April 18, 2012 Department of Music Assistant Professor Franck Bedrossian was named Chevalier dans l'Ordre des Arts et des Lettres and was presented with a medal by Davitt Moroney on behalf of the French Ministry of Culture.



## MAKER OF RESONATORS: ERNEST YEN

**"Of the 34 accomplished violinists in UC Berkeley's Symphony Orchestra, one has a day job for which he dons a Tyvek cap, coveralls and booties to fabricate MEMS resonators at the Marvell NanoLab in Sutardja Dai Hall. Most days (and nights), you'll find Ernest Ting-Ta Yen, a mechanical engineering Ph.D. student, immersed in the complexities of his MEMS (micro-electromechanical systems) research. The aluminum nitride resonators he builds, aimed at new cell phones and communications applications, are designed to help shrink mobile devices while increasing functionality."**



# MARIN ALSOP MASTER CLASS FOR STUDENT CONDUCTORS & MUSICIANS

Marin Alsop, acclaimed conductor of the Baltimore Symphony Orchestra, gave a master class to music students - 13 musicians and 2 conductors, in spring of 2012. Hailed as one of the world's leading conductors for her artistic vision and commitment to accessibility in classical music, Marin Alsop made history with her appointment as the 12th music director of the Baltimore Symphony Orchestra. With her inaugural concerts in September 2007, she became the first woman to head a major American orchestra. She also holds the title of conductor emerita at the Bournemouth Symphony in the United Kingdom, where she served as the principal conductor from 2002-08. Her tenure as the BSO's music director has garnered national and international attention for her innovative programming and artistry. Musical America, who named Maestra Alsop the 2009 Conductor of the Year, said, "[Marin Alsop] connects to the public as few conductors today can." Pictured here, Alsop is coaching student conductor Garrett Wellenstein (BA 2010). Thank you Cal Performances for making this possible.



## 17TH ANNUAL ELIZABETH ELKUS MEMORIAL NOON CONCERT

For our landmark 60th year of offering noon concerts to the campus community, the Music Department programmed an outstanding Fall semester with offerings almost every week. We performed 18 concerts, upward of 40 pieces, coming from student performers and professionals. Symphonies, choirs, vocalists, and musicians using instruments as diverse as cello, gamelan and bassoon, were represented.

The Department of Music continues to maintain its tradition of excellence and accessibility to a wide range of musical performances thanks to the generous support of donor funds such as The Elizabeth Elkus Noon Concert Fund. Originally bequested in 1996, the Elkus Noon Concert Fund was established by Elizabeth Elkus, the wife of Albert Elkus, longtime University Orchestra conductor starting in 1931 and department chair from 1937 to 1951. Since 1996, many donors have contributed to the Elkus Fund, by not-



ing “for noon concerts” on their check or on their donation envelope. The inaugural Elkus Noon Concert took place in Hertz Hall with a capacity performance by faculty pianist Barbara Shearer performing the twenty-four Chopin Preludes as a tribute to Elizabeth, who loved to see patronage flourish and youngsters succeed. Each year since 1996, one annual noon concert is chosen as the Annual Elizabeth Elkus Noon Concert. 2012 marked the 16th Annual Elizabeth Elkus Noon Concert featuring Davitt Moroney playing pieces by J.S. Bach, Louis Marchand, and Nicolas Le Bègue.

## PREMIERES OF BERKELEY COMPOSER AARON EINBOND



Berkeley’s professional new music ensemble-in-residence Eco Ensemble was lead by David Milnes. They performed in Hertz Hall in March in the last of a three-concert survey of the sounds of today and the future. It featured a piece by Aaron Einbond (PhD Composition 2009). In addition to the powerful creations of Martin Matalon, Liza Lim, and Nico Muhly, composer Aaron Einbond’s *What the Blind See* takes as its point of departure the sonic

and visual imagery of science: stars and particles, the infinitely small and infinitely large. The microscopic sounds of the instruments were amplified with contact microphones, as if captured by scientific instruments. The electronics were modeled on field recordings of rain and snow, diffracted and projected in space. These “concrete” sounds from instruments and natural sources were manipulated using tools developed at IRCAM in Paris and inspired by research in music cognition. The title, taken from an article by neurologist Oliver Sacks, suggests perception as the focus of the experience.

## ECO ENSEMBLE: EXCITEMENT USUALLY RESERVED FOR ROCK SHOWS

The Eco Ensemble concert in February 2012 showcased several exciting pieces of contemporary music. The pieces by Kaija Saariaho were stunning, but very different from one another. The first, *Trois Rivières Delta* was a piece for percussion ensemble and electronics. It used a unique map of sounds, including the voices of the percussionists, to create a very smooth landscape reminiscent of rushing water using a family of instruments traditionally known for their staccato qualities. Her other pieces—*Ballade* and *Prelude*—both employed haunting and unusual harmonies

that made for moving solo piano music. The pianist, Gloria Cheng, was extremely expressive and introduced the pieces herself. Magnus Lindberg's *Corrente* was exciting and energetic, with musical lines and patterns interacting. At the end of the concert, it was a privilege to get to hear *Swing*, a piece by Berkeley professor Franck Bedrossian. *Swing* created a complex and musical texture. The instrumentation, which included an electric guitar, and an enormous array of percussion equipment covered in tin foil, was unique and highly effective at delivering a musical space, very unlike anything I had ever heard before. The Eco Ensemble concert was a great success. David Milnes and all the musicians performed flawlessly, and with a high amount of musicality. It was without a doubt one of the best contemporary music concerts I've attended. —Miriam Anderson (undergraduate student, Music)

The March 24th, 2012 performance of the Eco Ensemble was exciting and quite exhilarating. The commitment and energy of the performers was palpable, from the playful intensity of the opening Saariaho percussion quartet *Trois Rivières*, to the dynamic streams of Lindberg's *Corrente*, and finally to the manic tumult of Bedrossian's *Swing*. Gloria Cheng's gorgeous and singing renditions of Saariaho's piano pieces *Ballade* and *Prelude* provided a welcome respite in this whirlwind program. Bedrossian's *Swing* provided an appropriately unsettling and musically vigorous finale. The commitment of the players to present fresh and uninhibited performances of contemporary music has caused me to anticipate these concerts with a kind of excitement usually reserved for rock shows. —Amadeus Regucera (graduate student composer, Music)

Kevin Berger, a reporter for *The Bay Citizen*, wrote about the first in a series of three concerts by Eco Ensemble. The story was published in the January 20, 2012 edition of the *New York Times*. Presented by Cal Performances, in cooperation with the Center for New Music and Audio Technologies (CNMAT) and the Department of Music at Berkeley, the first concert featured a piece by Music Department faculty composer and CNMAT co-director Edmund Campion.





# PERFORMANCE ENSEMBLES

---

## UNIVERSITY BAROQUE ENSEMBLE



The University Baroque Ensemble continued expanding its activities. Two very fine eighteenth-century instruments were loaned to the Ensemble by Paul Hoch: a fine Italian violin possibly dating from about 1730, and a cello dating from about 1700. The violin was superbly restored to the appropriate eighteenth-century condition by Devin Hough of Davis, CA; this involved considerably “sur-

gery” to remove all the changes that had been made to the violin during the nineteenth century. It was inaugurated by Carla Moore on October 24, 2012, at a Hertz Hall Noon Concert devoted to Bach sonatas.

Thanks to generous donations to the Baroque Music Endowment Fund, all students in the UBE were able to receive private lessons on their instruments. Every dollar donated to the fund helped students! I would like to thank here our many donors, who have directly enriched the musical experience of Berkeley students by broadening their musical horizons and helping them explore the wonderful repertoire of music from the seventeenth and eighteenth centuries. <http://music.berkeley.edu/enewsletter/images/baroque2012.jpg>

## BERKELEY NEW MUSIC PROJECT / ECO ENSEMBLE

The Eco Ensemble was founded in 2011 by Edmund Campion and David Milnes, professors of music at the University of California, Berkeley. It is a group of experienced, highly-skilled Bay Area musicians at the forefront of contemporary music performance. 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. Past performances in conjunction with Cal Performances and the Center for New Music and Audio Technology include works by Pierre Boulez, Gerard Grisey, Kaija Saariaho, Magnus Lindberg, Edmund Cam-



pion, Franck Bedrossian, and Esa-Pekka Salonen. In addition to performing works by established composers, the ECO ensemble is also dedicated to working with graduate student composers at the University of California, Berkeley to produce concerts of stunning complexity and originality at the University's Alfred Hertz Memorial Concert Hall. (Photograph from December 2012 rehearsal in Hertz Hall)

What does "Eco" stand for? Like other art forms, new music doesn't exist in a vacuum — it is part of the fabric that makes up our cultural landscape. The San Francisco Bay Area generally (and Berkeley in particular) plays an essential role in the Eco Ensemble's formation: our musicians, composers, media and audience are all part of the region's vibrant cultural scene. We are both influenced by — and exert influence on — the artistic ecology within which we exist. The name Eco acknowledges this ecology and locates our work as part of the Bay Area's abundant cultural community. — RY

## INDONESIAN GAMELAN

Under Midiyanto's direction the department's Javanese Gamelan classes attracted far more students than could have been accommodated. The most advanced students performed with Gamelan Sari Raras, a group codirected by Midiyanto and Ben Brinner which they cofounded in 1988. Sari Raras presents a wayang (shadow play) performance each year as well as a concert. The Balinese gamelan class, a newer addition to the department's course offerings, had also been very successful under the tutelage of visiting Balinese artists in residence with local community group Gamelan Sekar Jaya. Several graduates of Berkeley's Javanese and Balinese gamelan classes have won scholarships from the Indonesian government to continue their studies in Java and Bali.



## UNIVERSITY CHORUS & CHAMBER CHORUS

While Marika Kuzma was on sabbatical on the East Coast, the University Chorus and Chamber Chorus were led by Matthew Oltman, emeritus director of Chanticleer. The Chamber Chorus performed a colorful and memorable performance of selections from Purcell's *Diocletian* and *King Arthur*, and the University Chorus performed a concert in the spring that included the American premiere of a Mexican Baroque Mass. In May 2012,





Professor Kuzma led the UC Chamber Chorus combined with Sacred and Profane Chamber Chorus in a performance of La Koro Sutro at the Berkeley Art Museum as part of a celebration of works by Lou Harrison.

The Music Department choirs enjoyed some extraordinary performance opportunities in the Fall. In early November, the Chamber Chorus took part in perfor-

mances of Wozzeck with the Philharmonia Orchestra and renowned soloists under Esa-Pekka Salonen at both Zellerbach Hall and Disney Hall in Los Angeles. She also received an invitation from Cal Performances for the University Chorus to join Gustavo Dudamel and the Simon Bolivar Symphony Orchestra (the famous El Sistema orchestra) in performances of Villa-Lobos Choros 10 and rarely heard Venezuelan music. Both collaborations were extraordinary opportunities for the UC singers and both were a huge success. After the bows at the end of the SBSO concert, Dudamel commented to Kuzma "please give my thanks to every singer!" The Chamber Chorus also gave a performance of their own at St. Sophia Cathedral where they performed sacred music by Vaughan Williams, Trevor Weston, Rachmaninoff, Pärt, and the Ukrainian-Canadian composer Roman Hurko (here pictured with soloist Keith Watts and Marika Kuzma).

## SYMPHONY LAUNCHED A DIVERSE 89TH SEASON



The UC Berkeley Symphony Orchestra debuted their 89th season under the artistic direction of David Milnes with works by Stravinsky and Bartók, as well as Brahms' Symphony No. 4 in E minor. From there, the dedicated musicians treated audiences to Berkeley faculty composer Cindy Cox's *las aguas del sur*, and alumna Jean Ahn's *Lu-lu, Lu-lu*, and Varése's *Arcana*. The William's wildly popular *Star Wars* soundtrack was showcased as well as Debussy's masterful tone painting *La Mer*.

In December the symphony performed Vliieger's arrangement of Wagner's *The Ring: An Orchestral Adventure* and Goossen's *Concerto in One Movement for Oboe and Orchestra*.

In addition to a spectrum of spectacular concerts the symphony engaged

in inspiring workshops with international music superstars Esa-Pekka Salonen of the Philharmonia Orchestra in London and Gustavo Dudamel of the Los Angeles Philharmonic, receiving technical critique and musical insight from these world-renowned artists. In previous years, the UC Berkeley Symphony Orchestra held fellowships with Valery Gergiev and the Vienna Philharmonic. These master classes and workshops were largely arranged through the generosity of Cal Performances.

## UNIVERSITY WIND ENSEMBLE

The University Wind Ensemble, directed by Robert Calonico, performed at Berkeley High School (BHS) in October 2012 (the music director at BHS is Cal alumna Karen Wells), and Davis High School in November 2012. The ensemble's concert in Hertz Hall in December 2012, Physics and Music, featured a lecture by UCB Physics professor Bob Jacobsen, guest conductor Masis Parunyan 2012 (pictured here with director Robert Calonico), and the music of Mason Bates (PhD 2008 composition) among others. — RC



# **IN MEMORIAM**

## **PIERO BELLUGI**

Piero Bellugi (1924-2012), composer and conductor, passed away in June 2012 at the age of 87. Visitor of the department in 1963-64, Bellugi found an immense satisfaction in passing on his lifetime experience as a conductor and musician to the younger generation of conductors by giving seminars and workshops in interpretation and conducting techniques in many countries. He was the conductor of the Oakland Symphony Orchestra 1955-59.



## **LYDIA (LEE) LECRAW**



Lydia Lecraw (1914-2012), featured as our “alum in the spotlight” in the 2007 edition of our newsletter, passed away in September 2012 at the age of 97. Ms. Lecraw received her BA in Music in 1938, and went on to become a beloved elementary school teacher, featured in the “Teachers Count” campaign as the favorite teacher of CEO of American Express Kenneth I. Chenault

# **FACULTY AND STAFF NEWS**

---

## **BEN BRINNER (PROFESSOR OF ETHNOMUSICOLOGY)**



Ben Brinner continued to chair the Department of Music in 2012. He presented the Bustan Quartet, a band that is central to his research and recent book *Playing Across A Divide: Israeli-Palestinian Encounters in Music*, in concerts and workshops in Berkeley and San Francisco in March 2012. The following month he presented some of that research to the Israeli Law, Economy, and Society Colloquium at UC Berkeley's Boalt Hall, in a talk titled "Ties that Bridge and Bind: Playing Across Musical and Social Divides in Israel and Beyond." Brinner spent the last week of September 2012 in St. John's, Newfoundland, invited as distinguished lecturer to speak at the Research Centre for Music, Media and Place (MMaP) at Memorial University. In addition to giving a public lecture titled "Perspectives on the "inter" in intercultural: Israeli/Arab/Palestinian/Jewish musical collaborations," he conducted two graduate seminars, taught an undergraduate folklore class, and consulted with graduate students on their research. As he has for the past four years, Ben has sponsored a panel of featured artists of the Berkeley Old Time Music Convention to present their music and dance to an audience of students and community members.

## **EDMUND CAMPION (PROFESSOR OF COMPOSITION)**

Faculty member and composer Edmund Campion was composer-in-residence with the Santa Rosa Symphony for 2012-

13. His piece, *The Last Internal Combustion Engine*, a Concerto Grosso for orchestra, Kronos quartet and electronics was commissioned and debuted by the symphony in October of 2012 as part of the inaugural season of the Green Music Center in Sonoma. In the *San Francisco Chronicle*, Joshua Kosman called the piece "A vivid and richly imagined concerto."





## JAY CLOIDT (SOUND TECHNICIAN)



Jay Cloldt has been keeping his hand at his work as a composer when not providing audio support for the Music Department faculty and staff. He completed a commercial project and scored a documentary film for Mars, Inc. about their support for cacao farmers in Cote D'Ivoire. This summer, Tiffany Ng performed Cloldt's CLANGOR+ostinato in a series of carillon performances in Switzerland, Germany, Denmark, and the Netherlands. Jay was commissioned to create a score for internationally-known San Francisco modern dance company, ODC/

Dance.

## CINDY COX (PROFESSOR OF COMPOSITION)

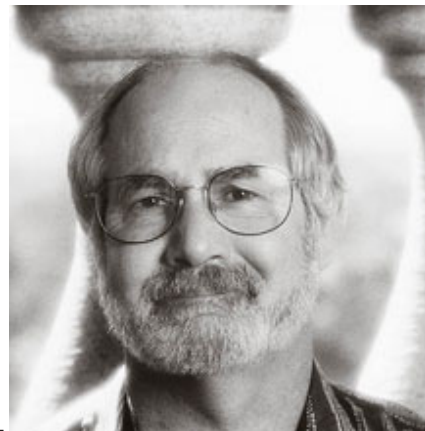
In spring 2011, Professor Cindy Cox was on sabbatical in Buenos Aires, Argentina. She composed three new commissioned works during her leave, Canon for the San Francisco Chamber Orchestra, En espiral for the California Symphony, and Transfigurations of Grief for our own Eco Ensemble and the Andrew Imbrie Festival at Berkeley. She also produced, in collaboration with the Biblioteca Nacional of Argentina, two concerts in Buenos Aires. One featured pianist Oni Buchanan performing a program of women composers (including Cox's Hierosgamos), and another featured an international roster of composers, with several representing Berkeley. UC Berkeley's Professor David Milnes conducted the latter concert with musicians from the Teatro Colón, Argentina's finest musical institution. Also in the spring, Cox released a new monograph CD of solo and chamber music pieces on Albany Records, *Lamar amarga: The Music of Cindy Cox*. This fall, Cox performed a solo piano concert in Flagstaff, Arizona at a conference of the International Alliance of Women Composers, which featured her large-scale cycle *Sylvan Pieces*.





## JEFF DAVIS (UNIVERSITY CARILLONIST)

Jeff Davis attended the 75th Congress of The Guild of Carillonneurs in North America (GCNA) and the Congress of the World Carillon Federation held in Detroit, Michigan, June 26 through July 1, 2011. Passacalle, Davis' new work for carillon duet, was given its first performance by Anna Maria Reverte (Spain) and Koen Van Assche (Belgium), and an arrangement for carillon duet of Theodor Leschitzky's Two Larks was given its first performance in a concert honoring the 75th anniversary of the GCNA. In addition to Davis, four other Berkeley carillonists participated in this performance: Welsey Arai, David Hunsberger, Margaret Pan, and Andrew Wetzel. Davis' first performance of his arrangement of Träumerei by Robert Schumann, was recently published by the GCNA. Over the course of the summer of 2012 Davis composed a String Quartet as well as four American Fiddle Tunes for Amplified Violin and Carillon. Also a new work for Flute and Percussion entitled Snowy Egret in Moonlight.



## MARY KAY DUGGAN (PROFESSOR EMERITA)



Mary Kay Duggan Was invited to Scripps College, Claremont Colleges, CA, on Sept. 22, 2012, to give the annual Frederic W. Goudy Lecture and workshop on her research on music printing. The lecture covered the earliest printed music ("The Beginning of Music Printing in the 15th Century") and the workshop included hands-on manipulation of a font of music type and music engraving punches. Students were able to print their punched plates on an engraving press.

## JOCELYN GUILBAULT (PROFESSOR OF ETHNOMUSICOLOGY)

In 2012, Jocelyne Guilbault gave a paper titled "Activist Performance in Caribbean Soca" for the Rothrock Agenda in Music and Performance (RAMPS), a Lecture Series at the University of Texas A&M, and she participated in the SEM President's Roundtable: "Music and Power — Ethnomusicological Contributions to the Study of Politics and Culture" at the AMS/

SEM/SMT conference in New Orleans. In the Fall of 2011, she published two articles, "The Question of Multiculturalism in the Arts in a Postcolonial Nation-State" (in /Music and Politics/ online journal) and "Beats of Pleasure amidst Everyday Violence: The Cultural Work of Party Music in Trinidad" (in /MUSICultures/). She completed the writing of her book manuscript about and with Trinidadian saxophonist and bandleader Roy Cape. It is both a study about reputation, circulation, and work ethics, and a dialogic experiment in story telling.



## **JOSHUA HESSLEIN (STAFF)**



Josh Hesslein of the Department of Theater, Dance, and Performance Studies joined the Music Department for a one year appointment to help with outreach and donor relations. He has been the Marketing and Development Director at TDPS since 2010 and is lending his services to Music on many tasks, most notably the 2012 eNewsletter. He came to UC with 11 years of experience working for advertising agencies with deep experience in the arts, having worked with the Canadian Stage Company and National Ballet School in Toronto, and Canada's National Arts Centre in Ottawa.

## **MARIKA KUZMA (PROFESSOR, MUSIC DIRECTOR UNIVERSITY CHORUS AND CHAMBER CHORUS)**

Marika Kuzma was on sabbatical in 2011 on the East Coast, where she had occasion to complete a recording of Dmitry Bortniansky choral concertos, write several articles for the Choral Journal, and to coach choirs at several New England colleges.



## DAVITT MORONEY (PROFESSOR OF MUSICOLOGY, DIRECTOR OF THE UNIVERSITY BAROQUE ENSEMBLE)



Davitt Moroney had a normally busy year in 2012. He played solo harpsichord recitals in 2011 in many cities in Europe and the USA;; he was then also a judge on the Westfield International Harpsichord Competition.

His recent scholarly publications include a tribute to his teacher, the Dutch harpsichordist Gustav Leonhardt (who died in January 2012), and a study on Collectors and Collecting as it relates to music collecting. He also published an article on the unknown French composer Anne-Madeleine Guèdon de Presles, one of the most prolific women composers of the Ancien Régime who has been almost completely overlooked by both scholars and performers. What must surely have been the Ameri-

can premiere of her motet Ave regina (the first religious work published by a French woman) was performed by Alana Mailes at the University Baroque Ensemble's noon concert in November 2012. In May 2012 he gave a paper at a conference on "Child Soloists in Paris, 1670-1730" at the Fondazione Cini in Venice, where the subject was another woman composer of the Ancien Régime, Mademoiselle de Ménéto, whose songs (published when she was only 11 years old) survive in a unique source in Berkeley's Hargrove Music Library. While in Venice he also coached and conducted a concert of highly talented Italian and French child soloists from "La Fenice" opera house in Venice and the "Centre de musique baroque" in Versailles.

In Berkeley (for Cal Performances), he conducted two performances in February 2012 of the gigantic musical work from the Italian Renaissance that he rediscovered in 2005, Alessandro Striggio's Mass for 40 and 60 voices. The program also included two other equally enormous works from the sixteenth century that are the result of his recent scholarly work: his reconstruction of a hypnotic anonymous setting, in 40 parts, of the Ten Commandments (dating from about 1545); and a powerful celebratory work for Christmas, Consolamini, consolamini popule meus, by the Florentine composer Stefano Rossetto (dating from about 1565). The second piece required some unusually heavy reconstruction. It had 50 separate voice parts (for four huge choirs), but the music for eighteen of the original voices had been lost; so much of the summer of 2011 was spent recomposing the missing parts to make the piece performable again. The



Cal Performances concerts were the world premieres of these two newly reconstructed works. Many UC Berkeley students (undergraduates and graduates) were involved in this very complicated project and were able to play alongside world-famous instrumentalists such as His Majestys Sagbutts and Cornetts, a wonderful group of players of Renaissance brass instruments who came from London specially for the event.

## DAVID MILNES (PROFESSOR, DIRECTOR OF UC BERKELEY SYMPHONY ORCHESTRA)



The UC Berkeley Symphony Orchestra, under the leadership and direction of Professor David Milnes, gave a special performance at the International Women's Forum's International Hall of Fame Awards Gala Event on October 26th 2012 at the Marriott Marquis in San Francisco. Performing before an audience of more than 1,200 leaders, the 85 piece orchestra was part of a program which presented the Women Who Make A Difference Awards, conveyed each year by the IWF in recognition of women around the world

who by way of their example, contributions and exceptional leadership have removed barriers for women's advancement. Lillie Richardella, CEO of the International Women's Forum, wrote this about the UCBSO performance: "You (Professor Milnes) are a most gifted artist, and the impact of your leadership on a young Symphony Orchestra so energetically prepared to work through a robust stage plot in San Francisco was apparent from beginning to end."

## TAMARA ROBERTS (PROFESSOR OF ETHNOMUSICOLOGY)



Tamara Roberts spent spring 2012 writing her book, *Resounding Afro Asia: Fusion Music and the Politics of Unity*, supported by a UCB Humanities Research Fellowship. In March, she was invited to give a talk at UC San Diego based on part of the book, "Browntopia: Music and the Production of Interdiasporic

Space." Over the summer, Tamara traveled to Puerto Rico to begin new re-



search on dynamics of gender, sexuality, and spirituality in bomba drumming and dance. She engaged in intensive ethnographic work including apprenticing with a lead bomba drummer, visiting rehearsals and studio sessions, documenting performances, interviewing practitioners, drumming with local groups, and singing on a forthcoming album by Proyecto Unión and Restauración Cultural. In fall 2013, Tamara was a fellow at the Townsend Humanities Center, continuing her work on Afro Asian fusion music. She also appeared with her ensemble Las Bomberas de la Bahía at the biennial BomPlenazo in New York, the premier international bomba and plena festival.

## KEN UENO (PROFESSOR OF COMPOSITION)

In 2012, Prof. Ken Ueno continued to be an active composer worldwide. The Hilliard Ensemble, who have kept his piece, *Shiroi Ishi*, in their repertoire for over ten years performed it in 2012 in Korea and Ireland, and recorded it in England. Ken's viola concerto, *Talus*, was featured on *Ars Musica*, Belgium's most important new music festival, with Vincent Royer as the soloist. In the spring of 2012, Ken was featured as both performer and composer on the Other Minds Festival. On the second night of the Other Minds Festival, he performed with Ikue Mori and Tyshawn Sorey. On the final night of the Other Minds Festival, the Del Sol String Quartet premiered his new piece. In September 2012, Ken performed his vocal concerto, *On a Sufficient Condition for the Existence of Most Specific Hypothesis* (which features him throat singing and singing multi-band multiphonics as well as sub-tones), with the Warsaw Philharmonic, during the Warsaw Autumn new music festival. Over the summer, he taught for two weeks at Cortona Sessions, a new music festival in Tuscany, Italy. Since the last newsletter, Ken presented invited lectures on his music at Harvard, Northwestern, DePaul, New England Conservatory, Oklahoma State University, Boston Conservatory, Boston University, and the University of Pittsburgh. The Prism Saxophone Quartet included Ken's July 23, from sunrise to sunset, the summer of the S.E.P.S.A. bus rides *destra e sinistra* Around Ischia just to get tomorrow's scatolame, on their recent CD, *Dedication*, on Innova. Finally, Ken's article, "Reclaiming the Aura: B.B.King in the Age of Mechanical Reproduction" was published in *Philosophy for Everyone: Thinking Deep About Feeling Low*, by Wiley.



## BONNIE C. WADE (PROFESSOR OF ETHNOMUSICOLOGY)



Bonnie Wade, professor of ethnomusicology, was the Program Chair for the Society for Ethnomusicology at the joint meeting of the three major music societies in New Orleans in November, 2012 — the American Musicological Society, the Society for Ethnomusicology, and the Society for Music Theory. The first joint conference of the three societies since 2000, it was attended by more than 3,000 scholars, teachers, and students from around the world. Wade also delivered the keynote address to the Society for Asian Music at the New Orleans joint meeting. Titled "Performing Studies of Music in Asian Culture: Some Personal Reflections on What We Have Been and Are Up To," the speech was enthusiastically received by a packed house, standing-room only audi-

ence. In October 2012 she gave a talk on music and art in an invited series at the San Diego Museum of Art entitled "Imaging Sound: Musicking in Mughal Miniature Paintings." The third edition of her very successful textbook, *Thinking Musically*, Oxford University Press, appeared along with its companion website in 2012. Wade continued as the Associate Editor for Ethnomusicology for the Oxford Bibliography Online. On the campus she continued to Chair the Faculty Group in Asian Studies. Bonnie reports that several of the panels at the conference were chaired by former Cal graduates. Also, many good papers were given by present Cal grad students in music, both ethnomusicology and history & literature, and former graduates now teaching at other institutions.

## OLLY WILSON (PROFESSOR EMERITUS, COMPOSER)

Professor Emeritus Olly Wilson's Viola Concerto was premiered on June 2, 2012 by the brilliant violist Marcus Thompson and the Rochester N.Y. Philharmonic Orchestra with Music Director Arild Remmereit conducting at the Eastman Theatre. The Viola Concerto was commissioned by the National Endowment for the Arts, and written for, and dedicated to, Marcus Thompson. The composition was enthusiastically received by the audience including members of the International Viola Congress whose conference occurred during the week of the concert. A recording of Professor Wilson's Composition Of Visions and Truth: A song Cycle for Baritone, Tenor, Mezzo Soprano and Chamber Orchestra was released by Albany

**Records. The soloists for this work were baritone, Donnie Ray Albert; tenor, Roderick Dixon; and mezzo soprano, Bonita Hyman. The orchestra was the New Black Music Repertory Ensemble conducted by Kirk Smith. The San Francisco Contemporary Music players performed Wilson's chamber work entitled A City Called Heaven on March 26, 2012 at the Herbst Theatre in San Francisco. The Oakland East Bay Symphony performed his composition Episodes for Orchestra Friday, Nov. 9th at the Paramount Theatre in Oakland. The work, which was commissioned by the Detroit Symphony, was composed in 2000-01 during the period that Wilson served as the Composer-in-Residence at the Detroit Symphony.**

