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September 2005

DEAR ALUMNI AND FRIENDS,

Greetings to all from the University of California, Berkeley, Department of Music, this year celebrating our 100th birthday! (See article below.)



Bonnie Wade

This newsletter has always been intended as an occasional publication to bring to you news of the department. 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). It has been a while since we were last in touch. Much has happened and there is much about the future to report to you. Here I shall give thumbnail sketches and refer you to various articles for more details.

—Bonnie C. Wade, Chair
Department of Music

PEOPLE

Since the last newsletter, Wye Allanbrook completed her term as department chair, having contributed enormous effort on behalf of the new Hargrove Music Library building. For the past two years, she has been a Fellow at the National Humanities Center in North Carolina. She returns to teaching in the 2005–06 academic year.

In fall 2003, Allanbrook was succeeded by Anthony Newcomb, who served as department chair for two years. After a long and distinguished career as teacher and scholar as well as exemplary citizen with service to the department, the College of Letters and Science, and the University, Anthony Newcomb retired at the end of the spring term, 2005.

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The Department of Music One Hundred Years of Excellence

The Department of Music was officially established by the California State Legislature in 1905 as a result of previously existing interest in music within the university. An allocation of \$6,000 was made, designated as the salary for two years of John Frederick Wolle, who began teaching music from 1906. He served as Chair from 1905–12. A second person, Richard Scholz, was hired as Assistant Professor from 1906–12.

In its first years the department had just a handful of students and few courses. Writing in 1907 Wolle noted, “The Department of Music of the University of California has been in operation for nearly one and a half [years], embracing in its activities the symphony orchestra, the student chorus, and classes in harmony and counterpoint. ... a beginning has been made. The chorus was at last given the opportunity of celebrating the earthquake postponed [April 1906] as it were, second coming of the *Messiah*. But splendid though it sounded, the results thus far achieved will pale into significance before the greater triumphs which lie before.” Indeed!

Wolle noted that the University Orchestra rendered the first series of symphony concerts in the Greek Theater, achieving “success beyond the fondest hopes of its

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Note from Chair, continued from page 1

We have had several other retirements. Professors Olly Wilson, a former department chair and [Associate Vice-Chancellor for International Studies], and Edwin Dugger, both from the composition faculty, bid farewell after decades of teaching, creative endeavors, and service. Two other near-indispensable individuals also have retired. Hildegard Klee, our Management Services Officer (MSO) who, for 36 years, shepherded the department from her various positions on the staff, and Bruce Alexander, Student Affairs Officer (SAO) who has overseen generations of students since 1982. (Please see the article on page 14.) Also leaving us was musicologist Katherine Bergeron, who joined her husband on the faculty at Brown University, and Dilyn House of our administrative staff. They all are sorely missed.

Sadly, others of our community, whom many of you will remember, have passed on. They include Philip Brett (d. October 16, 2002), Professor of Musicology and choral conductor on our faculty from 1966–90, until leaving to join his partner at UC Riverside, and Joaquin Nin-Culmell (d. January 14, 2004), Professor of Composition from 1951–74, both former chairs of the department. We also note the passing of Jackie Clark, Musicianship Lecturer on staff in the 1960s–80s; and Peggy Kaufman, Student Affairs Officer in the department in the 1960s and 1970s. In addition, we have lost several longtime benefactors of the department: Evelyn Hemmings Chambers, Eugenie Schutt, and Roxanne Andersen.

Although we have said goodbye to old friends we balance that with renewal, greeting new faculty and staff. In fall 2003, improvisation artist Myra Melford joined the faculty and in 2004, Indonesian musician and dalang Midiyanto returned to lead the University Javanese Gamelan, *Kyai Udan Mas*—Venerable Golden Rain. Also joining the department staff in the last four years are Penelope Boys, Concert Manager of Hertz Hall, and Betsy Stern and Babs Winbigler in administrative posts. Our new MSO is Paulette Powell, who was department manager in the biopharmaceutical sciences at UCSF, and previous to that department manager of the Journalism School here at UCB. Our new SAO is Kris Albert, a Student Affairs Officer with 21 years of experience on campus, previously in Landscape Architecture.

Marriages and births have expanded our community: Professor David Milnes, our University Orchestra conductor, and Carrie Scanlon; Jorge Liderman, Professor of Composition, and Mimi Wolf; Professor Mary Ann Smart, on the scholarship faculty (H&L) and Daniel Brownstein; Edmund Campion, Professor of Composition, and Danielle De Gruttola. In addition, Milnes and Scanlon are the parents of a son, Peter, and Smart and Brownstein of a daughter, Clara.

PROGRAMS

Our undergraduate studies continue to expand with the revamped curriculum (as of 2001), and new courses. Our undergraduates never cease to amaze at the quality of their individual performing abilities that are showcased to the campus and city community, especially in the longstanding departmental Wednesday Noon Concert series in Hertz Hall. (See page 12.)

The department's ensembles large and small continue to provide superb fare for the greater Berkeley community: the University Orchestra, under David Milnes; the University Chorus and Chamber Chorus, under Marika Kuzma; the African Music Ensemble under C.K. Ladzekpo; Gamelan *Kyai Udan Mas* under Midiyanto; and the Young Inspiration Gospel Choir, under Sylvester Henderson. Early music performance, including the Collegium Musicum, is under the tutelage of Kate van Orden and Davitt Moroney. Jazz has become an integral element in the department. Finally, the "performance lab" component of our courses on East Asia (Japan, China, Korea), India, Indonesia, the Middle East, the Caribbean and Latin America are part of what is attracting ever-increasing numbers of students to the department.

For some results of our flourishing graduate programs in scholarship and composition, please see Alumni News and Recent PhDs.

FACILITIES

Two of our four major pressing building needs were met in September 2004. The first was the gala opening of the Jean Gray Hargrove Music Library, inaugurated in grand celebratory style by Jean Gray Hargrove, herself, cutting the ribbon. Her longtime dream to build met our decades-long desire for a state-of-the-art library facility to house one of the

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Note from Chair, continued from page 2
world's premier music libraries. It took eight chairpersons since 1976 to see it through its various stages from dream to reality. John Roberts, Music Librarian since 1986, and a student of the late Vincent Duckles with whom the library is near-synonymous, was able to capture the moment for the department in his speech. (See the article herein.)

The second event was the reopening of the department's Hertz Hall, newly-retrofitted for seismic safety and renovated, reaffirming its place as a wonderful concert venue, acoustically and spatially.

I said that two of our four needs have been met. Now we are proceeding apace with plans for the other two pieces of the facilities challenge. One is, of course, the reconfiguration of Morrison Hall, now that the Music Library has its own building. We need not only to renovate Morrison to bring it into the 21st century as a teaching facility, but also to provide some appropriate spaces to accommodate a larger faculty and more diverse curriculum than the forty-seven-year-old building was designed to house. We have already received a generous gift from Eugene Andersen, to name a room in honor of his late wife Roxanne. If you are interested in making a gift to name a teaching studio or faculty office for your favorite professor, please let me know! In any case, we hope that when you come to campus you will drop in to Morrison to see it as it presently exists and to see plans for its revitalization.

The other piece of the facilities challenge is a smaller performance space. More than 20 years ago we identified that space and the campus has held it for us: a jewel of a little building that is on the National Register of Historic Buildings due to the wall-size mosaic picturing the five muses that was created by artisans supported by the Works Progress Administration during the Depression. Originally the steam-generating powerhouse, the building was later used as the first University Art Museum. You will find it between Sather Gate and Anthony Hall as you stroll up to Morrison Hall from



Sproul Plaza. Now designated seismically unsafe, all that is needed is funding for renovation.

Through the long period of expansion and renovation of our facilities we have been the beneficiaries of generous support from alumni and friends of the department, for which we thank you yet again. We hope for your continued support of our illustrious department. My door is always open if you wish to learn more about the department's plans, not only in facilities but also in student support and other areas of need.

ANNIVERSARY

It's time for a celebration! Instruction in music at Berkeley began officially 100 years ago this fall (See the article herein). We will be celebrating our birthday with a number of events. We welcome you to join us, to celebrate 100 years of distinguished scholarship, composition, and performance of music at Berkeley, and to envision the next 100 years. Information is available on-line and elsewhere in this newsletter.

—Bonnie C. Wade

Symphony rehearsal with student conductors in Hertz Hall during renovation (no seats)



WYE ALLANBROOK spent two years' leave as a fellow at the National Humanities Center in North Carolina working on two book projects, *The Secular Comedia: Comic Mimesis in Late Eighteenth Century Instrumental Music* and *Happy Endings: Comic Musical Theater from Lully to Sondheim*. During her time away she also lectured at several venues including the University of North Carolina at Chapel Hill, St. John's College in Santa Fe, and Williams College, and gave a public lecture at the National Humanities Center. This July she presented a paper at a workshop in Germany on communicative strategies in music of the late 18th century.

BENJAMIN BRINNER was principal convener in 2002 of a conference, *Preparing the Unforeseen: Approaches to Musical Improvisation*, cosponsored by the Berkeley Consortium for the Arts and the Humanities Research Institute at UC Irvine. It included workshops and concerts with several prominent guest artists. In 2004 he hosted a *klenengan* as part of the 30-year reunion of the Center for World Music. He has given guest lectures at the University of Washington and at the University of Wisconsin where he was also guest artist in a gamelan concert. A specialist on the musics of Southeast Asia and the Middle East, and on perception and cognition in music, Brinner is just completing the book, *Musical Encounters in a Contested Land*, for Oxford University Press, and working on another, *Music in Central Java*, also for Oxford University Press.

EDMUND CAMPION was selected a Civitella Ranieri Fellow in 2004. The fellowship is awarded to eminent creative artists to support an extended working period in the 16th century Ranieri Castle in Umbria, Italy. While there, Campion completed a Fromm Foundation commission, *Outside Music*, for the San Francisco Contemporary Chamber Players and premiered by them in 2005. Campion's newest composition, *Ondoyants et Divers*, commissioned by the renowned Percussion de Strasbourg ensemble and published by Billaudot Editions in Paris, will receive its first performance in a live radio broadcast in Cologne, Germany in fall 2005. Upcoming projects include a commission from the American Composers Orchestra for premiere in Carnegie's Zankel Hall in April 2006. The piece will focus on combining the traditional orchestra with newer computer-based technologies developed in partnership with our CNMAT. He received the ASCAP annual award in composition in 2003. (See additional information on him in the Highlight: CNMAT).

CINDY COX's *The blackbird whistling/Or just after* (2001) for solo piano was premiered by Sarah Cahill at Carnegie Hall at the end of 2001. A new CD of her chamber music works (*Geode*, *Columba asperit*, *Primary Colors*, and *Into the Wild*) was released on the CRI label in 2002. *Hierogamos* (2003), a large work for solo piano, premiered at Berkeley's Edge Fest in summer 2003 performed by Cox, herself, along with her *World a Tuning Fork* (2001) and *Geode* (1996) performed by the San Francisco Contemporary Music Players conducted by David Milnes. Cox was the recipient of the ASCAP annual award in composition in 2003. In 2004, the Fromm Foundation at Harvard awarded her a commission for *Axis Mundi* (amplified flute, clarinet, violin, cello, percussion, piano, and reverb), which was premiered by the Earplay Ensemble in March 2005. The Fromm, in collaboration with the William Walton Foundation, also awarded her a summer residency at La Mortella at Ischia, Italy. Her newly-composed commission for the Continental Trombone Quartet premiered in Madrid in late June, 2005.

CHRISTY DANA's CD, *Merry-Go-Round*, a result of her sabbatical leave, was released last year. In addition to teaching musicianship and jazz theory in the department, Dana is a trumpeter, composer, and whistler. During the past year she has played for the Grammy Awards, competed at the International Whistling Competition, and is a featured soloist on the new Montclair Women's Big Band CD. She regularly performs on trumpet with the Napa Valley Symphony and has played also with the Santa Cruz Symphony and other northern California orchestras, with the contemporary music group, the Empyrean Ensemble, and has appeared in jazz concerts with several groups and at many venues in the Bay Area.

MARY KAY DUGGAN was an invited speaker at the 100th anniversary of the Gesamtkatalog der Wiegendrucke (Union Catalog of Incunabula) in Berlin in November, 2004, and her paper, *Music Incunabula in Northern Lands: The Creation of National Identity*, will be published in the next Gutenberg-Jahrbuch. The Nineteenth-Century California Sheet Music Project which she heads will add an estimated 600 titles to the virtual web collection of digitized music (www.sims.berkeley.edu/~mkduggan/neh.html). The additional 600 pieces of California music will join the other 2,000 items now available in full text on the web, primarily songs and piano music with a smattering of guitar, violin, and flute music. In addition to appearing on her website, the virtual library is included in UCB's Gladis and, with sound as well as images, in a university multimedia digital resource of the Research Libraries Group (RLG). Her article on the users of the virtual library of sheet music, with some MIDI sound samples generated digitally from the images, appeared in RLG Focus (April 2005), *The RLG Cultural Materials Comes Alive with the Sound of Sheet Music* (http://www.rlg.org/en/page.php?Page_ID=20573#article1)

JOCELYNE GUILBAULT recently completed a new book manuscript entitled *Governing Sound: Cultural Politics of Trinidad's Carnival Musics*, to be published by the University of Chicago Press. In 2005 she also presented new research in the Dominican Republic in May and in July at two international conferences in Newfoundland, including the Festival 500 where she was a keynote speaker.

DANIEL HEARTZ, Professor Emeritus of musicology, whose research and writing has continued unabated since his retirement, received the highest honor accorded by the American Musicological Society—the Otto Kinkeldey Award in 2004 for the most distinguished scholarly book published in the previous year. Hertz is the only two-time recipient of the award; astoundingly, he won it at both ends of his scholarly career. The book, *Music in European Capitals: The Galant Style, 1720–80*, published by Norton in 2003, is the second volume in his trilogy on Music in the Classical Period. The first volume, *Haydn, Mozart and the Viennese School, 1740–80*, was published by Norton in 1995. Hertz is hard at work on the third and final volume, *Mozart, Haydn and Early Beethoven, 1781–1803*.

MARIKA KUZMA, Virginia Chan Lew Professor of Music, conducts the Chamber Chorus on two CDs released in 2004: Dufay's *Missa Ave regina celorum* under the Sanglier (Wild Boar) label, and *Of Songs and Seasons*, featuring a cappella music by Brahms and Lesia Dychko, Ukraine's most famous composer. In fall 2004 Kuzma was the guest conductor of the Oakland Symphony Chorus and also led the combined University Chorus and clergy from the Russian Orthodox Cathedral, 180 singers in all, performing Rachmaninoff's *Vespers* at Oakland's Greek Cathedral and Hertz Hall. She spoke at the Moscow Conservatory and at a conference on Vocal Emotion at Pixar Studios in March 2005. Her edition of the Bortniansky choral concertos is forthcoming.

Responding to the tragedy of 9/11, Kuzma conducted a memorial concert of both the University choruses and the orchestra; crowds flowed out from Hertz Hall all the way to Bancroft Avenue. At the Berkeley Art Museum, she conducted the University Chorus's California premier of Hindemith's *Requiem, When Lilacs last in the door-yard bloom'd*. The spring 2005 challenge for that group was a concert of Bortniansky, Glinka, and Stravinsky's *Les Noces*—a resounding success.

JORGE LIDERMAN's *Song of Songs* was premiered in March 2002 by the University's Chamber chorus (Marika Kuzma, conductor) in Hertz Hall to great critical acclaim. It is an hour-long, carefully symmetrical trio of movements, a musical setting of Chana Bloch and Ariel Bloch's translation of *The Song of Songs* (University of California Press, 1995). Liderman had received a UC President's Research Fellowship to do research into the sources and meaning of the biblical text and traditions of Sephardic music. In 2003 Liderman was the recipient of a Guggenheim Fellowship, and in 2004 an award from the American Academy of Arts and Letters. In the 2004–05 academic year four CDs of his music were released: *Trompetas de Plata* and *Wind up Toys*, both by Albany records, and *Walking Dances* and *The Song of Songs*, both by Bridge records. Both the *Trompetas de Plata* and *Song of Songs* CDs were nominated for the 2005 Grammy's.

DAVID MILNES was appointed music director of the San Francisco Contemporary Music Players in 2002. Since then he has conducted monthly performances of compositions from around the world, including collaborations with Chanticleer and Dawn Upshaw, world premieres by Zhou Long, Shulamit Ran, Kui Dong, Shih-Hui Chen, Betty Olivero, Jorge Liderman, Pablo Ortiz, Ross Bauer, Edmund Campion and Kurt Rhode as well as works by Grisey, Leroux, Dusapin, Schnittke, Gorecki, Xenakis, Rihm, Stucky, Hosokawa, Lindberg, Lang, Rzewski and Fedele among many others. During the last three years he has led performances with the University Orchestra of Beethoven's Ninth and works by Barber, Bartók, Berlioz, Berg, Bernstein, Brahms, Debussy, Dvorák, Hindemith, Ligeti, Lutoslawski, Mahler, Nielsen, Prokofiev, Schoenberg, Sibelius, Webern and a special series of Shostakovich symphonies, now including nos. 5, 8, 9, 10 and 11.

DAVITT MORONEY has just returned from a sabbatical semester during which he gave organ and harpsichord recitals and master classes at the Juilliard School, the Moscow Tchaikovsky Conservatoire, Ehwa University in Seoul, the Belgian Harpsichord Festival, the Kortka International Organ Festival in Helsinki, the Early English Organ Project, the Dutch Organ Festival, and the Brandywine Baroque Festival among other venues. He has just finished editing his latest CD and has also authored two articles and finished a draft of the first part of his book on Louis Couperin. He reports that the main event of his sabbatical was his unearthing of a gigantic composition from the 16th century that had been lost for centuries: the Mass in 40 real polyphonic parts by Alessandro Striggio, written in Florence in 1566 at the court of the Medici, presented in 1567 to the Emperor in Vienna, then in Munich under Roland de Lassus, performed in Paris for Charles IX, and then London at the court of Elizabeth I. According to Moroney, this is "the grandest and most spectacular composition of the 16th century [western art music]" and "probably the most complex piece of polyphony ever composed in the history of music."

ANTHONY NEWCOMB, newly retired Professor, former Dean of Humanities of the College of Letters and Sciences (1990–98), former Chair of Art History (2000–03) and Music (2003–05) and now Professor in the Graduate School has, since 2002, been holder of the Gladys Arata Terrill Distinguished Professorships in Music and Italian Studies. He has completed editing four of seven projected volumes of the edition of the Italian composers Luzzasco Luzzaschi and Alfonso Fontanelli, with extensive introductory material and critical commentary (see Highlight).

JOHN ROBERTS in August 2004 concluded a three-year term as President of the International Association of Music Libraries. IAML had its annual conference in Berkeley in August 2002, the first time it had met in the US since 1983. He published a chapter on Meyerbeer in *The Cambridge Companion to Grand Opera* (2002) and an essay on Handel and Pistocchi in *Words and Music: Essays in Honor of Andrew Porter* (2003) as well as two articles in the *Händel-Jahrbuch*. He also read papers at conferences in Halle, London and Siena. In November 2005 he will give the Peter LeHuray Memorial Lecture at a joint conference of the Royal Musical Association and IAML (UK and Ireland) in Manchester, England (see Highlight).

KAREN ROSENAK, one of the Bay Area's most sought-after pianists of contemporary works, has performed with Empyrean, Earplay Ensemble, and the San Francisco Contemporary Music Players during the past several years. In addition to this and to teaching musicianship, she performs on campus regularly.

MARY ANN SMART received a National Endowment for the Humanities fellowship for academic year 2003–04 to conduct research on a new book that will revisit and correct the myth of Italian opera as a crucial activating force in the politics and culture of Italian Unification. Her critical edition of Donizetti's *Dom Sébastien*, was published by Edizioni Ricordi in 2004 and the opera (using her edition) will be performed at the Royal Opera House, Covent Garden, in September 2005. Her book, *Mimomania: Music and Gesture in Nineteenth-Century Opera*, was published by the University of California Press in 2004. Smart has been co-editor of the *Cambridge Opera Journal* since 2003.

RICHARD TARUSKIN, Class of 1955 Chair, has just had published by Oxford University Press his *Oxford History of Western Music*. This exhaustive study appears in several forms: a hardback, six-volume complete edition (2005), a one-volume textbook (forthcoming), and a four-volume paperback version (also forthcoming). An extensive write up on Taruskin and this work appeared in the Sunday book section of *The New York Times* in December 2004. Taruskin, a prolific scholar, continues to write reviews for *The New York Times* as well as to give lectures for the San Francisco Opera in his specialty area of Russian music.

JOHN THOW was commissioned by Michael Tilson Thomas and the San Francisco Symphony to write a concerto for English Horn and orchestra. *Bellini Sky* was premiered by them in March 2005 with Julie Ann Giacobassi, soloist, and David Robertson, conductor, to great acclaim. From May through October 2005, he is composer in residence at the Helene Wurlitzer Foundation in Taos, New Mexico. There he is writing a work commissioned by Alea III for performances in Boston and Athens in 2006: *Therino eliostasi (Summer solstice)* for voice and chamber ensemble on poems by Yiorgos Seferis as well as a group of harpsichord pieces for his colleague Davitt Moroney. His current project is a concerto for clarinet for David Peck, the principal clarinet of the Houston Symphony.

KATE VAN ORDEN received a Studium Fellowship from the French Centre National de la Recherche Scientifique in 2003 to conduct research on a new book, *Print Culture and the Chanson in Early Modern Europe*, the research for which she is finishing this summer. Her reconstruction of the 1612 equestrian ballet performed for the marriage of Louis XIII, *Le Carrousel du Roi* was presented at both the 2002 and 2004 Berkeley Early Music Festival with great success. A video clip of this spectacle starring 20 horses, vaulters, a singer, and a Renaissance wind band is available online on the University of Chicago Press website of her book, *Music, Discipline, and Arms in Early Modern France* (2005). She was co-organizer of the 2005 International Conference of Medieval and Renaissance Music held in Tours, France in July 2005. In addition to her scholarly work, Van Orden has been concertizing on Baroque and classical bassoon, and has a recording of her solo performance with Les Voix Humaines, Montreal, on the Atma label.

BONNIE C. WADE, holder of the Richard and Rhoda Goldman Chair in Interdisciplinary Studies (College of Letters and Science), has launched the highly-acclaimed, innovative Global Music Series from Oxford University Press, with an initial 19 case-study volumes on musics from around the globe, written by specialist authors. She herself is the author of two books in the series, the case study volume, *Music in Japan* (2005), and the framing volume for the entire series, *Thinking Musically. Experiencing Music, Expressing Culture* (2004). A former Dean in L&S (1992–98) and Chair of the Deans of the College of Letters and Science (1994–98), Wade has chaired the Faculty Group in Asian Studies on campus since 1999. In 2002 she completed a two-year term as President of the Society for Ethnomusicology.

DAVID WESSEL (See article on CNMAT, page 10.)

New Faculty



Please join us in welcoming two new members of the faculty.

MYRA MELFORD

In 2003, improvisation specialist Myra Melford was appointed to our faculty. A pianist and composer of note, she regularly performs and records to acclaim and has been a popular teacher since her arrival here. In the past year she has had released four CDs on which she is featured

both as pianist and composer; for details see her website: www.myramelford.com. She has performed as pianist and composer at major jazz festivals throughout Europe, Canada, India, Japan, and the United States. Since she arrived at Berkeley she has designed and now teaches a course entitled Current Trends in Jazz and Improvisation-based Musics: a Performance Workshop

MIDIYANTO

Midiyanto was gamelan instructor here at Berkeley from 1988–92. After several years of touring and teaching in his home country of Indonesia as well as at Victoria University in New Zealand, and San Diego State University and Lewis and Clark College in the United States, Midiyanto has returned to teach at Berkeley. Not only a master musician, Midiyanto is a world-famous *dalang* (puppet master in the Central Javanese *wayang kulit* theatrical tradition). Here he teaches our gamelan course and mounts ambitious performances on *Gamelan Kyai Udan Mas*, one of the world's most beautiful sets of instruments and a gift to the department from Samuel and Louise Scripps in 1976. Not only a superb performer, Midiyanto is a skillful and inspiring teacher; enrollment in gamelan is burgeoning.



New Chairs & Major Gifts

The department has been the recipient of several new distinguished chairs. Eugenie Schutt, Bay Area piano teacher and longtime supporter, on her death left a bequest to support a new chair in her name. The Jerry and Evelyn Chambers Chair in Music is now two, one given to a member of the faculty in recognition for his/her distinguished body of work.

The other Chambers Chair is for department discretionary use. The Lew family established the Virginia Chan Lew Endowed Chair in Music in tribute to the distinguished career of Virginia Lew. All these chairs support teaching and research endeavors of department faculty.

Eugene Andersen has made a major gift in memory of his late wife, Roxanne Andersen, to fund the Roxanne Andersen Ethnomusicology Room in Morrison Hall when the building receives its much-needed renovation. The Andersens have been regular benefactors of ethnomusicology study in the department.



Evelyn & Jerry Chambers

Department Chairholders

A prime example of the reputation of our faculty and the high regard in which they are held not only in academic circles far and wide but within the university as well, is the number of distinguished chairholders among present department faculty. These six represent nearly one-third of the department's regular faculty. Joining retired department chairholders are:

MARIKA KUZMA, professor and director of the department's choral programs, the University Chorus, and the Chamber Chorus, the Virginia Chan Lew Chair in Music.

DAVID MILNES, professor and conductor of the University Orchestra, is the new holder of the Jerry and Evelyn Chambers Chair in Music. He is also the new conductor of the San Francisco Contemporary Chamber Players.

ANTHONY NEWCOMB, newly retired, is holder of the Gladys Arata Terrill Distinguished Professorship in Music and Italian Studies.

RICHARD TARUSKIN, professor of music, is the holder of the Class of 1955 Chair.

BONNIE C. WADE, professor of music and department chairperson, formerly held the Jerry and Evelyn Chambers Chair in Music and is now the Richard and Rhoda Goldman Chair in Interdisciplinary Studies.

DAVID WESSEL, professor of music and director of the Center for New Music and Audio Technology (CNMAT), has held the Jerry and Evelyn Chambers Chair.

Commencement Speech, 2005

In his commencement speech in June, undergraduate Joshua Ong responded to the age-old question that he and majors in other liberal arts disciplines constantly field: "so, umh, what exactly are you planning to do with your music degree?" Joining that question with what he had been learning at CAL, he addressed his classmates in a manner that might evoke memories and responses for many readers of this newsletter.

Class of 2005, shall we consider the multitude of applications our new degree has afforded us? Take, for example, semesters of harmony. Peace and conflict studies majors have nothing on us; we've spent countless hours resolving tension, adding harmony to the world. Sure, when the next opportunity for interpersonal conflict resolution arises, we may not need to resolve, by step, the root of a Neapolitan sixth chord to the leading tone of a dominant functioning five seven chord, but through our studies, we all know how unpleasant and dissonant un- or messily resolved tension is. I assert that our study of harmony has adequately prepared us for a world where, all too often tension and dissonance reign.

There's more: let's say a prospective employer asks during an interview: Can you share an example of a time when you have shown leadership skills?

You can confidently answer: Harmony class, where you spent entire semesters leading as many as four different voices two to three times a week. You worked with them on projects of varying length and magnitude, often delegating different roles and functions to each voice. Your primary concern was making sure they worked well together, while still allowing each voice to experience the individuality of its unique place within the project. Countless hours were spent ensuring that these voices moved efficiently and correctly.

And don't even get me started on listening skills. After all, what spouse or partner, employer, or friend, wouldn't want you to have college graduate level listening skills? Those long hours listening through those tinny headphones at the Music Library's listening stations, weren't spent just trying to tell the difference between Bach's Brandenburg Concerto and Handel's Messiah. Little did we know it then, but we were developing lifelong listening skills that would make us valuable commodities in the marketplace, AND our relationships.

In all seriousness, though, we have learned that playing with other musicians begins with learning to acknowledge them and to hear what they have to say. True musicianship, as does true life, involves learning to stop only soloing over others, instead supporting them in expressing themselves. When much of our society is at times more concerned with hearing itself speak than engaging others through listening, a kind ear will be ample evidence of an education well-spent.

Even the best plans rarely follow exactly as laid out. In those cases where they don't, the skills we've learned about performance and improvisation will be immensely useful.



Joshua Ong

We've learned to continue on, even when we make mistakes or get tripped up. We've practiced maintaining our composure even when things go wrong. From improvisation we learn that mistakes can actually be worked back into the piece and performance. We've learned to deal with the unexpected, to incorporate it into our own purposes. These skills will extend beyond just our music into the ways we live our lives.

I will conclude with possibly the most meaningful and practical lesson that I have learned through the practice and study of music. It is best expressed to me in a quote from the beginning of the Apostle Paul's famous chapter on love in First Corinthians

If I speak in the tongues of men and of angels, but have not love, I am only a resounding gong or a clanging cymbal.

For Paul, even the most advanced and sophisticated forms of communication and discourse become noise without love. For Heri Purwanto, my former Gamelan teacher here, the gong of Gamelan was not "only a resounding gong;" it was his deep love of music, and his students, that brought such depth of meaning to his music and his teaching. Countless other professors, lecturers, graduate students here have lived out this same joyful passion for music and teaching, bringing priceless extra-musical meaning to our studies. So much of my experience in this department has affirmed this reality: that music, and ultimately life, should stem from a passionate love that is deeply true to ourselves and our beliefs.

Class of 2005, we have reached, to borrow a phrase from Professor Taruskin, a far out point—a moment of maximum departure from home—tonally, or in our case, temporally and educationally. For some of us, this excursion will resolve neatly as we return home. Others of us will find the cadence elided as we head off to new experiences.

What will we actually do with a degree in music? Time will tell, but I pray that, whatever it is, we would live abundantly and love deeply.

Thank you.



Newly hooded PhD graduates Heather Wiebe, Hubert Ho, Martin Deasy, Philipp Blume, Pamela Kamatani, and Donna Kwon.

Alumni News

PHDS IN COMPOSITION AND SCHOLARSHIP (ETHNOMUSICOLOGY, MUSICOLOGY/HISTORY AND LITERATURE OF WESTERN MUSIC)

Laura Basini, '03 in Musicology, received a Mellow Postdoctoral Fellowship at the University of Pennsylvania for 2003–05 and is now Assistant Professor at Sacramento State University.

Fernando Benadon, '04 in Composition, was appointed Assistant Professor at American University in Washington, D.C.

David Bithell, '04 in Composition, taught at Pomona College last year and this year is the recipient of a Townsend Center Postdoctoral Fellowship for 2005–06.

Philipp Blume, '05 in Composition, has accepted a position at the University of Illinois, Champaign-Urbana, in theory and composition. Blume was awarded the Ferruccio Busoni Prize for 2004 in Germany.

Brian Current, '02 in Composition, has received several awards recently, including the Barlow Prize, the International Rostrum of Composers, ASCAP, the Grand Prize CBC National Radio Competition for Young Composers, and the Grand Jury Prize at the NEM International Forum for Young Composers.

Martin Deasy, '05 in Musicology, will be a Junior Research Fellow at Emmanuel College, Cambridge University, for 2005–06.

Shannon Dudley, '97 in Ethnomusicology, was promoted to Associate Professor with tenure in the School of Music at the University of Washington. He is the author of *Carnival Music in Trinidad*. Oxford University Press, 2004, and is presently completing a monograph on music in the Caribbean.

Peggy Duesenberry, '00 in Ethnomusicology, who was formerly the ethnomusicology editor for the *New Grove Dictionary of Music and Musicians*, and recently head of the ethnomusicology section of the Royal Scottish Academy of Music and Dance, has accepted a new position in the Academy's Research Department to lead research in Scottish music and ethnomusicology.

Melina Esse, '04 in Musicology, won an AMS 50 Fellowship in 2003. She was appointed an Assistant Professor at Eastman in fall 2004.

One Hundred Years of Music at Berkeley

Music Department History, continued from page 1



John F. Wolle

promoters." Crowds filled the Theater at every concert. The university concerts of the first year were financially successful but not so much in the second year; due to the earthquake, these concerts had to depend for their extra-University attendance solely upon the population of Oakland and Berkeley, although the audience never fell below 2,000. Wolle also noted that a "most promising feature of this attendance was the large number of season tickets sold to students of the University, over 800."

Yet another musical program was at the instigation of President Wheeler who had noted that he never went to the Greek Theater on a Sunday afternoon without people there enjoying the beauty of it and the surrounding hillside and, thinking that it would interest them in the acoustic perfection of the Theater, suggested that the Glee Club be asked to sing a song or two there some Sunday afternoon. From that grew the institution of the "Half Hour of Music" which brought in 1,000–5,000 persons every Sunday while the University was in session. For the first year the Music was performed only by University musical organizations or individual students or alumni. Thereafter, professional musicians and groups were invited to perform; professionals began to use the Theater more and more, but the University musical organizations continued to perform there and in other venues around campus. In addition to groups mentioned above, the Department of Music and University musical organizations included the Cadet Band, the Treble Clef, and the Mandolin and Guitar Club (Based on information in the 1908 *Blue and Gold Yearbook*. Courtesy of Kathleen Karn. NB: Wolle mentions that the department was in existence for 1 1/2 years, which it was as of 1905. Confusion in dates is because the yearbook was published by the junior class in 1907 but for the year 1908.

Eager to enhance the university's reputation and bolster the department's standing, Benjamin Ide Wheeler, Berkeley's long-time president and graduate of Brown University and a strong supporter of the arts, traveled to the East Coast to seek out

qualified Ivy League personnel. On the recommendation of Harvard music faculty he met with Charles Seeger in New York City and offered him the job as chairman for what Seeger described as the "glorious" salary of \$3,000 a year.

When Wolle departed in 1912, he left behind 25 students, no real music curriculum, and no physical "department." Seeger arrived to find music classes being taught at several venues, some in the YMCA, others in the foyer of the Hearst Mining Building. In 1913, department personnel and teaching apparatus were moved to music's first building, "an old, smelly house on Bancroft" according to Seeger.

Seeger had been hired to teach theory, harmony, counterpoint, and music history. He also conducted the 120-voice chorus, which Wolle had initiated, and he and his wife, the concert violinist Constance Edson Seeger, launched a series of chamber music recitals patterned after those given in Ivy League colleges. Because he had a low opinion of what then passed for music history (musicology), taught in only a few American universities at that time, he set out to remedy the situation. Chair from 1912–18, in 1913 he initiated a four-year curriculum in music, although there was not yet a formal degree program. Beginning with a summer session—in those days primarily for public school teachers—he experimented with a new history of music course which



Charles Seeger

he offered to 200–250 students. In a paper, "Toward an Establishment of the Study of Musicology in America," (c. 1913) he outlined aspects of his basic approach to the discipline and during the academic year 1913–14 offered the first full course in musicology in the United States.

Until Seeger arrived, there had been no systematic development of a corpus of materials such as books and scores that are necessary for the regular study of music. Seeger's relations with President Wheeler were good and he had enough money for books, instruments, and library materials. The young, ambitious Chair convinced the main library at Berkeley to begin a music section. He was also able to expand the faculty. While Wolle did not stay, Paul

continued on page 9

Music Department History, continued from page 8

Steindorff was hired in 1912 and remained through 1923. Two other men came in 1913: George Bowden, who stayed until 1917; and Edward Stricklen, who remained until 1948. Our longstanding tradition of attracting exceptional students began in the fall of 1914, when sixteen-year-old Henry Cowell came to UC Berkeley to study music. He worked on theory with Edward Stricklen, and composition with Seeger.

The 1915–16 academic year began with a fully functioning Department of Music with an enrollment of several hundred students. Part of this success was undergirded by requirements: the music history course was required of juniors, and an introduction to musicology of seniors. Seeger also started a seminar in which students Henry Cowell, later one of America's most famous composers, and Glen Haydon, later a major figure in American musicology, were participants. In 1916, the Department of Music graduated its first class; Glen Haydon, the first graduate in musicology in the United States, conducted the graduation performance and Seeger hosted the party afterwards.

Seeger took sabbatical in 1918 and never returned to teach although he left behind a flourishing legacy. One aspect of that has been the Berkeley sense of place in the greater world of scholarship. Members of the department have been leaders in the American Musicological Society and the Society for Ethnomusicology, in both of which Seeger was a founding member. Through the decades of the twentieth century, Seeger's catholicity of musical spirit (husband to violinist Constance Edson and to composer Ruth Crawford and father to folksingers Peggy, Michael and Peter Seeger) has come to characterize the Berkeley music curriculum, integrating as it does performance, theory, composition, history, and the study of diverse traditions. (Information on Seeger and the department is derived from Ann M. Pescatello's *Charles Seeger. A Life In American Music* (Pittsburgh: University of Pittsburgh Press, 1992, pp. 52–73 passim).

The department's next great leap forward came under the aegis of Albert Elkus who was chairman from 1937–51. From the Elkus days onward, the department burgeoned. Vincent Duckles, the most famous name in

music library circles, built the collection of not only secondary but also primary sources into one of the greatest of its kind in the world.

Many have added to the luster of the department's reputation in the fields of composition and scholarship. The composition faculty has counted numerous major figures among its members from Roger Sessions (appointed in 1944), Ernst Bloch, and Joaquin Nin-Culmell to Andrew Imbrie, Olly Wilson, and Richard Felciano. Like its cohorts in scholarship, the younger generation of composers continues the Berkeley tradition of excellence (See Faculty News). At the heart of this now is CNMAT, Center for New Music and Audio Technology, under the direction of David Wessel. (See article herein.)

The scholarship program offers two focuses: musicology, aka the History and Literature of Western Music (H&L), and ethnomusicology. The Department's reputation grew in H&L from the time of the appointment of Manfred Bukofzer (in 1941, on the faculty until his untimely death in 1955), through numerous illustrious scholars such as Edward Lewinsky, Joseph Kerman, Daniel Heartz, and Richard Crocker. (See below for current H&L faculty.) Instruction in the younger field of ethnomusicology (celebrating its 50th year in 2005) was established in the Department with the arrival of Bonnie Wade in the 1975–76 academic year. With three professors now, our ethnomusicology program is acknowledged as one of the top in the country.

As we enter the next century of our existence, the department is positioned to maintain its reputation through the recruitment of the best faculty, the admittance of stellar students, its outstanding Jean Gray Hargrove Library and Salz instrument collection, and the upgrading of its facilities. To the new Hargrove Library and refurbished Hertz Hall, we hope to add a renovated Morrison Hall and a Powerhouse Performance space as we continue our march of excellence. —BCW

(For more about the department on-line see Illuminations.Berkeley.edu (April 2005) for articles entitled "Sound Reasoning" and "Charles Seeger.")

Alumni News continued

Philip Flavin, '02, in Ethnomusicology, has spent the last two years in Kyoto, Japan, as the recipient of a SSRC Post-doctoral fellowship. Presently he is preparing his dissertation, *Sakumono: Musical and Textual Humor in Japanese Chamber Music of the Tokugawa Period*, for publication while continuing research in Japan on another project. Flavin also was honored by being named *Daishihan*, an honor rarely given, the highest recognition of achievement in the *Seiha ryu* music tradition in Japan.

Lisa Gold, '99 in Ethnomusicology, has just had published *Music in Bali: Experiencing Music, Expressing Culture* (Oxford University Press, 2005). She formerly taught at Colorado College and currently teaches at the San Francisco Conservatory of Music and in the Music Department at San Jose State University.

Nalini Ghuman Gwynne, '03, in Musicology, is Assistant Professor of Music at Mills College.

Partow Hooshmandrad, '04 in Ethnomusicology, is the recipient of the National Geographic Society's Conservation Trust Advisory Board grant. The prestigious award will support her field research on the cultural heritage of the Kurdish Ahl-i Haqq of the Guran region in Kermanshah (Iran).

Vijay Iyer, CNMAT's unique PhD, is featured in the June issues of both the *Jazz Times* and *Downbeat*, with a review of his latest CD in the latter, and an extensive article on him in the former. His website shows him to be quite the star (<http://www.vijay-iyer.com/>)

Maria Johnson, '92 in Ethnomusicology, has been promoted to Associate Professor with tenure at Southern Illinois University, Carbondale.

Donna Lee Kwon, '05 in Ethnomusicology, is a Post-doctoral Fellow and Assistant Professor of Music at Rhodes College.

Keeril Makan, '04 in Composition, is Assistant Professor at the University of Illinois. He has had recent commissions from the Kronos Quartet, the Paul Drescher Ensemble, and the Bang on a Can Music Festival in New York City. Makan is also the recipient of an American Academy of Arts and Letters Music Award for 2004 and received the Charles Ives Scholarship of \$7,500 given to composition students of great promise.

CNMAT: A Special Place

Nearly 20 years ago, now-Professor Emeritus Richard Felciano brought to the campus a new, cutting-edge program in composition called the Center for New Music and Audio Technologies. Joining the faculty to head it was David Wessel who, for more than a decade, had been the guiding force behind research at IRCAM in Paris. CNMAT has developed into one of the premier units of its kind in the world and, because it has kept composing at the heart of the technological research, has assured that our composition program remains one of the top in academic circles. While CNMAT's two resident faculty are our composers David Wessel and Edmund Campion, collaborating faculty from other departments on campus, such as psychology and computer science among others, and new campuswide research initiatives such as Multi Media, help assure the innovation and creativity of Berkeley's composition program.

Since 1998 CNMAT has been collaborating on a regular basis with the Berkeley Symphony Orchestra under Kent Nagano. These collaborations are CNMAT-BSO co-productions and feature CNMAT technology. Works under this collaboration have included Philippe Manoury's *Opera* and interactive music pieces, the world premiere of Pierre Boulez's *Dialogue de l'ombre double* (version pour flute and electronics) (2002), Edmund Campion's *Corail* (2004), and David Wessel's *Singularities* (2004).

In 2002, the MANCA Festival featured the premiere of Campion's *ME*, and in 2003 CNMAT was featured in a concert in the MANCA Festival in Nice with works by



In concert at CNMAT: longtime musical collaborators Shafqat Ali Khan (vocals) and David Wessel (interactive computer instrumentation, on left) are joined by Matthew Wright (interactive computer instrumentation, on right) for an evening of improvisation and interaction. Photo courtesy Richard Andrews.

Wessel, Momeni, and another recent PhD in composition, David Bithell. In 2003 CNMAT was an integral element in the Ojai Festival, and Berkeley's Edgefest, and in 2004 had a full concert at the Ojai Festival, again featuring music by two of our faculty, Edmund Campion and David Wessel. In 2005, CNMAT, particularly through Wessel and recent PhD Ali Momeni, were integrally involved in the *Takemitsu: My Way of Life* production performed in Berlin, Paris, and Tokyo.

CNMAT has produced over 60 concerts in the past five years, a number of them funded through the Jerry and Evelyn Hemmings Chair when David Wessel was the chairholder.

Under the guiding hand of Wessel, CNMAT has received major music technology research grants from Gibson Guitar and Meyer Sound Laboratories. It has also authored and developed two widely adopted music technology standards: Open Sound Control (OSC) and the Sound Description Interchange Format (SDIF). For more on CNMAT, see www.cnmat.berkeley.edu/OSC and www.cnmat.berkeley.edu/SDIF.

—Information provided by David Wessel

Ali Momeni, '05 in Composition, is now working for SONY in Paris. He won a commission for a major sound installation in Barcelona. Last year he taught at La Kitchen in Paris, had a residency at the Electronic Music Studio in Stockholm, and a performance of his compositions at the Manca Festival in Nice.

Roger Moseley, '04 in Musicology, will be a Junior Research Fellow at Oxford University in 2005–06.

Joseph (Butch) Rován, '99 in Composition, who previously taught at Florida State University and was director of the Center for Music and Intermedia (CEMI) at the University of North Texas, is now Associate Professor at Brown University.

George Ruckert, '94, in Ethnomusicology, is on the faculty of music at the Massachusetts Institute of Technology. He has just had published, *Music in North India: Experiencing Music, Expressing Culture* (Oxford University Press: 2004).

Santosa, '01 in Ethnomusicology, is now professor at STSI, College of the Performing Arts, the main arts academy of Indonesia.

David Schneider, '97 in Musicology, is now Associate Professor at Amherst College and will assume the chairmanship of the Department of Music there in fall 2005.

Ronald Smith, '92 in Composition, has been appointed Assistant Professor at Northeastern University.

Henry Spiller, '01, in Ethnomusicology, who previously taught at CSU San Luis Obispo and Kenyon College in Ohio, has just joined the faculty of the Department of Music at UC Davis. At Kenyon he was awarded the Whiting Scholarship in recognition of teaching excellence. Spiller is the author of *Gamelan: The Traditional Sounds of Indonesia*. Santa Barbara: ABC Clio, 2004.

Reynold Tharp, '03 in Composition, who taught at the University of Illinois last year, will now join the faculty at Northwestern University.

Dmitri Tymochko, '02 in Composition, has been Assistant Professor at Princeton University for the past several years.

Adriana Verdie, '02 in Composition, has been Assistant Professor at CSU Long Beach for the past few years.

Holly Watkins, '04 in Musicology, was appointed Assistant Professor at Eastman in 2004.

The Jean Gray Hargrove Music Library



In June 2004 the Music Library moved from the space it has occupied in Morrison Hall since 1958 to its new home, a free-standing three-story structure of 28,775 square feet across the lane from Morrison. Bearing the name of Jean Gray Hargrove, a Berkeley pianist and member of

the Music Department's class of 1935, it was designed by Mack Scogin Merrill Elam Architects of Atlanta. Its conspicuous placement and arresting design have attracted much attention on campus and beyond, most notably in the cover article of *Architecture Magazine* for December 2004.

Inside, the Hargrove Library provides roughly two-and-a-half times the space for collections and services as the old facility. White walls are warmed by an abundance of custom-made cherry furniture and cabinetry, and the windows deliver a wealth of reader-friendly light. Public areas have ample electrical outlets and wireless access, while a streamed audio network supports reserve listening. The Special Collections stacks, which now house the riches of Case X and the vault, have a separate temperature and humidity control system and enhanced security. There is of course a seminar room, with a piano bequeathed to the department by the late Professor Edgar Sparks, also a graduate study room, reserved for graduate students in music. Perhaps most importantly, library shelves are no longer filled to overflowing, making life much easier for users

and staff alike and allowing for the physical growth that seems inevitable even in this digital age.

A gala dedication of the Hargrove Library took place on September 26, 2004. The day began with a morning symposium celebrating the library's special collections with papers by Daniel Heartz, Davitt Moroney, Klara Moricz, and Robert Orledge which will be published in the September 2005 issue of the Music Library Association's journal, *Notes*.

A violin-and-harpsichord concert by John Holloway and Davitt Moroney and gamelan music outside the library were followed by brief speeches and an open-air reception.



The Hargrove Music Library owes its existence not only to the generosity of Jean Hargrove and other donors but to the tireless efforts of many people in the Music Department. From 1976, Bonnie Wade led the way in making the case for expansion of the department's facilities, and every recent chair has devoted much time and energy to the cause, above all Wendy Allanbrook, who repeatedly extended her term in order to see the project through to completion. If you have not yet seen the new library, please come and visit or check it out on the web at www.lib.berkeley.edu/MUSI.

—John Roberts



Alumni News continued

Heather Weibe, '05 in Musicology, received an AMS 50 Fellowship in 2004. She has been nominated to the Michigan Society of Fellows and will take up a Postdoctoral Fellowship at the University of Michigan in fall 2005.

Andrew Weintraub, '97 in Ethnomusicology, is recently tenured and Associate Professor of Music at the University of Pittsburgh. His new book *Power Plays: Wayang Golek Puppet Theater of West Java*, was published in 2004 by the Ohio University Press. He and a colleague are recipients of a large grant from the Ford Foundation to develop a three-year project on Music and Cultural Rights. The first conference on it was held in April 2005 and Weintraub is co-editing a volume based on the conference papers and presentations. He is now conducting research in Indonesia for a new book-length project on *dangdut*, Indonesia's most popular music.

Trevor Weston, '97 in Composition, Assistant Professor of Music at the College of Charleston, is a recipient of the American Academy of Arts and Letters 2004 Music Award. He has also been awarded a Goddard Lieberman Fellowship, given to mid-career composers of exceptional gifts by the CBS Foundation.

UNDERGRADUATE ALUMNI

Keith Cerny, '83, double major in music and physics and Hertz and Fulbright-sponsored pianist, has just been appointed Executive Director of the San Francisco Symphony.

Ivan Ilic, '00 has been studying and concertizing in Paris, and has won a number of awards for his performances in Paris and the United States.

Joseph Hammer, '04, who was a member of the Chamber Chorus for several years, was accepted into the New England Conservatory's Masters program. He sang the title role in a production of *Don Giovanni* at Harvard University in spring 2005.

Andrew Kaye, '79, is beginning his sixth year as Assistant Professor in the Music Department at Albright College in Pennsylvania. He was guest professor last year on the Facultad de Filosofia y Letras of the Universidad de Buenos Aires, and has recently published *Musica dell'Africa Nera*, co-authored with Leonard D'Amico (Palermo: Edizione L'Epos, 2004).

Josh Ong, '05, delivered the undergraduate commencement address for 2005 in the Music Department graduation.

Alumni News continued

Benjamin Park, '03, a member of the Chamber Chorus and director of the Men's Octet, has been accepted into the vocal performance Master's program at the Peabody Conservatory, on full Scholarship.

Joyce Wu, '03, has been accepted into the Graduate School at Columbia University.

Student News

Shalini Rao Ayyagari

(Ethnomusicology) has been awarded both a Graduate Opportunity Program Fellowship and a Fulbright IIE Fellowship for dissertation research in Rajasthan, India, beginning in fall, 2005.

Eliot Bates (Ethnomusicology) recently passed his PhD orals with distinction. He is the recipient of two Fellowships, a Fulbright IIE and an ARIT (American Research Institute in Turkey). He will be conducting research in Turkey for his dissertation.

Mason Bates (Composition) was awarded the Rome Prize Fellowship from the American Academy in Rome in 2004.

Greg Bloch (Musicology) was a charter recipient of the Wolf Travel Grant from the American Musicological Society, and was the Mellon Fellow at the Institute of Historical Research in the University of London, 2004–05.

Aaron Einbond (Composition) has won the Charles Ives Scholarship for 2005 from the American Academy of Arts and Letters.

Rob Fallon (Musicology) is the recipient of an AMS 50 Fellowship for 2005–06.

Brian Kane (Composition) has been awarded a Townsend Center Fellowship for 2005–06.

Rita Lindahl (Ethnomusicology) received her MA in 2005 and is the recipient of a FLAS Fellowship in Celtic studies.

Charles Ferris (Ethnomusicology) is the recipient of two awards: The Institute for European Studies Pre-Doctoral Fellowship and the Department of Italian Studies Summer Travel Grant.

Special Events

The Wednesday Noon Concerts

The NOON CONCERT SERIES was launched in spring 1953 and held in various campus venues until Hertz Hall was opened in 1958. The department celebrated 50 years of its free Noon Concerts in spring 2003 with a week-long series of programs. About 250 performers—120 musicians in the University Orchestra and approximately 130 in the combined University and Alumni choral ensembles—presented two performances of Beethoven's Symphony #9 on May 9 and 10. In addition, new works by faculty composers John Thow and Edwin Dugger and debut pieces from the Berkeley New Music Project (BNMP) were performed on May 5, 7, 9, 10, and 11, 2003. The BNMP is a program that organizes performances of works by graduate-student composers and that program was performed by the department's Berkeley Contemporary Chamber Players (BCCP) under the direction of David Milnes. The program of works by Berkeley's graduate student composers consisted of Brian Kane's Clarinet Quintet for clarinet and string quartet, Peter Slavin's *Remancillos* for violin and piano, Hubert Ho's *Tremble* for flute and piano, Reynold Tharp's *Cold* for vibraphone and piano, Jean Ahn's Sextet for flute, clarinet, violin, cello, piano, and percussion, and Philipp Blume's *in nuce* for eight players. Dugger's piece, *Divertimento for Wind Ensemble*, was commissioned and performed by the University Wind Ensemble under the direction of Robert Calonic, the first performance of a piece composed especially for the group. Thow's piece was a new work for soprano and orchestra, *Eros and Dust*.

The final celebratory Wednesday noon concert included a jazz duo, the first U.S. performance of some recently discovered Baroque keyboard music, and a version of Debussy's celebratory orchestral *Fetes* for four hands on one piano. (See fall 2005 noon concerts, page 15.)

Heartz Celebration

In October 2003, the department hosted a dual celebration for our distinguished emeritus colleague, DANIEL HEARTZ, at the Women's Faculty Club. A day-long symposium designed around his research interests saw presentations by several of his former students, all of whom themselves have had distinguished careers in musicology. Following the symposium, a reception was held to celebrate Heartz's 75th birthday and the publication of *Music in European Capitals: The Galant Style, 1720–1780*, volume two of his three-volume magisterial study of western music in the Classical Period.

Kerman Celebration

In honor of another distinguished emeritus colleague, JOSEPH KERMAN, the department hosted a celebration at the Pacific Lutheran Theological Seminary in April 2004. Kerman celebrated his 80th birthday with an afternoon concert featuring selections from the various repertoires in Kerman's research interests and performed by former and present students of the Department. Guests came from Canada, the United States, and Europe. A highlight of the occasion was the surprise guest appearance by Kerman's brother, the renowned bassoonist, George Zuckerman, who flew in directly from a tour in New Zealand.

Special Events, continued on page 13



Special Events, continued from page 12



From left to right: Margarita Mazo, Anna Nisnevich, Camille Peters, Esther Criscuola de Laix, and Rebekah Ahrenndt. Professor Mazo is an ethnomusicologist at Ohio State University; the other four women are all H&L graduate students in our department. They're singing a folksong-style toast to Richard Taruskin, in honor of his 60th birthday. Professor Mazo is a specialist in Russian folk song, and devised a musical salute based upon her knowledge of folk practices. Photograph by William Quillen, H&L graduate student.

Glinka and Taruskin

In April 2005 the Department hosted the international conference, "GLINKA AND HIS LEGACIES," attended by Russia specialists from far and wide. Brought to the campus by Richard Taruskin, one of the world's eminent authorities in Russian music, the conference ended with a surprise 60th birthday celebration for Taruskin.

Berkeley Edge Fest

A newcomer to the campus's musical riches, the BERKELEY EDGE FEST began in 2001 as TEMPO, the Berkeley Festival of Contemporary Performance, and alternates in appearance with the Berkeley Early Music Festival every other June. Faculty member David Wessel, one of the leading figures in electronic and computer music experimentation and Director of CNMAT, was one of the Edge Fest curators in 2003. Other major contributors in composition and performance to the Fest are department faculty composers Edmund Campion; Cindy Cox; and Jorge Liderman, who was curator of the final concert of the 2005 festival. Pieces by department graduate students are performed side-by-side with those of established stars such as Lou Harrison and John Zorn, and Berkeley's John Adams and Terry Riley. The Berkeley Edge Fest is a collaborative arrangement between the Department of Music, CNMAT, and Cal Performances.

Celebrating the 50th anniversary of the free noon concert series, the University Symphony Orchestra along with the combined University and Alumni Choruses perform Beethoven's Ninth Symphony.



Distinguished Librarian: John Roberts

As we were about to go to press, we learned that our music librarian, JOHN ROBERTS, is recipient of the Distinguished Librarian Award, and will be so honored in a ceremony in October. Roberts, a noted Handel scholar, has been the head of the Hargrove Music Library for nearly two decades. He was a graduate student in musicology here in the department working with Vincent Duckles then went on to a distinguished career of his own before returning to Berkeley. (See more in Faculty News, page 5.)

Student News

continued

Roberto Morales Manzanares

(Composition) has won the Multimedia prize in the highly competitive Bourges Electroacoustic Music Competition for his work for flute and interactive media, *Cenzontle*.

Michael Markham (Musicology)

has won a Mabel McLeod Lewis Fellowship for 2005–06.

Jeff Packman (Ethnomusicology) is currently doing research in Brazil under the auspices of a Fulbright-Hayes IIE Fellowship. The working title of his dissertation is 'We Work Hard at Entertainment': Performance and Professionalism in the Popular Music Scenes of Salvador da Bahia, Brazil.

David Paul (Musicology) is the recipient of an AMS 50 Fellowship for 2005–06.

John-Carlos Perea (Ethnomusicology), specializing in Native American Music, received his MA in 2005 and has been honored with an Eisner Prize in music in 2005.

Christina Roland Sunardi

(Ethnomusicology), who recently passed her PhD oral exams with distinction, received the Howard Mayer Brown award from the American Musicological Society at its annual meeting in 2004. Sunardi is also the recipient of a Fulbright DDRC to undertake dissertation research in Indonesia beginning fall, 2005.

Yiorgos Vassilandonakis

(Composition), has been awarded the Ladd Prize for two years of study in Paris. He has also received the Grand Prize from the Greek Composer's Union. Recent performances of his works have been by ALEA III and Meridion Brass.

Retirements

Bruce Alexander

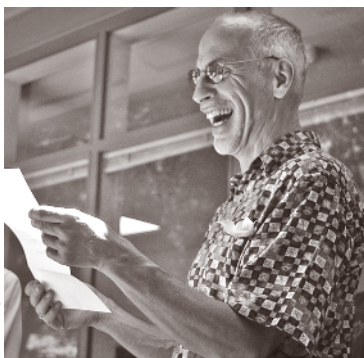
Twenty three years ago when Bruce Alexander applied for a position in the Music Department, the campus personnel office screened him out as not meeting the minimal qualifications for an administrative position here.

How could graduate study in philosophy or retailing

wine and cheese prepare anyone to oversee student affairs?

How indeed! During his extraordinary career here, he has done a bit of catering and loved a good argument, but he has also been savvy about making the bureaucracy work and has done wonders with our complex student support system. Bruce has been a compassionate counselor and unwavering advocate for our own students, as well as an active and respected leader in student affairs on campus. More importantly, he has cared deeply about the music and the community here and always worked in that spirit. It is hard to imagine the staff without him, or the office without his little dog.

—Hildegard Klee



Bruce Alexander

Hildegard Klee

Hildegard Klee retired as Management Services Officer of the Music Department at the end of June, 2005, having experienced the period from 1969 to the present during which the department rose to international eminence. While we do not always think of staff as fully participant in such a process, Hildegard Klee was.

Through a time when commitment to one's employment has seemed to lose coinage, Hildegard sustained a deep loyalty to the department and its mission. She constantly supported excellence in the department, and did so with comprehensive vision. Over the years she assembled a small, over-qualified, and creative staff that is the envy of other departments not only at Berkeley but at other institutions as well. Hildegard served on countless campus and system-wide committees, and developed the most profound institutional memory imaginable.

Very unusually for a MSO, she has even played a major role in fundraising; as our department chairmanship has rotated among the faculty through the years, Hildegard has been a constant, caring, contact point for donors and potential friends of the department.

Hildegard leaves behind a vastly changed department from the one she found in 1969. The faculty is almost completely new; the staff has gone from 'the girls in the office smoking and reading newspapers while waiting for something to do' to an expert, proactive group of professional administrators. Now, with her own retirement, Hildegard is herself causing one of the great changes in the history of the

department. It is nearly impossible to imagine the Department of Music without her.

Hildegard is embarking on a new adventure in her life.

Instead of going cross-eyed with the departmental budget,

we can now think of her happily working in her garden or playing

games of Mah-Jongg. Instead of

having to rein in financially errant

faculty and staff, we can envision

her walking her dog or working

in her newly remodeled kitchen.

Instead of long hours at work,

we can think of her taking a nap.

Mostly, however, we are thankful

for thirty-six years of knowing and

working with someone so supportive

of our common good and so pro-

foundly committed to fairness and excellence.

—Jeff Davis, and a little extra by Bonnie Wade



Hildegard Klee

Anthony Newcomb

Berkeley native, Anthony Newcomb first came to UC Berkeley as a sophomore undergraduate, having spent his freshman year at Stanford and deciding early on that blue and gold suited him better than cardinal red. After graduation he went on to gain his PhD at Princeton University, then taught briefly at Harvard before "coming home." He arrived back at Berkeley in 1973 and has been here ever since until his retirement at the end of the 2004–05 academic year. During these past decades Tony has served us well—as good colleague and award-winning teacher in the department, as Dean and in other administrative capacities on the campus, and most recently as chair of the department. He is also a renowned scholar of Renaissance and 19th-century Western art music. In addition to vintage cars, vintage wines, and Italian food, one of Tony's other great passions is libraries, and he has been and will continue to be their strong advocate in our university. Although we will no longer hear him singing and humming in the halls on a daily basis, we know he will be with us in other ways.

—Bonnie Wade



Tony Newcomb, Bruce Alexander, and Hildegard Klee, at commencement

ANNIVERSARY EVENTS IN HERTZ HALL, FALL 2005

To celebrate our first 100 years, and anticipating the next 100 years, all performance events for the 2005–06 academic year are in honor of our centennial. In addition to events at Hertz Hall, the department's main performance space, we sponsor performance events that are held at CNMAT and other venues on and off campus. See the department website for more information. For a detailed brochure and spring 2006 schedule, email pennyb@berkeley.edu, or phone 510.642.4864.

EVENING & WEEKEND CONCERTS & EVENTS

SUNDAY, SEPTEMBER 11, 3PM

Davitt Moroney, harpsichord
J.S. Bach, Two-Part & Three-Part Inventions & Sinfonias

FRI & SAT, OCTOBER 7 & 8, 8PM

University Symphony Orchestra
David Milnes, conductor
Works by Ravel, Varese, Ligeti

FRIDAY, OCTOBER 21, 4PM, FREE

Centenary Lecture & Music
Celebrate the 100th Anniversary of the Department of Music. Pre-performance talk by Joseph Kerman & Ben Brinner. Performances by the University Symphony & Chorus. Reception.

SATURDAY, OCTOBER 22, 8PM, FREE

Performance by Frances-Marie Uitti, composer/performer/cellist & Regent's Lecturer, developing interactive electronic systems with the Center for New Music and Audio Technologies (CNMAT).

SATURDAY, OCTOBER 29, 7:30PM

Gamelan Sari Raras, directed by Midiyanto & Ben Brinner
Javanese Music & Dance, with shadow puppets

FRI & SAT, NOVEMBER 4 & 5, 8PM

University Chorus & Chamber Chorus, Marika Kuzma, music director
Featured: Randall Thompson, "The Garment of Praise" from *Requiem* (composed for the University Chorus on the occasion of the opening of Morrison and Hertz Halls in 1958)

MONDAY, NOVEMBER 7, 8PM

San Francisco Contemporary Music Players, David Milnes, music director
A Birthday Celebration for Emeritus Professor **Richard Felciano**

FRI & SAT, DECEMBER 2 & 3, 8PM

University Symphony Orchestra, David Milnes, conductor
Works by Alban Berg, Rachmaninoff, John Adams, Sibelius

FRIDAY, DECEMBER 9, 7PM

Sing-it-yourself *Messiah* presented by the Young Musicians Program, and featuring the University Symphony Orchestra (David Milnes, music director)

53rd ANNUAL WEDNESDAY • FREE ADMISSION NOON CONCERT SERIES

SEPTEMBER 7

Jessie Lee, piano
Schubert, Piano Sonata No 14, op. 143 in A Minor, D 784
Gabriel Trop, cello
Britten, Third Cello Concerto

SEPTEMBER 14

Pow-wow Music & Dance
New traditions in Native American Music & Dance, directed by John-Carlos Perea & Eduardo Madril

SEPTEMBER 21

Christy Dana Quartet
plays *The Jimmy Van Heusen Songbook*
Christy Dana, trumpet, flugelhorn, whistler
Mary Fettig, saxophone, flute
Ted Moore, drums

SEPTEMBER 28

Garrett McLean, violin; **Gabriel Trop**, cello; **Inning Chen**, piano
Bach, Sonata No 1 in G for violin solo
Brahms, Piano Trio No 1 in B

OCTOBER 5

Anna Carol Dudley, voice
Three songs from *Stone Settings*, by Herb Bielawa (with Bielawa, piano); Songs by Fauré & Debussy (with Orland, piano)

Michael Seth Orland, solo piano
Excerpts from Ravel's *Miroirs* and Messiaen's *Catalogue d'oiseaux*

OCTOBER 12

La basse continue, French Baroque sonatas for bass instruments. Music of Couperin, Bodin de Boismortier, & Corrette featuring Kate van Orden, baroque bassoon; Elisabeth Reed, baroque cello, viola da gamba; Davitt Moroney, harpsichord

OCTOBER 19

University Symphony Orchestra, David Milnes, conductor
Works by Edgar Varese & Maurice Ravel

OCTOBER 26

The Iberian Flare Spanish composers and those influenced by the Spanish idiom for Scarlatti's birthday! Music of Soler, Albero, Scarlatti, Lopez, & Salavere featuring trio ensemble members Katherine Kyme, violin; Joanna Blendulf, cello; & Charlene Brendler, harpsichord; with guest Stephanie Neira, Spanish dancer

NOVEMBER 2

University Symphony Orchestra featuring student conductors

NOVEMBER 9

Contemporary Percussion Ensemble
Florian Conzetti performs solo works by James Wood & Iannis Xenakis; and a percussion duet by Andres Koppel with Chris Froh.

NOVEMBER 16

Composers in the graduate seminar of Edmund Campion premiere acoustic and electronic music.

NOVEMBER 30

Department **Gamelan Ensembles**, directed by Midiyanto

DECEMBER 7

University Chamber Chorus, directed by Marika Kuzma
Music with a French accent & Southern twist. Selections by Charpentier, Poulenc, John Jacob Miles; traditional carols, guest fiddler & organist

TICKETS \$10/7/3 are available in advance from the Cal Performances Ticket Office in Zellerbach Hall, 510.642.9988, and at the door starting one hour before the performance.

INFORMATION: <http://music.berkeley.edu> • 510.642.4864

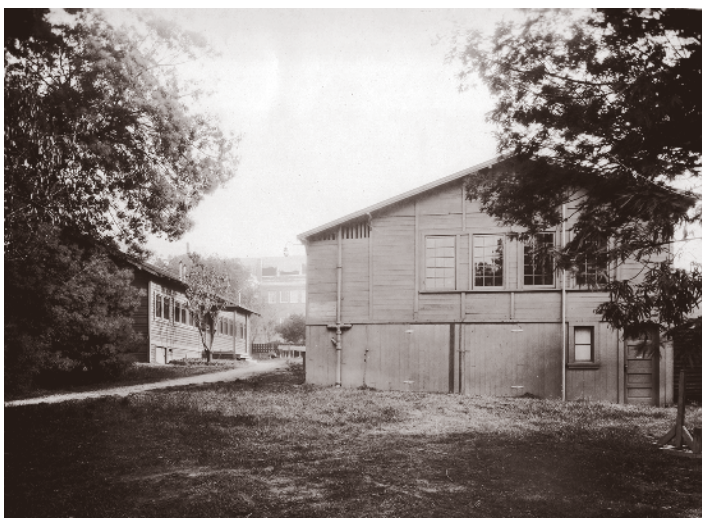
Memories



*Memories photo: Music faculty
Andrew Imbrie, William Denny,
and David Boyden, c. 1950s.
Photo by Martin J. Cooney*



*Music Building on College
Avenue, on present site of
Minor Hall, 1922. Photo
courtesy University Archives.*



*Music Buildings 1 & 2
on site later used for Haas
School of Business. Photo
courtesy University Archives.*

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>

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Kathleen Karn, managing editor, photographer

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