

# PASTYME WITH GOOD COMPANYE

RECOLLECTIONS FROM THE FIRST 40 YEARS OF  
THE UC DAVIS DEPARTMENT OF MUSIC



AS REMEMBERED BY

Jerome Rosen

Richard Swift

Theodore Karp

Sydney R. Charles

D. Kern Holoman



## **AS REMEMBERED BY**

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## **Photographs**

Except where noted by an alternative date, photographs from David Nutter, 1979–80, for the brochure *Music at UC Davis* (1980). Other photographs from Department of Music archives, photographers unidentified.

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# 1952 TO 1963

JEROME ROSEN

The Department of Music at UC Davis was formally established on July 1, 1958. Its pre-history began on July 1, 1952, for it was on that date that I was appointed Instructor of Music. The College of Letters and Science, in which music was placed, was itself established the previous year as part of the transition of the Davis campus from a College of Agriculture to a general campus of the university. The expansion of the Davis campus as well as of other campuses of the university, and indeed of campuses throughout the country, took place in preparation for the expected rapid growth in enrollment of the “war babies” of World War II who would soon be coming of age.



Richard Irwin conducts the University Chorus, c. 1952

I was invited to join the Davis faculty by Dean of the College of Letters and Science Herbert Young. I was one of the small group<sup>1</sup> of Davis’ newly appointed faculty who would join some faculty members already in residence. The latter had come originally to provide “service courses” (e.g., in English and foreign languages) for students in agriculture and were now being transferred to letters and science. Together we would start the first year’s teaching operations in the new college. My appointment was to the Department of Philosophy and Fine Arts, consisting of the first teachers of philosophy, art, and music. This was a temporary arrangement for budgetary convenience until we were large enough to establish our own departments. The other members were Arthur Child, appointed associate professor of philosophy and chairman; and Richard Nelson, appointed assistant professor of art. Child’s duties as chairman were nominal, pretty much limited to signing necessary papers. For the rest, we were to operate independently as de facto chairmen of our departments-to-be.

The music “department” was originally housed in a small temporary building standing on the site of the present Chemistry building. My office was in a small room at one end of the building. A larger central

<sup>1</sup>As I recall, we were described budgetarily as 8.5 F.T.E.

## 1952 TO 1963

room served as the only class and music rehearsal room. Teaching and planning for the future would have to start from near ground zero.

There in fact had been music on campus before my arrival. A supervisor of music, attached to the Provost's Office in the College of Agriculture, had conducted a band and a chorus and given a course in music appreciation. When I arrived I found a small collection of music for marching band, some choral music, the Carnegie Collection (a small, rather good, but by then elderly collection of phonograph records), and a small

upright piano<sup>2</sup> in fragile condition. These would have to suffice for holding classes until I could acquire more and better materials. The UC Davis Library had next to nothing of a scholarly nature in music.

The 1952 catalogue listing for courses in music included performance courses in concert band, chorus, and orchestra, a course in music appreciation designed for the general student, and courses in theory (harmony and counterpoint) intended for music majors. As originally planned there were to have been two appointments in music; this would have provided adequate coverage for these courses, but at a late date the appointment for the other person

fell through. Thus, unexpectedly, I found myself alone at least for the first year, although the dean promised a second appointment for the following year. I had to make some quick decisions about how many courses I would be able to handle effectively by myself. I guessed, correctly as it turned out, that there would be no immediate enrollment in harmony or counterpoint, nor would there yet be much, if any, enrollment for the orchestra. Since there had been previous enrollment in the band, chorus, and music appreciation classes, which would be likely to continue, I would begin with these. Although there was no student enrollment that first year in the theory courses, I did conduct an informal course in beginning harmony, meeting once a week, in response to requests from townspeople in the campus community. This kept me in practice for teaching the course when students should arrive. In addition to conducting the concert band, I volunteered to conduct the marching band—an activity sponsored by the Associated Students of UC Davis to provide musical support at athletic events<sup>3</sup>—and the ROTC band, which played for military parades on Tuesday afternoons. In so doing I became acquainted with student players of band instruments



L to R: [unknown], Steve Law, Jerome Rosen, Scott Rodrick, and Joel Barnett in electronic studio

<sup>2</sup>Early in my first semester I arrived for a class only to find that the piano had been taken from the room. Upon investigation I discovered that it had been borrowed to be played at a barn dance by someone apparently unaware of our new presence on campus.

<sup>3</sup>My first task at Davis, performed at the request of the business manager of the ASUCD, was to select 40 band uniforms of assorted sizes and in good condition which would be donated to the Aggie Marching Band from used uniforms being disposed of by the Cal Band of UC Berkeley.

that I might not otherwise have known about. I was able to convince many of them to join the concert band either as regular members or at least temporarily as we approached the date for a concert.

1952 TO 1963

Richard Irwin arrived in 1953 to fill the promised second appointment. I had known him as a graduate student at UC Berkeley, specializing in music history. He was an able violinist, violist, and singer. He would conduct the chorus and give courses in music appreciation and music history while I offered a theory course for auditors and such students as might turn up, and conducted the three bands. Since, so far as we knew, there were as yet few if any string players among the students, we postponed the performance course in orchestra and offered one in chamber music instead.<sup>4</sup> Together, Irwin and I began a record collection which would extend and ultimately replace the old Carnegie Collection, and we began libraries of scores and parts for our various performance ensembles.

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ON TUESDAY, OCTOBER 12, 1954,  
WE PRESENTED THE FIRST OF A SERIES OF  
“FIVE O’CLOCK CONCERTS,” A SERIES  
THAT CONTINUED FOR SOME TWELVE YEARS.

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While our main task was to prepare for the establishment of a music department, our teaching activities for the time being were directed to students who were not music majors and who, in general, had little acquaintance with “classical” music. For their benefit we decided to sponsor a series of live concerts. We thought these would also be of interest to the community at large, since such concerts occurred relatively infrequently in the Davis of those days. In 1954 we began to make use of room 176 in the Home Economics building (now named Everson Hall) as a classroom. This was a small auditorium with a sloping floor. We had a piano brought in for use in our classes. The room was well suited for chamber music concerts. On Tuesday, October 12, 1954, we presented the first of a series of “Five O’Clock Concerts,” a series that continued for some twelve years.<sup>5</sup> The performers for that first concert were Richard Irwin playing violin, Herman Phaff<sup>6</sup> (a professor in the Department of Food Science and Technology) playing cello, Forrest Honnold (a music teacher at Davis High School) playing flute, Ida Mae Harter<sup>7</sup> (a piano teacher in Davis) playing piano, and myself playing clarinet. At first we announced concerts only when we found able performers and adequate time for rehearsals. In that first year we managed to give a concert every six weeks or so. Performers, in addition to Irwin and myself, were found among the faculty in other departments on campus, in the high school music faculty, in town and, in increasing numbers,

<sup>4</sup>A chamber orchestra was assembled from time to time. An early photograph shows such an orchestra with Professor Richard Nelson of the Art “Department” playing violin and Professor Herman Phaff of the Department of Food Science and Technology playing cello under Richard Irwin’s direction.

<sup>5</sup>The Five O’Clock Concerts were replaced by the weekly Noon Concert Series given Thursdays.

<sup>6</sup>Professor Phaff, a distinguished microbiologist and devoted cellist, was an enthusiastic and faithful participant in our concerts from our earliest days and remained so for many years. In 1960, in the presence of Chancellor Emil Mrak, we declared Professor Phaff to be an Honorary Member of the Department of Music.

<sup>7</sup>Mrs. Harter became one of our earliest students and was the first to earn a degree. She graduated with a Group Major, designed in cooperation with the French faculty, for which she studied piano music of French composers.

## 1952 TO 1963

among the students. Concerts were given on Tuesday afternoons. The late-afternoon hour proved popular with townspeople, many of whom brought their young children, and students and faculty who found this a pleasant way to spend an hour after a busy day.



Steve Mackey and Jessica Papkoff

On October 24, 1954, Richard Irwin and I, joined by Naomi Sparrow, a pianist with whom I had performed in the Bay Area, gave an afternoon recital at the Crocker Art Gallery in Sacramento as a way of introducing ourselves (and our department-to-be) to the Sacramento area. This was the first of many chamber music recitals at the Crocker Gallery by UC Davis performers over the years. Irwin left at the end of the academic year in 1955–56 to take a position with the State of California.

Richard Swift was appointed as Instructor of Music on July 1, 1956. He had just completed graduate work at the University of

Chicago and had already shown himself to be a gifted and productive composer. One of his orchestral works had recently been recorded by the Louisville Symphony. He had a broad knowledge of music history and literature and was well read in literature and the arts in general. I was confident that he would be an ideal partner in forming and developing our department. Soon after his appointment I asked him to take charge of building the collection of scores and scholarly books on music to be deposited in the Main Library. It is largely through his efforts and those of Sydney Charles, who shared this work with him upon her appointment in 1961, that the collection achieved true distinction both in quality and size in a remarkably short time.

Things were now beginning to move quickly. Enrollment in our classes was growing. We were now offering both lower and upper division undergraduate classes. In 1957 George Perle was appointed to our faculty. He was well known both as a composer and as a musicologist, with special interest in 12-tone theory. He, Swift, and I reorganized our courses in harmony and counterpoint so as to become an integrated sequence of courses in music theory. We now felt prepared to propose our curriculum for approval as a major in music.

The Department of Music was formally established on July 1, 1958, with a major in music leading to the bachelor of arts degree. I was appointed

chairman but, since I was to be away on sabbatic leave, George Perle was named acting chairman for the year. Larry Austin was appointed to the music faculty. He would teach classes in theory and replace me as band conductor. Robert Below was appointed to the faculty for one year. Richard Swift became conductor of the UCD Symphony which would now become a regular course, offered every year. Adelaide Henderson was appointed as the first full-time secretary for the new department. A student group was formed as the Impresario Society. They sponsored a series of concerts and lectures on campus.

1952 TO 1963

In 1961, George Perle left UCD for Queens College, New York. During the same year, Sydney Charles, music historian, was added to the faculty. The Griller Quartet (members, Sidney Griller, Willard Tressel, Milton Thomas, and Colin Hampton) became quartet-in-residence. On May 19, 1961, the Department of Music, in cooperation with the Department of English, Dramatic Art, and Speech, presented



its first staged opera, Purcell's *Dido and Aeneas*, with Nadine Salonites as Dido, Alexander Chambers as Aeneas, and the UCD Chorus and Orchestra under my direction.

L to R: Jerome Rosen, University Librarian Richard Blanchard, Chancellor Emil Mrak, and Herman Phaff study Darius Milhaud's Twelfth Symphony score for the inauguration of Freeborn Hall, 1962.

Upon recommendation by the Department of Music, the Davis campus commissioned Darius Milhaud to compose a musical work in celebration of the opening of Freeborn Hall. Milhaud's Twelfth Symphony was given its world premiere performance at the inauguration ceremonies in Freeborn Hall on February 16, 1962.

# 1963 TO 1967

RICHARD SWIFT

In 1963, when I became chair of the Department of Music, the department was then housed in a temporary building on the site of what is now the Department of Art. There was room for faculty offices, department office, music library and listening facilities, and practice rooms, as well as two classrooms and a large room used for rehearsal of band and orchestra. The chorus still rehearsed in Home Economics (now Everson Hall).

We were to move again soon, for plans for the Art-Drama-Music complex of buildings, worked out by the chairs of those three departments—Richard Nelson, Theodore Shank, Jerome Rosen—and their faculties in consultation with architects and administrators, were nearly completed.



Maria Niederberger and Richard Swift

When construction on the new buildings was about to begin, the Department of Music was given temporary space on the eighth floor of newly completed Sproul Hall—department and faculty offices, music library, listening facilities, and a seminar room. Classrooms were in the basement of Olson Hall, while practice rooms and rehearsal space for band and orchestra were in the building at the corner of Hutchinson and California. The chorus still rehearsed in Everson Hall.

The growing numbers of students, performance activities, and faculty made expansion of courses, degrees, and supporting areas imperative, and the department was looking forward to the completion of the Music building. The faculty in 1963 numbered seven, with the appointment of two new faculty members: Theodore Karp, noted musicologist; and Arthur Woodbury, associate in music.

In the course of 1963–64, the faculty formulated a degree program for the M.A. in music which was approved, beginning its study program in 1964–65. In addition to orchestra, band, and chorus, there was the Madrigal Singers (conducted at first by Jerome Rosen). Also a group of advanced students and faculty formed an improvisation group, the New Music Ensemble, which also performed other forms of contemporary music and whose concerts on campus and throughout northern

California had drawn worldwide attention—as did a journal, *Source*, edited by Larry Austin and Arthur Woodbury, which grew out of the experiences of the New Music Ensemble.

1963 TO 1977

Seeking support for performance of the music that many of the faculty composed, I and my colleagues appealed to Committee on Research to fund research in composition and performance, as fully as theoretic and historical research in music, for such support would permit performances of contemporary music for the benefit of students and the public. The committee was most responsive and undertook the support of compositional and performance research.

As a result, the Committee on Research funded a concert on April 26, 1964 that celebrated the work of faculty composers as well as the addition of some new instruments to the department collections, including the finally completed Herz harpsichord. This concert was the first in a long series of concerts co-sponsored by the Department of Music and the Committee on Research displaying recent work in composition and performance.

In 1964, Robert Below, pianist, who had joined the faculty in 1958, took a position at Lawrence University (Appleton, WI). For 1964–65, Robert Bloch, violinist, and Marvin Tartak, pianist, were appointed to the music faculty. Each of these fine performers (Tartak is also a musicologist) had contributed to performances in the department for several years prior to their appointments.



David Nutter

During 1966–67, I was on sabbatical leave in London with my family. In my absence Jerome Rosen served as temporary chair. During the late autumn, the department moved into its new building. The building facilities were appropriate and sensible for rehearsing, performing, and teaching. It would shortly include a handsome Baroque organ built especially for the department's needs which would be installed in the large classroom/rehearsal room now called 115 Music.

Jerome Rosen as temporary chair had the pleasure of supervising the move to the new building. We had been fortunate to attract the German

## 1963 TO 1977

composer Karlheinz Stockhausen to serve as my sabbatical replacement. At the same time, a long-nurtured plan of mine and my colleagues came to fruition. Thanks to the confidence and support of Dean of Letters and Science Lawrence Andrews, 1966–67 saw the initiation of an artist-in-residence program that continues to the present. The visiting artist may teach or instruct groups of students in performance skills and attitudes—in short whatever seems to the artist interesting as well as useful for students. The only requirement is that the artist present several public concerts during the visit. This has been an extremely successful program by and large, and has made rich contributions to the professional education of students.



Stephanie Friedman

The first of our artists-in-residence was the avant-garde pianist David Tudor, who spent the winter quarter 1966–67 participating in performances of the music of Stockhausen.

In 1967–68, the department had two visitors. The distinguished British musicologist Philip Barford served as a visiting professor for sabbatic replacement during that year. The other visitor was our second artist-in-residence, Charles Rosen, the pianist and writer on music, who played numerous concerts and taught a

course on the music of Haydn, Mozart, and Beethoven. He was then writing his pathbreaking book, *The Classical Style* (1971). At the end of the spring 1968 term, Marvin Tartak left the department to take up a faculty appointment at the University of Pittsburgh.

It was obvious that during the year I was absent from the U.S., the anti-Vietnam War movement had gained great momentum, and student protests about the war and other matters had proliferated. The next few years were a difficult time for students, faculty, and administrators, not to mention the public. I am happy to say that the sensible attitudes of the main administration on campus and of the majority of the faculty during those years made possible reasonably decent and positive handling of student protests, marches, and demands at UC Davis. But it was an exhausting and stressful time for all, not least for department chairs.

During 1968–69, the Robert Bloch String Quartet was in residence as our third artist residency. That year, Sven Hansell, a musicologist and harpsichordist, joined the faculty. Professor Robert Bloch left the faculty at the end of spring term, 1969, for a faculty appointment at Cornell University.

1963 TO 1977

Although faculty members had been teaching instrumental techniques in an *ad hoc* program to supplement classroom teaching and to improve the performance skills of music majors, this effort failed to provide enough instruments taught to meet student needs. Beginning piano, a requirement for all students in the music major, had been taught by our first graduate, Ida Mae Harter. During the previous two years, a true applied music program had been planned by the faculty,



The Early Music Ensemble instrumentalists

along with the opening of the electronic studio, planned and headed by Professor Larry Austin. (Subsequently, Professor Rosen initiated an undergraduate course in electronic music.) These plans had been officially approved, and both programs began in 1969–70. Among some of the first teachers in applied music were Patricia Taylor Lee, piano; Nadine Salonites, voice; and Louise Savage, piano.

During this period, the department expanded its steady acquisition of musical instruments (celesta, for instance) to include historical musical instruments: recorders, lutes, another harpsichord, portable organ, and sackbut, to name a few. Professor Theodore Karp teaching interested students the techniques of these instruments became a familiar sight around the department.

Two new appointments for the faculty for 1969–70 were those of Duyong Chung, new conductor of the University Symphony, and Albert J. McNeil, director of the University Chorus. The composer John Cage was artist-in-residence for this year, visiting during the fall term. H. C. Robbins Landon, distinguished scholar of Haydn's music, was Regents Professor for a month during this year.

1963 TO 1977

In 1970–71, Charles Rosen returned as artist-in-residence. At the end of this academic year, I retired from the chair of the music department. My successor was Professor Theodore Karp in 1971–72. That year, the composer Richard Ames was appointed as a sabbatical replacement, and a former student of music theory at UC Davis, Thomas Stauffer, was appointed lecturer in music. Paul Badura-Skoda, the well-known Viennese pianist, was artist-in-residence during that year. At the end of the academic year, Larry Austin and Arthur Woodbury separated from UC Davis to accept positions at the University of South Florida (Tampa).

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DURING THIS PERIOD, THE DEPARTMENT  
EXPANDED ITS STEADY ACQUISITION OF MUSICAL  
INSTRUMENTS TO INCLUDE HISTORICAL MUSICAL  
INSTRUMENTS: RECORDERS, LUTES, ANOTHER  
HARPSICHORD, PORTABLE ORGAN, AND SACKBUT.

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In 1972–73, I served as acting chair of the department. This year saw the appointment to the faculty of Andrew Frank, composer, and William Valente, composer and band conductor. Robert Helps, distinguished American pianist, was artist-in-residence.

Due to the departure of Theodore Karp for an appointment at Northwestern University, in 1973–74, Jerome Rosen served as

acting chair. This year saw the establishment of the master of arts in teaching added to the M.A. program. Also this year D. Kern Holoman was appointed to the faculty. Stanley Weiner, noted violinist and composer, was artist-in-residence. From 1974 to 1977, Professor Rosen resumed the chair of the department. Robert Bloch was re-appointed to the faculty in 1974–75. During that year, David Burge, piano, was artist-in-residence, and Thomas Stauffer was re-appointed associate, serving through spring 1978. In 1976–77, the distinguished pianist Robert Miller was artist-in-residence, and during his stay took part in the department's festival for Roger Sessions's 80th birthday (spring 1977). Both Roger Sessions and his wife were honored visitors during the festival. Miller made a number of further short visits to the department for performances until his sudden, early death in 1981.

# PASTYME WITH GOOD COMPANYE

THEODORE KARP

This segment will of necessity differ sharply from those that have preceded it and that will follow. In the first place, this writer's one-year tenure as department chairman was considerably briefer than those of my predecessors and those that followed me. It was also fairly uneventful. Second, I am writing at a distance of a quarter-century without access to any diaries, written mementos, or more formal documents. I was a member of the music faculty from 1963–73, and the events of that decade have by now melded together into an amalgam with few chronological guideposts. It is flattering to be told that I was an important contributor to this history. However, this will have to be in the form of personal reminiscences, which may give one person's view of the flavor of the department during that period of its existence. In an effort to give some scholarly aura to a most unscholarly report, I entitle this section *Pastyme with Good Companye*. (For appropriate bibliographic references, see Gustave Reese, *Music in the Renaissance* [New York, 1959], p. 771; as Senator Claghorn from the Fred Allen radio show would pompously declaim with regard to something painfully obvious, "That's a JOKE, son.")



L to R: Helen Nutter and Gerry Prody  
rehearse with the Early Music Ensemble.

In many respects this decade was indeed a pastime with good company, one of the happier and more stress-free periods of my life. It was a decade filled with work and accomplishment, but work accomplished with a great sense of enjoyment and fulfillment. I arrived in the summer of 1963 as a replacement for the composer/musicologist George Perle. I had been preceded in this capacity by Charles Jacobs, who also had left the department. Jerome Rosen, the department's founder, had built wisely, and had assembled a very solid faculty nucleus. I was delighted by the warmth of my welcome and tried to reciprocate in kind. This sense of close friendship was to last throughout my tenure at Davis. Jerry Rosen, Dick Swift, Sydney Charles, and I formed a close-knit group able to work vigorously together in good harmony. To be sure, we each had our individual foibles and special passions, but our sense of professional respect for one another was sufficient that we were able to pass over small differ-

## Pastyme

ences in points of view that under other conditions could have grown into more serious irritations. There was a genuine sense of mutual support that went beyond the campus itself. We were often in one another's homes, and I can only praise the talents of my colleagues and their spouses as hosts and hostesses. I hope that I and my mother may be remembered in similar vein. It is no secret that the groves of academe do not consistently provide the most cordial of working relationships. Listening to some of the laments of my colleagues in less fortunate environments, I could not but recognize my extreme good fortune in having such a congenial working atmosphere.

Most of the central core of faculty—including some not yet mentioned—were quite versatile. We turned our hands to whatever needed to be done, whether teaching different levels of theory or history, directing large ensembles, coaching chamber music, or providing classes for non-majors. I enjoyed hugely the latter and was most flattered to have been invited to participate in a study session for the final examination at one of the student apartments, the session being complete with refreshments. I answered many questions of detail in the review, but was never asked how one might study effectively for the exam.



Robert Bloch String Quartet (L to R):  
Anne Crowden, Thomas Stauffer, Nancy Ellis,  
and Robert Samson Bloch

The violinist Robert Bloch contributed greatly to the development of musical performance on campus: as conductor of the orchestra, as performer in various chamber groups, and as classroom teacher. A quiet man with a ready, genial wit, we missed him when he decided to explore other opportunities for several years before returning. William Valente joined the faculty during the last years of my stay. He directed the band. His premature death some years after my departure was mourned by all. I had the pleasure of being instrumental in persuading Albert J. McNeil to join the department. McNeil had already built up a considerable reputation

as a music educator in the Los Angeles area and as an influential author in the field. He was known most widely as the conductor of the Los Angeles Jubilee Singers. McNeil took over the direction of the University Chorus and gave the department a presence and authority in the field of music education that had been previously lacking. The pianist and scholar Marvin Tartak contributed significantly to our program, especially as a performer of current music. The department was also enriched

for several years by the presence of Duyong Chung, who proved to be an effective orchestral conductor. One of my last acts was to participate in the engagement of D. Kern Holoman, who was to become a brilliant addition to the department, both as a highly respected scholar and a very effective conductor. I remember with pleasure the group of students he brought to play for a national meeting of the American Musicological Society.

## Pastyme

Although faculty provide an ongoing backbone for a department, they constitute only one half of the equation. The balancing half is provided by students. The music student population at Davis changed significantly during the years 1963–73. The first of my years marked the beginning of the master's program in music. With rare exceptions the students were a pleasure to work with. They were reasonably capable and desirous of learning. For the most part the students came from homes that were conservative at least from the standpoint of lifestyle and moral outlook.



Lois Brandwynne with piano student [unknown].

Indeed, when student unrest was at a peak at Berkeley, Davis was looked upon as a “safe” campus that provided a sound education. This had its advantages. But there were also times when the faculty was a bit contrary and yearned for a mix of students that might be more brash and less docile, but with a drive, and a burning desire for learning that would challenge us to our utmost. By the end of my stay in Davis, student enrollment was up and the department was on a solid basis. Our better students could, and indeed some of them did, go on to more advanced study at major institutions, where they performed quite capably.

The support facilities available to us were variable during this period. There was no music librarian *per se*, but the library itself had been put on a very solid foundation, thanks to the indefatigable efforts of Richard Swift and Sydney Charles during its critical early years. Their contemporaries and successors owe them a considerable debt. Indeed, knowledge of the soundness of the music section of our library filtered its way southwest by the latter part of the 1960s. One could occasionally find a savvy student from Berkeley who had made his or her way northward in

## Pastyme

order to use our facilities in peace and quiet, knowing that the volumes needed would be under heavy use and not as easily available on the larger campus.

In 1963, the music department was still housed in a temporary wooden barracks building, but classes were soon transferred elsewhere to the basement of Sproul. Opinions differ regarding the benefits of natural

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“ABANDON HOPE, ALL YOU WHO ENTER HERE.”  
HOW COULD ARCHITECTURE BE SO INSENSITIVE?  
THE STUDENTS, HOWEVER, WERE MADE OF  
STERNER STUFF.

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light versus the intrusion of the outside world on the classroom. I myself prefer rooms with windows. Thus I looked on the dark basement room with its four solid, oppressive walls with a sense of sadness and of resignation.

“Abandon hope, all you who enter here.” How could architects be so insensitive? The students, however, were made of sterner stuff. I

remember with glee coming into the room one day to find one wall largely covered with a great expanse of paper containing rough crayon sketches of the great outdoors. If the mountain would not come to Mahomet, then... (Somehow the reference is not really apposite.) Not too long thereafter we were ensconced in our own building, which had little classroom space and which presented its own problems. But there were at least some windows.

All in all, a vibrant, energetic ten years, even if not entirely a utopia.

# 1977 TO 1979

SYDNEY R. CHARLES

I was chair of the department during the 1977–78 and 1978–79 school years. One of the first activities I recall was finding locker facilities for the Cal Aggie Band in a nearby building previously occupied by the Fire Department. This relieved crowding in the music building locker room. Larry Anderson, an experienced band director and music educator, was appointed director of the Cal Aggie Band. Under his leadership this band would continue to provide music at football games and a variety of other student activities. William Valente, who had conducted both the Aggie Band and the department's concert band, would continue to conduct the latter organization.

D. Kern Holoman was on leave for the 1977–78 school year. We were fortunate to have Bruce Lamott, a Stanford doctoral candidate, take over the direction of the Early Music Ensemble for the year. Holoman had, in a few years, brought this group to a high degree of excellence, culminating in a concert tour of France and England in the spring of 1977. Lamott maintained these high standards most commendably.

In 1977 we obtained funds with which to purchase a Steinway concert grand piano, the first for the department. Our artist/teacher Lois Brandwynne selected the instrument (informally named Vladimir) and played a brilliant dedication concert on it. We had two artists-in-residence, during the year. The first, in the winter quarter, was organist and musicologist William Gudger, a specialist in Baroque composers, especially Handel. He taught a graduate seminar as well as playing some fine concerts on the department organ. In spring quarter the artist-in-residence was the distinguished violinist Rudolf Kolisch, famous for his chamber ensemble performances and his espousal of new music during the 1930s and 40s. No longer an active performer because of his age, he gave a public lecture and led a graduate seminar on Beethoven quartets in conjunction with a performance series by the Robert Bloch String Quartet.

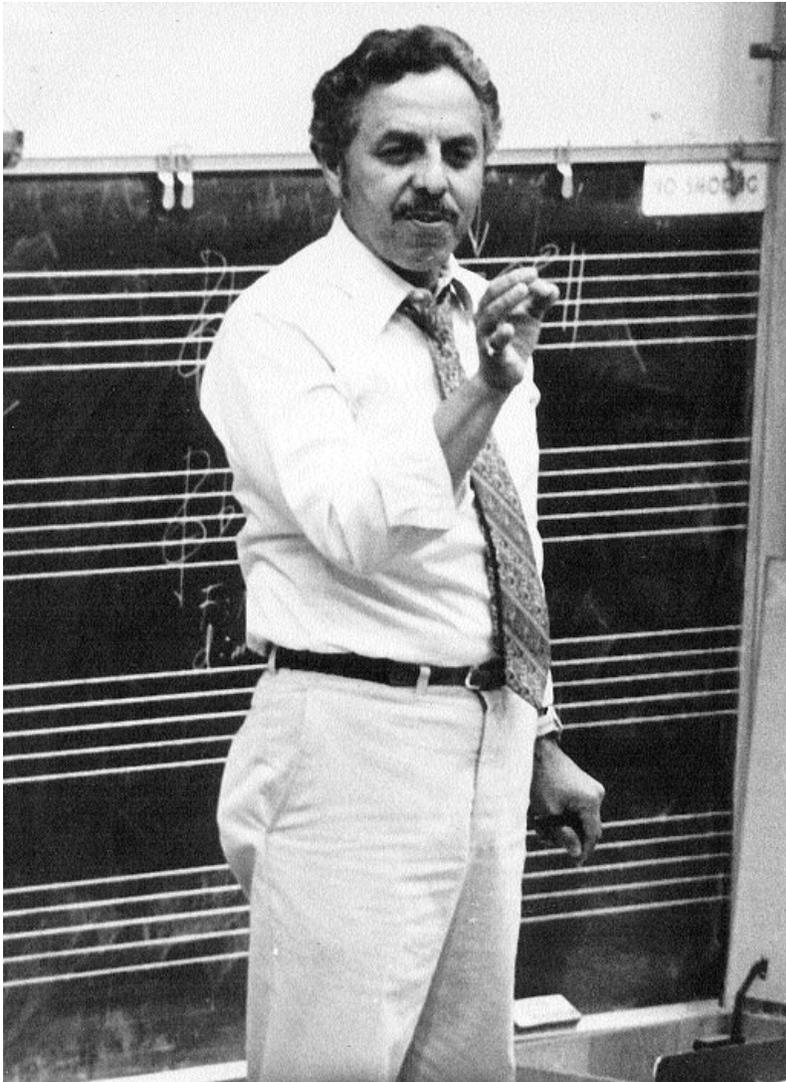


L to R: Paul Holden, Donald Chatfield, and Sydney R. Charles

## 1977 TO 1979

Our young ethnic music curriculum received a splendid boost in May 1978, thanks to an Undergraduate Instructional Improvement Program grant from the Chancellor's Sub-Committee in the Arts and Humanities. A "Festival of Ethnic Music" took place on May 2-4, with both noon and evening concerts, most by native performers, featuring Mexican, African, and North American native music. The complex arrangements for this

series were made by Albert J. McNeil, who was also largely responsible for the excellence of our ethnic music curriculum.



Albert J. McNeil

Duyong Chung resigned in June 1979 to return to his native Korea, where he continues to pursue his career as an orchestra conductor. D. Kern Holoman became the conductor of the UC Davis Symphony Orchestra in 1978, a position he still holds. Bruce Lamott's appointment was extended through 1978, during which our faculty search led to the appointment of David Nutter, beginning in 1979.

Fall quarter, 1978, brought us the sad obligation of finding a replacement for Adelaide Henderson, our head office person, who was retiring after many years of valuable service with us. Fortunately two other mainstays of the office staff would remain: Patty Flowers and music librarian Jean Lokie. Both had the rare ability to combine pleasant friendliness with calm competence, no matter how numerous and complicated student and faculty demands became. We were also fortunate to find Dorothyann Rohde ("D.A."), whose

background of education and international travel made her a fine replacement for Henderson.

On November 11, 1978, a concert for the dedication of the new campus Recreation Hall called on all the department's student performance groups. They performed excellently before a huge audience which

included many university and state dignitaries. Jerome Rosen composed a special piece for chorus and orchestra to a text by campus poet Celeste Wright. William Valente composed an opening fanfare.

1977 TO 1979

In 1978 we received a grant for the improvement of room 115 so that it, originally designed as a chorus rehearsal/general purpose class room, might also serve more adequately as a venue for public performance. To this end the lighting was improved and sliding wooden panels were installed to cover the blackboard during performances. Another step toward improving the quality of our public performances was the writing of a job description for a concert manager to suit the specific needs of department-sponsored concerts. This led to the establishment of a regular staff position in following years.

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ON NOVEMBER 11, 1978, A CONCERT FOR  
THE DEDICATION OF THE NEW CAMPUS  
RECREATION HALL CALLED ON ALL THE  
DEPARTMENT'S STUDENT PERFORMANCE GROUPS.

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The spring quarter was greatly enlivened by our outstanding artist-in-residence, the internationally known opera conductor Jan Popper. His efforts brought the season's musical offerings to a splendid conclusion with the world premiere of Rosen's opera, *Calisto and Melibea*.

# 1980 TO 1999

D. KERN HOLOMAN

During the six months or so preceding the start of the 1980–81 academic year I tried to formulate an agenda for the department that would quickly advance it to both real (i. e., fiscal and intellectual) and perceived parity with our sister departments in the fine arts and the humanities. This agenda included, in rough priority:

- Thoughtful and aggressive renewal of the faculty, as Professors Charles, Rosen, Swift, and McNeil approached their retirements.
- Strong focus on our performance offerings, including the enlisting of private teachers for each of the orchestral instruments; recruitment of the highest-profile artists-in-residence we could find (an idea I inherited from Professor Rosen); and appointment of at least one resident professional ensemble.

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THE SUPERB APPOINTMENTS TO THE FACULTY DURING THOSE YEARS WERE CHRISTOPHER REYNOLDS IN MUSICOLOGY, WAYNE SLAWSON IN THEORY AND ELECTRONIC MUSIC, ROSS BAUER IN COMPOSITION, AND ANNA MARIA BUSSE BERGER IN MUSICOLOGY.

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- Attention to recruitment of the best undergraduate and graduate students we could identify; simultaneously, to develop a strategy for ongoing communication with our graduates, who were beginning to be measured in the many dozens, and our patrons and friends in the region at large.
- An enhanced national and international profile in music research, which I thought rested largely with our new music programs and our journal *19th-Century Music* (est. 1976 with Joseph Kerman at Berkeley and Robert Winter at UCLA).
- A strongly enhanced local profile, which I believed could be accomplished through our own academic concert offerings and a highly visible partnership with the Sacramento Symphony Orchestra.

The faculty of the department shared, generally, in these aspirations, and I could virtually always count on the backing of Professors Rosen, Swift, and McNeil, and of the senior staff, as we methodically went to bat for the next line of the program.

Many of the desired results came quickly: the applied lecturers (30/130) in music performance, for instance, and the appointment of a Robert Bloch String Quartet. “Big name” artists-in-residence accepted our invitations to visit, among them Bethany Beardslee (1982), Gérard Souzay (1984), and Martin Neary (1985, on the occasion of the Bach-and-Handel tercentenary). The faculty continued to accrue impressive marks of recognition in the form of awards, honors, and prizes. *19th-Century Music* and its sister serial publication *Beethoven Forum* (founded by Christopher Reynolds and others, 1989) achieved real prominence. The department hosted the first computer-based roster and discussion group for the American Musicological Society, called <amslis@ucdavis.edu>.

On a couple of significant points I did not share the inherited campus and departmental wisdom. For one thing, I thought a faculty of nine (roughly three composers, three musicologists, three performers) made a good deal of sense for our campus and that visions of considerable enlargement of the faculty were, at the time, overly optimistic. Similarly, I was ambivalent about the possibility of adding doctoral-level music study at UCD. Partly this was because I thought we had problems of greater urgency; nor was I certain the world needed more doctorates in music. On both of these points, I came to change my view.

The superb appointments to the faculty during those years were Christopher Reynolds in musicology (replacing Sydney Robinson Charles, 1985), Wayne Slawson in theory and electronic music (replacing Jerome Rosen, 1986), and Ross Bauer in composition and Anna Maria Busse Berger in musicology (replacing Richard Swift, 1989: I argued, successfully, that Swift’s standing as a historian and theorist was as important to the department as his compositional merit; further, we had identified a leading woman candidate whose research specialty could be construed as history of music theory; and we walked away with two appointments instead of one). Reynolds, whom we hired from McGill University in

## 1980 TO 1999



L to R: Jerome Rosen, D. Kern Holoman, Celeste Turner Wright, and Jeffrey Thomas, at the dedication of the Celeste Turner Wright Hall, October 1997.

## 1980 TO 1999

Canada, was anxious to relocate to the West Coast, where he had family; he brought to us both a depth and breadth of intellectual enterprise (in Renaissance study, Beethoven, Schumann, and Brahms) that promised to serve us well. Additionally he was already beginning to develop other interests, in American music especially, that would come to define one component of our present character. Since Reynolds was a successful choirmaster, it also seemed likely that he would succeed Professor McNeil as director of the university choral programs—though that, of course, did not take place.



L to R: Jerome Rosen, Darlene Franz, William Valente, Obie Leff, Thomas Young, and D. Kern Holoman, 1992

Wayne Slawson, who came from the University of Pittsburgh, had just finished his book theorizing a new parameter of sound, *Sound Color* (University of California Press, 1985); *Sound Color* was soon awarded a prize by the Society for Music Theory. Slawson also worked with digital synthesis of sound. It had long been Jerome Rosen's firm position that the Davis campus, in order to retain and advance its repu-

tation as a strong locus of new music composition, had to progress beyond its rudimentary offerings in electronic music. Gradually the department had acquired small synthesizers by Moog and Buchla, and eventually a Synclavier Mark II. But Rosen's own interest was limited to "keeping a hand in," and the course on electronic music was offered largely by visiting lecturers. With Slawson's appointment we began to learn about the "start-up costs" normally granted new appointees in the sciences. We secured a large sum of money to establish an Electronic Music Studio in room 214 Music (which Sydney Charles and I had used as the chairman's office) and to construct an adjoining office for Slawson—with a new window carved into the side of the building. The new EMS included computers, tape recorders, and a large mixing board. On Slawson's appointment we began to offer electronic music each quarter, including introduction to computer languages and writing code. One result was that our graduates began to secure positions in the burgeoning world of computing; among these were Darin Wilson, Brian Salter, and Greg McCall.

Ross Bauer came to us from Stanford University, while Anna Maria Busse Berger had recently arrived in California with her husband, Karol Berger, also of Stanford. Chris Reynolds, who had long associated himself with the movement to identify and attract to our teaching staff leading women scholars, had prevailed on Busse Berger to make the long drive from Stanford to Davis to teach for us as visiting lecturer. This experience had been excellent for both the students and the faculty, and led to our confident selection of Busse Berger as a new colleague. (In the event, Busse Berger delayed her appointment for a year, in order to accept an extramural grant.) From the beginning, she was successful as a mentor of aspiring musicologists; moreover she achieved scholarly visibility early on, owing to her interest in mnemonic devices as a vehicle for the transmission of early polyphony. Bauer, likewise, enjoyed good rapport from the outset with the composition students. In his case, we designated startup funds to support a new professional group under his direction, the Contemporary Music Ensemble (now the Empyrean Ensemble), which succeeded the Robert Bloch String Quartet.

1980 TO 1999

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SLAWSON, ROSEN, AND SWIFT CAME  
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STATEWIDE PROCESS FOR APPROVAL.

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Shortly after Slawson's appointment, and roughly contemporaneous with the appointment of Bauer and Busse Berger (and, as it happens, about the time I was beginning to think that it was time to relinquish the chair), Slawson, Rosen, and Swift came together to visit with an essentially “non-negotiable demand” that we frame a Ph.D. degree in music and see it through the cumbersome university and statewide process for approval. Thus the “new” faculty, including Reynolds, Slawson, Bauer, and Busse Berger, were able to participate in the design and execution of the degree.

Our growth in these years was vastly aided by the enthusiasm of Leon Mayhew, who had succeeded Larry Andrews as dean of the College of Letters and Science. For a time our trio of fine arts chairs (myself, Robert Fahrner in dramatic art, and Harvey Himelfarb in art), supported by an imaginative and experienced dean, seemed able to manage anything we undertook. For us this was the period of greatly expanded concert offerings and good forward motion in our academic agenda.

1980 TO 1999

I had the strong impression, moreover, that Chancellor Meyer had concluded that an enhanced presence of the arts and humanities on the Davis campus was central to his vision of a real multi-functional university. Thus he and his executive vice chancellor, Elmer Learn, seemed receptive to virtually any sound idea presented them. On Learn's retirement, Chancellor Meyer appointed Larry Vanderhoef, from the University of Maryland, College Park, as his executive vice chancellor. Vanderhoef was as strongly in favor, and as personal a friend, of music at UC Davis as Mayhew.

Dean Mayhew had the notion that the easiest way to assure financial solidarity of the Department of Music was to develop one or more extremely popular lecture courses in music appreciation, of high enrollment: indeed, the concept of a general education program was largely his own personal vision. Moreover, given the formulas that drove budgetary decisions at the time, the resulting increase in students taught was likely to translate into a much higher departmental support budget. I had always enjoyed the Music 27 class (introduction to music) and began to experiment with the format of the class, adding an enhanced syllabus, an introductory multi-media slideshow (funded by a grant to Maria Niederberger, then completing her undergraduate degree with us), and a video demonstrating instruments of the orchestra. We began to offer the course (now called Music 10, replacing the hallowed UC Berkeley course number

with a UCD-specific number) every quarter, and I started to teach it at least once a year, endeavoring to introduce a major improvement at each offering. In time the class filled Room 115 Music (thus an enrollment of 130 or so, representing an increase of 100 percent) and was moved to the Main Theatre, where we continue to enjoy a typical enrollment of 300. Simultaneously we replaced the old 127A and 127B genre courses (opera, symphony)

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with the popular 110 series (great masters: Bach, Beethoven, Stravinsky, etc.). This fast motion forward in the GE curriculum had the desired fiscal results.

Among these was the direction of a considerable amount of new California State Lottery funding, some \$30K, by the dean's office to the Department of Music's production expenses. This approximately doubled

our annual discretionary means. We directed these monies toward the appointment of a fulltime concert manager (Ulla McDaniel), improved design and production of promotional materials, and the engagement of professional soloists and “ringers” for our performing groups. A very handsome informational brochure, *Music at UCD*, was published with several dozen photographs by David Nutter—the best iconographical resource for that period in the department’s history.

During the early years of Carter Nice as conductor of the Sacramento Symphony Orchestra and David Wax as general manager, we were able to achieve many of our aims for joint progress in orchestral music in the area.

Principal players in the SSO became our new lecturers in music performance, among them are several (Thomas Derthick, double bass; Stanley Lunetta, percussion; David Granger, bassoon; Peter Nowlen, French horn) still on the teaching staff in 1999. (These instructors originally had the title “recreational supervisor,” and the move to what became the “visiting lecturer” series was thus both symbolic and substantial. We called these valued colleagues faculty affiliates in [flute, oboe, etc.].) The faculty of music and a few graduate students provided the SSO with all its program notes for a period of some years. I wrote the “how-to” pamphlet “Dr. Holoman’s Handy Guide to Concert-Going,” forerunner of *Evenings with the Orchestra* (W. W. Norton, 1990), for a subscription drive benefit for the SSO. (The “Handy Guide” was, in some measure, a poke at a famous how-to book of the period called *Jim Fixx’s Book of Running*; Fixx later died while running.) The SSO expanded from doubles (Saturday/Sunday) to triples (Friday/Saturday/Sunday), including performances in Freeborn Hall as often as it could be arranged. The Davis concerts of the SSO lost money, despite the hard work of the Davis/Dixon branch of the Symphony League, owing to the unwillingness of the public to come to Freeborn to hear classical music; but several of the concerts, notably including a Ravel program with Philippe Entremont, piano, were very fine. Albert J.

## 1980 TO 1999



Celebrating the completion of his book, *Evenings with the Orchestra*, D. Kern Holoman (center). L to R (standing): Herman Phaff, Matthew Reynolds, Donald Meyer, Darin Wilson. L to R (seated): Laurie San Martin, James Fessenden, Manal Topozada, Brian Salter, and Raphael Moore, 1990.

## 1980 TO 1999

McNeil conducted the Sacramento Masterworks Chorale, often joined by the University Chorus, to serve as the chorus in SSO concerts.

Far more expensive than any of these advances was the notion held by a variety of constituencies that the Davis campus was at last ready to invest a large sum of money in a decent venue for the performance of classical music. The experience of the campus in raising funds for the Rec Hall had been enough of a success to argue for involvement of the campus in a larger project. Chancellor Meyer appointed Vice-Chancellor Learn to chair a commission to investigate and develop plans for such a hall. Our commission traveled widely in northern California to observe halls and their occupants, notably including the new Louise M. Davies Symphony Hall in San Francisco.

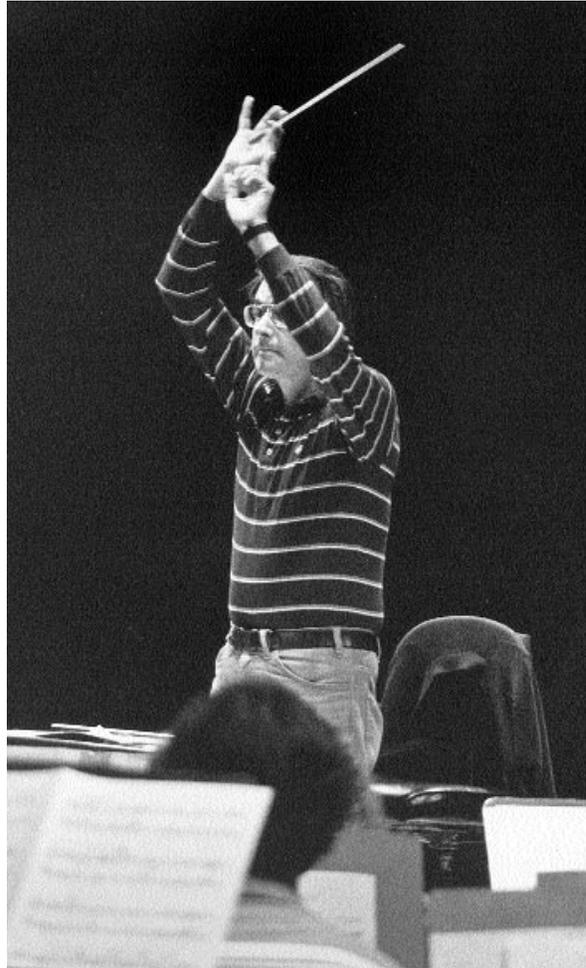
My own centrality to two nascent major projects—the Ph.D. degree and the concert hall—and to a third in the making, the UC Davis Symphony and Chorus 1989 tour of French Polynesia and Australia on the occasion of the bicentennial of the Republic of France, seemed to promise away most of my “administrative” time. Additionally, there was a multi-media textbook project in the air (resulting in *Masterworks*, 1998). The implication was clear enough, and in the spring of 1987 I asked Dean Robert Crummey to begin the process of appointing another chairperson.

David Nutter was appointed chair effective July 1, 1987 and served through 1992. Pursuing his particular interest in scholarly performance, he worked diligently to establish studies in Baroque performance practice, including a chamber-sized orchestra specializing in the Baroque repertoire. This was led from its foundation by the flutist Stephen Schultz, who was succeeded by the harpsichordist Phebe Craig, soon joined by the violinist Michael Sand. The Baroque Chamber Players have assumed an important position in the performance offerings of the Department of Music. Additionally Nutter negotiated and oversaw through a significant, if briefly lived, summer season of concerts co-sponsored by the department and the Committee for Arts and Lectures, now UCD Presents.

Following Albert J. McNeil's retirement in 1990, the distinguished singer-conductor Paul Hillier was appointed to the faculty, serving from 1990 to 1996. Hillier had been a founder of the Hilliard Ensemble, a group of four gifted male singers who had produced a series of influential recordings of (primarily) the Renaissance repertoire just as compact-disc technology was taking over the industry. At UCD Hillier established an umbrella organization called the Theatre of Voices, with which he presented an annual festival at UC Davis (1992–96) and made several recordings.

Christopher Reynolds served as chair from 1992 to 1996, leading the expansion of performance offerings in new directions. Studies in big-band jazz (Mike McMullen) and jazz improvisation (John Tchicai) were enhanced, and the Gospel Choir led by our alumnus Calvin Lymos was given a course number and added to the curriculum. Reynolds continued strongly to encourage the appointment of women and persons of diverse cultures to the teaching staff, with notable successes in the cases of the composers Maria Niederberger (lecturer 1985–99) and Pablo Ortiz (appointed 1994).

Our colleague William Valente died, following a long illness with cancer, in August 1993; this was the first occasion where the department had to respond collectively to the decline and loss of an active member of the faculty. Valente covered his classes and the Concert Band as long as he was able. In his period of increasingly unpredictable absences the harmony and theory classes were covered by Niederberger; the Concert Band by Holoman, Rosen, and two distinguished bandmasters—Paul Bryan, who had just retired from Duke University, and Jonathan Elkus, who officially became director of the UCD bands shortly afterward. Because Valente died in the summer, relatively few of his friends and colleagues were able to attend the funeral; later there was a memorial concert in Wyatt Pavilion, followed by the planting of a tree in the Arboretum, just behind the south door of the Music Building. His colleagues and friends often pause by “Bill’s tree” and commemorative plaque on their way to and from work.



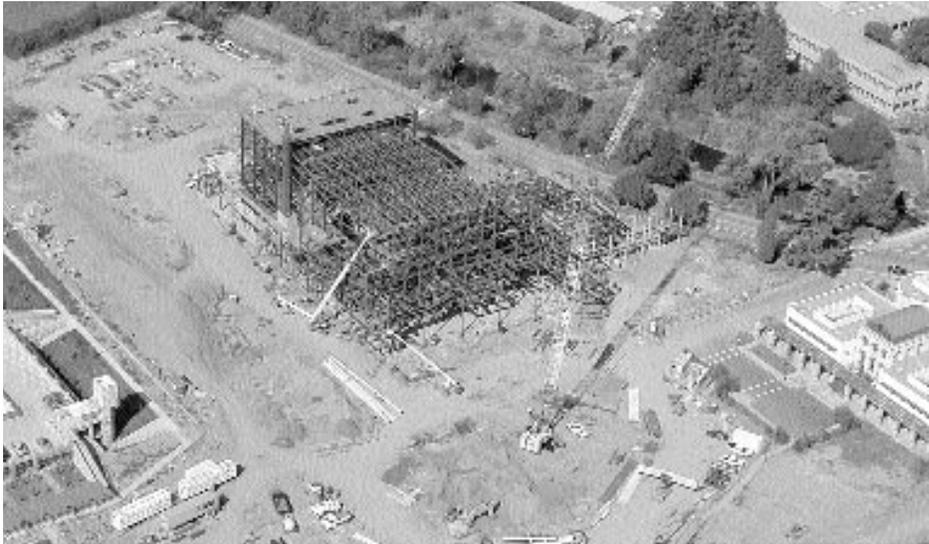
William Valente

Meanwhile the academic offerings of the department continued to grow and prosper. The first Ph.D. was awarded to Carol A. Hess in 1994 for a dissertation on Manuel de Falla and *The Three-Cornered Hat*; the second was awarded, also in 1994, to Donald Meyer for a dissertation on the NBC Symphony Orchestra. The first Ph.D. in composition was awarded to Eric Sawyer in 1995 for a Concerto for Violoncello and Orchestra, first performed by the UCD Symphony Orchestra on November 20, 1994 (Sara Fiene, cello; Holoman, conducting).

Between late 1992 and 1995, the state of California found itself in a severe recession, with ominous fiscal and personnel repercussions that extended into every academic department at the University of California. Plans for the new Arts Center, by then well advanced, collapsed. The

## 1980 TO 1999

UCD Symphony Orchestra, faced with a halving of its operating budget and the probable reduction of its season by half, turned to a fundraising drive: the UCD Symphony Endowment was established—reaching and soon well surpassing its monetary goal.



Center for the Arts, March 2001.

Photo by Michael J. Malone

Three rounds of early retirements were induced, affecting virtually the entirety of the faculty over age 55, and department budgets were severely affected. The Department of Music, having already been able to replace its retiring senior members (Rosen, Swift, Charles, McNeil) was relatively lucky during this period of crisis.

Larry Vanderhoef, who as provost and executive vice chancellor successfully shepherded the campus through the epoch of crisis (many of the Davis campus's responses were first-and-best, imitated throughout the system), emerged as chancellor and was inaugurated in September 1994. Vanderhoef announced his intention to complete the Arts Center project in his inaugural address.

The college had meanwhile been re-organized into three divisions and embarked on a number of cost-cutting consolidations. One of these was the short-lived concept of administrative centers. During this period (1995–98), the departments of drama and music shared an administrative office and support staff.

Wayne Slawson succeeded Christopher Reynolds as chair of the Department of Music in 1996 and served through June 2000. Among his first duties was to oversee the appointment of a chorus conductor to succeed Paul Hillier. Jeffrey Thomas, noted tenor (and a former artist-in-residence) and founding conductor of the American Bach Soloists, was appointed in 1996. Slawson also encouraged the transition of Bauer's Contemporary Music Ensemble, by then achieving justly deserved attention for its ongoing program of first and important revival performances, into the Empyrean Ensemble. He negotiated a considerable enhancement of the support staff, including capable management for the Empyrean

Ensemble. Faculty and staff took important and influential roles in every aspect of conceiving and designing what was by then being known as the Center for the Arts. The fundraising campaign was inaugurated in 1998–99 with gala banquet-and-performances offered by UCD Presents (Itzhak Perlman, January 1999) and the Department of Music (UCDSO and Chorus, March 1999). Ground was broken on May 19, 2000; the hall is on schedule to open for the 2002–03 concert season.

1980 TO 1999

With the final collapse and failure in 1996 of the Sacramento Symphony Orchestra (founded by, among others, Bertha Elkus, grandmother of Jonathan Elkus), Slawson led a number of regional constituencies in jointly developing a plan for reviving live symphonic music in metropolitan Sacramento—eventually called the California Academy of Music. The project had advanced through several stages when, for a variety of political, social, and economic reasons, it was withdrawn in December 1999.

The Department of Music entered its 41st year, and the new millennium, with a faculty of 10, further instructional staff of 29, graduate students numbering 14 (seven in composition, five in musicology, two in conducting), and undergraduate majors numbering around 50. Typical enrollment in Music 10 had grown to an average of 250 students each quarter.

Some 10 graduates were expected in June 2000, two M.A. degrees in conducting, and possibly two Ph.D.s in music composition. The Department of Music was planning its first season in the Center for the Arts, construction of a Recital Hall proximate to the building, and a possible addition to the music building. A revised Academic Plan called for a series of new appointments to the faculty, including new research specialties in ethnomusicology and opera and/or music theatre.

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IN JUNE 2000, THE DEPARTMENT OF MUSIC WAS PLANNING ITS FIRST SEASON IN THE CENTER FOR THE ARTS, CONSTRUCTION OF A RECITAL HALL PROXIMATE TO THE BUILDING, AND A POSSIBLE ADDITION TO THE MUSIC BUILDING.

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# FACULTY AND STAFF

<b>Faculty</b>	<b>Appointed</b>	<b>Separated</b>	<b>Note</b>
Jerome Rosen	1952	1988	emeritus
Richard Irwin	1953	1956	California state govt.
Richard Swift	1956	1991	emeritus
George Perle	1957	1961	Queens College
Sydney R. Charles	1961	1985	emeritus
Larry Austin	1958	1972	University of South Florida
Theodore Karp	1963	1972	Northwestern University
Arthur Woodbury	1963	1982	University of South Florida
Robert Below	1958	1964	Lawrence University
Sven Hansell	1968	1973	Univ. of Iowa, Iowa City
Duyong Chung	1969	1979	Korea
Albert J. McNeil	1969	1990	emeritus
Andrew Frank	1972		
William Valente	1972	1993	deceased
D. Kern Holoman	1973		
Robert Bloch	1974	2000	emeritus
David Nutter	1979		
Christopher Reynolds	1985		
A. Wayne Slawson	1986		
Ross Bauer	1988		
Anna Maria Busse Berger	1988		
Paul Hillier	1990	1996	Indiana University
Pablo Ortiz	1994		
Zoila Mendoza	1994	1999	UCD Native American Studies
Jeffrey Thomas	1996		
<b>Lecturers</b>			
Thomas Stauffer	1971	1978	CSU San Diego
Lawrence Anderson	1978	1995	emeritus
Mary Lust	1988	1992	
Maria Niederberger	1989	1999	Eastern Tennessee State University
Jonathan Elkus	1992		
Yu-Hui Chang	1999		

<b>Staff</b>	<b>Position</b>	<b>Appointed</b>	<b>Separated</b>
Adelaide Henderson	management services officer	1959	1978
Dorothyann Rohde	management services officer	1978	1991
Patricia Flowers	management services officer	1991	
Patricia Flowers	admin. assistant	1970	1991
Karen Boerner	admin. assistant	1991	
Sue Polley	receptionist	1998	
Susan Hofmeister	bookkeeper	1974	1979
Beverly Parker	bookkeeper	1981	1993
Emma Katleba	bookkeeper	1996	1998
Iben Wilson	bookkeeper	1998	2000
Pat Shepherd	bookkeeper	2000	
Charlyn Fishman	librarian	1958	1968
Jean Lokie	librarian	1968	1989
Margaret Butz	interim	1972	1973
Rhio Barnhart	librarian	1990	
Lynette Cartwright	assistant librarian	1988	1990
Rebecca Littman	assistant librarian	1990	1992
Nataliya Kornetova	assistant librarian	1994	
Elizabeth Holoman	production supervisor	1974	1979
Joan Grote Chambers	interim	1977	1978
Helen Nutter	production supervisor	1980	1981
Mary Hook	production supervisor	1981	1982
Nancy Gardner	production supervisor	1982	1983
James Lucas	production supervisor	1983	1984
Ulla McDaniel	production supervisor	1985	
Michael Malone	production: assistant	1996	
Joan Crow	production: designer	1998	
Jeffrey Eaton	production: analyst	1998	1999
Marla van Hoose	production: writer	2000	
Cynthia Bates	editor	1977	1981
Nora McGuinness	editor	1980	1984
Nancy Gardner	editor	1981	1985
Kristi Brown	editor	1985	1986
Christina Acosta	editor	1986	
Wayne Jackson	computers/electronic music	1990	1994
William Beck	computers/electronic music	2000	

# ARTISTS-IN-RESIDENCE

1966–1967	David Tudor, <i>piano</i>
1967–1968	Charles Rosen, <i>piano</i>
1968–1969	The Robert Bloch String Quartet
1969–1970	John Cage, <i>composer</i>
1970–1971	Charles Rosen, <i>piano</i>
1971–1972	Paul Badura-Skoda, <i>piano</i>
1972–1973	Robert Helps, <i>piano</i>
1973–1974	Stanley Weiner, <i>violin</i>
1974–1975	David Burge, <i>piano</i>
1975–1976	Louis Bagger, <i>harpsichord</i>
1976–1977	Robert Miller, <i>piano</i>
1977–1978	William Gudger, <i>organ</i>
1978–1979	Rudolf Kolisch, <i>violin</i>
1979–1980	Louis Bagger, <i>harpsichord</i>
1980–1981	Gilbert Kalish, <i>piano</i>
1981–1982	Bethany Beardslee, <i>soprano</i>
1982–1983	John Hsu, <i>viola da gamba</i>
1983–1984	Gerard Souzay, <i>baritone</i>
1984–1985	Martin Neary, <i>organ</i>
1985–1986	Robert Taub, <i>piano</i>
1986–1987	Doriot Anthony Dwyer, <i>flute</i>
1987–1988	The Hilliard Ensemble
1988–1989	Jeffrey Thomas, <i>tenor</i>
1989–1990	Michael Boriskin, <i>piano</i>
1990–1991	Davitt Moroney, <i>harpsichord</i>
1991–1992	Susan Narucki, <i>soprano</i>
1991–1992	Theatre of Voices: Judith Nelson, <i>soprano</i> ; Drew Minter, <i>countertenor</i> ; Paul Elliott, <i>tenor</i> ; Christopher Bowers-Broadbent, <i>organ</i>
1992–1993	Dorothea Brinkmann, <i>contralto</i>
1993–1994	Christopher Bowers-Broadbent, <i>organ</i>
1994–1995	Willie Ruff, <i>French horn, bass</i>
1995–1996	Jorja Fleezanis, <i>violin</i>
1996–1997	Alexander String Quartet
1996–1997	Jaap Blonk, <i>sound poet</i>
1997–1998	Christine Schadeberg, <i>soprano</i>
1998–1999 (fall)	Jacques Ogg, <i>harpsichord</i>
1998–1999 (winter)	Mario Davidovsky, <i>composer</i>
1998–1999 (spring)	Mercedes Gomez, <i>harp</i>
1999–2000	Benita Valente, <i>soprano</i>
1999–2000	Lois Shapiro, <i>piano</i>
2000–2001	Anssi Kartunnen, <i>cello</i>
2000–2001	Jorja Fleezanis, <i>violin</i>
2000–2001	Susan Narucki, <i>soprano</i>

# GRADUATE DEGREES AWARDED

## MASTER OF ARTS DEGREES

(graduate programs established 1966)

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Stanley G. Lunetta	Composition	<i>The Wringer</i> (1967)
John Wesley Baker	History	Borrowed Hymn Tunes in the Sonatas and Quartets of Charles Ives (1968)
Carol Jean Kozielski	History	The <i>vers mesurés</i> of Jacques Mauduit (1969)
John Putnam Dinwiddie	Composition	<i>Bridge</i> (1969)
Thomas David Stauffer	Composition	Concerto for Chamber Orchestra (1971)
Mark Christian Riener	Composition	Creation (1972)
Susan Vinks Hough	History	The Amoretti of Maurice Greene
Arthur Lawrence Juncker	Composition	Quartet No. 1 (1977)
Felicity Ann Shelness	Composition	Piano Quartet (1977)
Curtis William Lasell	History	Tenor Structure in the Isomelic <i>cantus firmus</i> Masses of the Trent Codices (1978)
Joan Lee Dowdy	History	Carl Tausig: His Life and Works (1841–1871) (1984)
Scott Lawrence Pfau	Composition	<i>One Violet</i> (1985)
Donald Clark Chatfield	History	Jerome Kern and the Princess Musicals (1985)
Donna Marie Di Grazia	History	Liszt, the Princess, and the Vatican: New Documents Concerning the Events of 1861 (1986)
Ciro Gerard Scotto	Composition	<i>Centers</i> (1986)
Paul Lawrence Golden	Composition	Symphony in One Movement, for Chamber Orchestra (1988)
Darin Marshall Wilson	History	Some Compositional Devices in Recent Works of Stephen Sondheim (1989)
Donald Carl Meyer	History	The Special Note Shapes of the <i>Ars subtilior</i> (1992)
Michael Motumal Shahani	Conducting	The Genesis and Versions of Aaron Copland's <i>Appalachian Spring</i> (1992)
Matthew Nicholas Daines	History	The Société des Concerts, 1908–1918: The Salle des Concerts and the State (1992)
Darren Walter Leander	History	A Recent Reception History of Mozart and Schikaneder's <i>Die Zauberflöte</i> (1997)

## MASTER OF ARTS IN TEACHING DEGREES

[degree no longer offered]

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Daniel Charles Parsons	[By examination] (1974)
Timothy Mack	The High School Band as a Medium of Aesthetic Education (1975)
Fredrick Lance Lange	[By examination] (1976)
Larry Salvadoro Castro	[By examination] (1982)

# GRADUATE DEGREES AWARDED

## PHD DEGREES IN MUSIC HISTORY AND CRITICISM

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<b>Carol Ann Hess</b>	Manuel de Falla's <i>The Three-Cornered Hat</i> and the Advent of Modernism in Spain (1994)
<b>Donald Carl Meyer</b>	The NBC Symphony Orchestra (1994)
<b>Matthew Nicholas Daines</b>	Telling the Truth about Nixon: Parody, Cultural Representation, and Gender Politics in John Adam's <i>Nixon in China</i> (1995)
<b>John R. Palmer</b>	Program and Process in the Second Symphony of Gustav Mahler (1996)
<b>Mark E. Brill</b>	Style and Evolution in the Oaxaca Cathedral, 1600–1800 (1998)

## PHD DEGREES IN COMPOSITION

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<b>Eric Warren Sawyer</b>	Cello Concerto (1994)
<b>Martha Callison Horst</b>	Suite (1996)
<b>Katherine Malyj</b>	Sextet (1996)
<b>Joel Lindheimer</b>	Cello Concerto (2000)
<b>Benjamin Morss</b>	The Last Year (2000)

# UNDERGRADUATE DEGREES AWARDED

## BACHELOR OF ARTS IN MUSIC September 1980 – June 2000

Kathleen Scott	September 1980	Susan Chen	March 1991	Damond Barbee	June 1996
Lorelei Tanji	September 1980	Michael Geronimo	June 1991	Emilie Patton	June 1996
Donald Chatfield	June 1981	Stephanie Guida	June 1991	Eric Richardson	June 1996
Patricia Nash	June 1981	Elizabeth Hise-Merwin	June 1991	Neil Tilley	June 1996
Jessica Papkoff	June 1981	Kim Kersh	June 1991	Yueh-Chao Wang	June 1996
Paul Sallomi	June 1981	Tracia McNurlin	June 1991	Samuel Lee	December 1996
Maria Niederberger	September 1981	Manal Toppozada	June 1991	George Muntean	March 1997
Ruth Goldberg	June 1982	Anjali Kapoor	December 1991	Zachary Archer	June 1997
Alisa Gould	June 1982	Laurie San Martin	December 1991	Daniel Balestrini	June 1997
Scott Rodrick	June 1982	John Knoedler	March 1992	Jason Lam	June 1997
Lynn Powell	March 1983	John Lincoln	March 1992	Heather Megill	June 1997
Richard Brunner	June 1983	Haleh Abghari	June 1992	Dan Stern	June 1997
Donna Di Grazia	June 1983	William Cotter	June 1992	Sara Stoll	June 1997
Steven Law	June 1983	Gregory McCall	June 1992	Jenny Tolonen	June 1997
Noreen Maki	June 1983	Nathaniel Rollins	June 1992	Gian Bronzini	September 1997
Dennis McNeil	June 1983	Matthew Vaughan	June 1992	Trevor Benson	March 1998
Daniel Peterson	June 1983	Steven Weigt	June 1992	Stephanie Sugano	March 1998
Paul Riskin	June 1983	Lisa Kobialka	September 1992	Richard Belcastro	June 1998
Ciro Scotto	December 1983	Linann Lin	December 1992	Christine Chu	June 1998
Carrie Kramer	March 1984	Darlene Franz	March 1993	Evan Craves	June 1998
Mary Smith	March 1984	Mary Allison	June 1993	Angelo Moreno	June 1998
Kirk Mann	June 1984	Paul Gorman	June 1993	Cecilia Seufert	June 1998
Daniel Stowe	June 1984	So Ham	June 1993	Damian Ting	June 1998
Victoria Soltani	September 1984	Obie Leff	June 1993	Carrie Yingling	June 1998
Linda Agee	June 1985	William Loewe	June 1993	Leilani Adviento	September 1998
Glendon Scharer	June 1985	Timothy True	June 1993	Katherine Ivanjack	September 1998
Kristi Brown	September 1985	Steven Veltema	June 1993	Catherine Owuor	September 1998
Lawrence Lozares	June 1986	Dan Engel	September 1993	Courtney Patty	December 1998
Anne Marie Scotto	September 1986	Elisa Fletcher	September 1993	Melissa de Graaf	December 1998
Jeffrey Long	June 1987	Brian Salter	September 1993	Mark Shanteau	March 1999
Kathleen McCoy	June 1987	Stephen Whitehead	September 1993	David Benjamin	June 1999
Carolyn Stephens	June 1987	Colin Marshall	December 1993	Gary Cannon	June 1999
Jim Stewart	June 1987	Hunter Brown	June 1994	Marnie Efishoff	June 1999
Jean Holoiien	September 1987	Thomas Fahy	June 1994	Alison Gutierrez	June 1999
Joan Priestley	September 1987	Lisa Kempston	June 1994	Elaine Ng	June 1999
Mary Ann Long	December 1987	Calvin Lymos	June 1994	Joshua Piper	June 1999
Alanna Battat	June 1988	Mary Quinn	June 1994	Reizo Shibamoto	June 1999
Sharon Bischoff	June 1988	Thomas Young	June 1994	Jeremy Wright	June 1999
Naomi Braun	June 1988	Stephen Messano	September 1994	Jeremy Kurn	September 1999
Gregory Cheng	June 1988	Rebecca Welsh	September 1994	Shoshannah Hawksworth	December 1999
Tracey Rudnick	June 1988	Leslie Gallagher	March 1995	Elaine Kim	March 2000
Charles Scibelli	June 1988	Nicole Goehring	June 1995	Yujen Huang	June 2000
Darin Wilson	June 1988	Violet Grgich	June 1995	James Kay	June 2000
Michael Gubler	June 1989	Todd Hodges	June 1995	Elizabeth Malone	June 2000
Christopher Johnson	June 1989	Frederick Lazo	June 1995	Brandon Oreno	June 2000
Michael Samson	June 1989	Ryan Losey	June 1995	Joseph Palarca	June 2000
Damon Cleckler	March 1990	Chad Mcdonald	June 1995	Esther Wright	June 2000
Wendi Allen	June 1990	Todd Sheidenberger	June 1995		
Judith Rummelsburg	June 1990	Mercedes Banegas	June 1996		

Note: Machine retrievable records begin in September 1980.

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