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instruments were used in various compositions that he wrote or that his University percussion ensemble performed. His ear for sound and how to utilize it in performances was amazing and very exacting. The sound produced by the instrument as well as how the performer produced the sound had to be just right.

One of our favorite Friday afternoon office activities was to play four-hand piano music, most often transcriptions of orchestral pieces. One favorite composer whose overtures were so fun to play was Franz von Suppé. With this activity began the seeds of what became the academic year-end P. D. Q. Bach concert in which we made every effort to make music as totally non-academic and hilarious as possible. Jerry, as well as I, knew and loved the performances of Spike Jones, who used all kinds of nontraditional noise making instruments in his music, such as gunshots, whistles, cowbells, bird calls and trash can covers. We decided to continue that tradition of spoofing stuffy old classical music in our own departmental productions that soon became a much looked forward to annual event. Jerry became my partner in crime, so to speak, and contributed his expertise as a percussionist and pianist to making truly memorable and outrageous slap stick performances over the years until his retirement.

Outside the University, Jerry performed many years as principal percussionist with the Oakland Symphony and other instrumental groups in the Bay Area. He also created, conducted and narrated a series of children's concerts - the Wee Pals Concerts in collaboration with the cartoonist Morrie Turner in the Paramount Theatre in Oakland, and the Oakland Museum concerts for schools were both very popular. One year he was the winner of the San Francisco Cable Car Bell-Ringing contest!

Jerry was well-liked and respected by his colleagues and students for his musical creativity, knowledge and expertise.