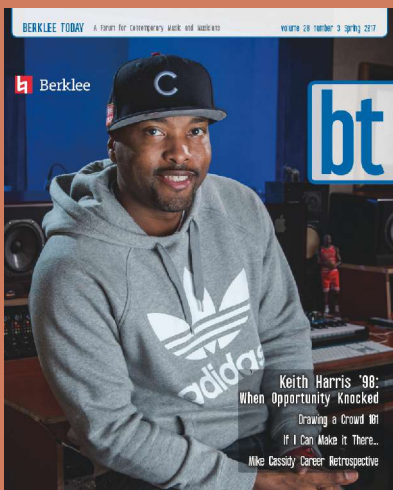


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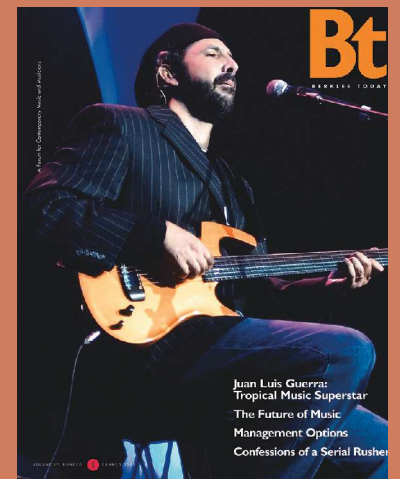
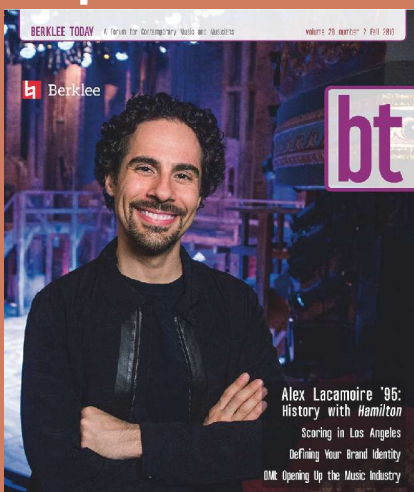
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**Neil Jacobson '99:
President of Geffen Records**

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Berklee today (ISSN 1052-3839) is published three times a year by Berklee College of Music's Office of Institutional Advancement. All contents © 2017 by Berklee College of Music. Send all address changes, press releases, letters to the editor, and advertising inquiries to *Berklee today*, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215-3693, (617) 747-2325, msmall@berklee.edu. Alumni are invited to send in details of activities suitable for coverage. Unsolicited submissions are accepted. Canada Post: Publications Mail Agreement #40612608, Canada Returns should be sent to IMEX Global Solutions, P.O. Box 25542, London, ON N6C 6B2, Canada.

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Tech Help for the Visually Impaired

By Wayne Percy '13, Senior Lab Assistant, Music Therapy

Tony DeBlois, a blind, autistic, musical savant, was the first blind student to graduate from Berklee in 1996. Administrators' and faculty members' efforts to help DeBlois gain an education opened Berklee's doors to the blind. Others soon followed in Tony's footsteps.

The technology that has affected so many aspects of a Berklee education in the intervening 21 years has presented both challenges and solutions for more recent visually-impaired and blind students at Berklee.

When I entered Berklee in 2007 as a blind student, I had very little experience with technology. I took a one-week music technology training course before I arrived at Berklee. Then it took more than six weeks for my state's rehabilitation agency to provide the equipment that I would need to function in college. By that time, what little knowledge I had gained from the technology training was all but forgotten. For some Berklee classes, I had the op-

tion of completing my assignments orally during faculty office hours. For others, though, there weren't many options. I could grasp the concepts in harmony, but I was unable to complete the projects that required the use of music software. Since technology is a cornerstone of a student's education at Berklee, it was time for a program to help visually impaired students.

With that in mind, I spoke with Bob Mulvey, who was then the coordinator of disability services, about the needs of blind students. In 2009, he met with several blind musicians who have since played an important role in making music technology accessible. We all agreed that having a dedicated lab for our technology course was the best idea. In the summer of 2010, Professor Chi Kim was hired to teach the class, and a pilot program was launched for students in the Five-Week Summer Performance Program. The pilot went so well that Chi Kim began teaching the course that fall.

Today, the Berklee Assistive Music Technology lab offers blind and visually impaired students equal educational opportunities by providing adaptive solutions for accessing mainstream music software. The key areas of focus in the course are music production, recording, and music notation. Programs taught in the course include Pro Tools, Logic, and Sibelius. This course is an alternate for the intro to music technology class that sighted students take during their first semester. Blind students can take the technology course as many times as they need to sharpen their skills. In addition to the technology component of the class, basic braille music instruction is taught as well.

In addition to the technology class, the lab is available for students to complete class projects and homework. A sighted lab assistant is on hand to convert assignments into an accessible format. Printed materials from liberal arts classes can be scanned and converted into Word

documents for blind students. On the music side, if a harmony teacher gives a blind student a printed handout in class, the sighted lab assistant can convert it to a Sibelius score. Blind students are then able to complete their assignments and e-mail them to their professors. It's important to note that Sibelius 5.25, an old version of that program, is the only version that is fully accessible to blind users. Finale is not accessible. As well, Sibelius 5.25 will run only on a PC. Our lab monitors are also available to answer any questions that teachers may have about working with blind students in their classes.

Since the program's launch, we have had the opportunity to serve several blind students from around the world. I am happy to say that this program is offering Berklee students the best training possible to enhance their educational experience and improve their professional musical lives.

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BERKLEE BEAT

Class of 2017: “Strong, talented, and prepared”

The May 12–13 commencement weekend brought together more than 1,000 graduates and their families as well as this year’s honorees: Lionel Richie, Lucinda Williams, Todd Rundgren, Neil Portnow, and Shin Joong Hyun. For the May 12 commencement concert, the contributions of these music legends provided an unusually broad range of material for the Yo Team production staff and student musicians to draw upon. Consequently, the program included a little something for everyone with selections drawn from pop, funk, rock, country-folk, Broadway, and jazz.

The show, held at Boston University’s Agganis Area, opened with a sample of music created by or associated with each of the honorees. Vocalist Joachina Mertz kicked things off with a guitar-driven version of “Passionate Kisses” in tribute to its author, country-folk singer-songwriter Lucinda Williams. Elise Go was up next to sing Lionel Richie’s ballad “You Are.” Richie’s deep catalog was well represented throughout the night. Belgian pedal harpist and singer Pia Salvia offered a very appealing and personal take on Todd Rundgren’s “Can We Still Be Friends.” That segued into another hit by the evergreen rocker, “I Saw the Light,” which was sung by Erica Ishiyama and included the harmonized lead guitar parts played originally by Rundgren.

Representing the music of Shin Joong Hyun, known as the godfather of South Korean rock, Dongho Yang sang the rock song “Jlguyer” in Korean. The Berklee Jazz Ambassadors took the stage in a nod toward Neil Portnow, the president of the National Academy of Recording Arts

and Sciences (the Grammys), playing “Radio Song” by Esperanza Spalding ‘05. Bassist and composer Spalding was named the Best New Artist at the 2011 Grammy Awards broadcast.

Other highlights among the show’s 24 numbers included “96,000” from the musical *In the Heights* performed by the singers and dancers of the Berklee Contemporary Musical Theater Ensemble. Rundgren’s “Bang the Drum All Day” was given a twist with the addition of a rap by Jonathan Page. Shania Wilcox sang Lionel Richie’s “Say You, Say Me” to elegant string accompaniment. “All Night Long,” with vocals by Brandon Shah and Jennie O, kicked the energy up a notch in a production that featured members of the Boston Conservatory at Berklee Dance Division Ensemble.

Three of the honorees took the stage during the night. Lucinda Williams and Shin Joong Hyun each did solo spots. Williams sang her song “When I Look at the World” accompanying herself on guitar. Hyun played his signature model Fender Strat through a cranked Marshall amp for a rocked up version of the standard “Autumn Leaves.” As the show was drawing to a close, audience members leapt to their feet at the sight of Richie appearing onstage to sing “We Are the World” with the students. The pop anthem that Richie cowrote with Michael Jackson was the perfect encore, closing the show on a positive note.

At 10:00 A.M. the next day, an estimated audience of 7,000 was seated in Agganis Arena for the formal commencement exercises. Senior Vice President for Academic Affairs/Provost Larry Simpson started off by sharing a few statistics about the class. He

Dave Green



Lots of doctors in the house. From the left: Todd Rundgren, Larry Simpson, Lionel Richie, Neil Portnow, Shin Joong Hyun, Lucinda Williams, and Roger Brown

revealed that they hail from 72 countries, 32 percent are women, the oldest is 65, and the youngest 20.

President Roger Brown conferred the honorary doctoral degrees beginning with Shin Joong Hyun. Brown described Hyun’s pioneering work in popularizing rock music in South Korea beginning in 1957 as a performer, songwriter, and producer. Brown stated that Hyun’s influence on Korean popular music continues to the present.

Of Portnow, Brown said, “If the Grammy Awards are ‘music’s biggest night,’ then Neil Portnow might have music’s biggest job—one that extends far beyond the industry’s most prestigious event.” He chronicled Portnow’s advocacy in behalf of musicians and his leadership of the Grammy Foundation in educational, humanitarian, and historical preservation initiatives. Portnow told the crowd, “Berklee can be very proud of having [alumni] recipients of 275 Grammy and 88 Latin Grammy Awards so far, and more surely to come from some of you folks.”

Brown described Lionel Richie’s amazing career with its long string of hits and record sales topping one million units. In his acceptance remarks, Richie told the crowd of unexpected feelings during the concert. “Who would’ve thought the students of Berklee would bring me to tears on my

Kelly Davidson



Lionel Richie sings with students on the commencement concert encore, “We Are the World.”

own songs?” he asked. Richie thanked Berklee for the honor saying, “I will definitely sing your praises as I travel around the world.”

Accepting her degree, Williams quoted German philosopher Friedrich Nietzsche, who said, “Without music, life would be a mistake.” She told the grads, “All of you—each in your own way—have chosen a life in music. And while it may not be easy, you will always have a role in guaranteeing that life will not be a mistake.”

Roger Brown told the grads, “The good times are nice, but don’t lose your head when you experience some success. And the bad times can be tough, but don’t lose heart when you stumble. You are strong, talented, and prepared.”

Moments from Commencement Weekend

Photos by Kelly Davidson



Shania Wilcox sings Lionel Richie's "Say You, Say Me" at the May 12 concert.

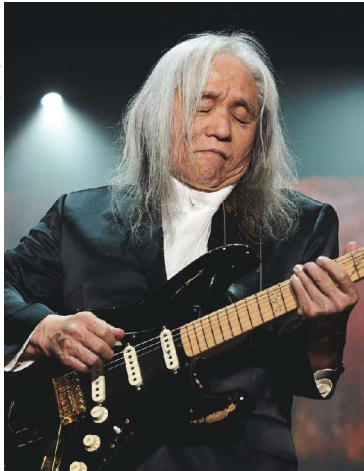


Dongho Yang sings "Jlguyer" by Korean rock legend and honoree Shin Joong Hyun.



Karlle Bartholomew pays tribute to honoree Lucinda Williams by singing and playing Williams's song "Can't Let Go."

Photos by Kelly Davidson



Shin Joong Hyun gives a solo guitar rendition of "Autumn Leaves."



Lucinda Williams sings her song "When I Look at the World"



Members of the Berklee Contemporary Musical Theater Ensemble perform "96,000" from In the Heights.

Photos by Dave Green



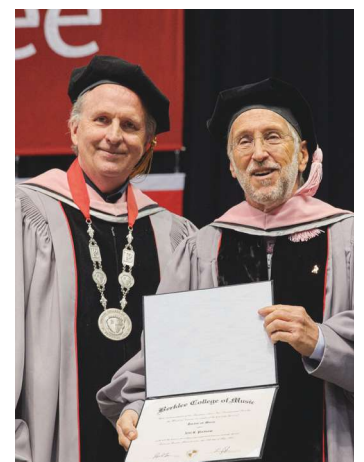
More than 1,000 graduates in caps and gowns attended the May 13 commencement exercises at Boston University's Agganis Arena.



Todd Rundgren said, "I add a special recognition to everyone who participated last night the that production. You have only burnished the reputation of your school . . . [Berklee] should be proud of you and you should be proud of yourselves."



Lionel Richie told the graduates: "God can only do for you what He can do through you. You are the 'I am' of the world, you are God's tool. Use it wisely."



After receiving the honorary doctor of music degree from Roger Brown, Neil Portnow said, "If you follow your dreams and keep an open mind on how to achieve them, anything is possible. [That's] what happened to me."

Farewell to the Chief

By Mark Small

On March 5, Gary Burton fans in Boston got a last chance to hear “The Chief” as he is nicknamed, perform in the Berklee Performance Center (BPC) with Japanese jazz and classical piano phenom Makoto Ozone '83, during their Boston stop on Burton's farewell tour. Throughout his long and fruitful career, Burton has been an innovator in jazz in several areas. His use of four mallets in the genre represented a leap forward in vibes technique. He was also among the first musicians to blend rock and jazz and appeared on the bill in the 1960s with Cream at the Fillmore West. He has also been a trendsetter with his deep exploration of the piano-vibes instrumental combination. Burton's performances and recordings with Chick Corea and Ozone over several decades set the bar extraordinarily high for those who have followed in this chamber jazz duet template.

At the Boston concert on March 5, Burton reminisced, sharing with the audience that as a Berklee student he went to movies in the BPC with his friends. When the hall opened as a music venue in 1976, he played in the first concert. Another first was hearing Makoto Ozone play at the BPC as a Berklee student more than three decades ago.

During their last Boston appearance, Burton and Ozone masterfully showcased the near telepathic musical rapport they have developed after years of concertizing and recording. Within the parameters of the piano-vibes sonority, they deftly varied the mix of shadows and light in the music. Each player offered a solo intro or unaccompanied improvisations, and at times Ozone soloed with only his right hand or in two-handed octaves, allowing Burton full freedom in his accompaniment.

A striking feature of much of the music from Burton's repertoire is its harmonic richness. His penchant for lush harmonies—sometimes changing rapidly and other times brooding modally—has always showcased his gift for spontaneous melodic lines that fully mine the depths of the underlying structure of every tune.

The program featured some chestnuts like Chick Corea's “Bud Powell,” on which they were totally locked in as they harmonized on the head. Their rendition of James



Makoto Ozone and Gary Burton

Williams's “Soulful Bill” exhibited each player's rhythmically agile phrasing over the tune's easy jazz waltz feel. Before playing Chick Corea's “Brasilia,” Burton told the crowd that the song had nothing to do with Brazilian music. The piquant dissonances of the melody, sometimes harmonized in seconds, bore this out.

Burton shared a souvenir from the period in his career when he worked with Argentine composer Astor Piazzolla, a rare Burton original, “Remembering Tano” (Piazzolla's nickname) in the tango master's honor. As a change of pace, they presented “Opus Half,” a tune penned by Ozone's father, also a jazz pianist. Burton and Ozone took it uptempo with lines flying at breakneck speed. Burton's solo leaned into the blues and Ozone's touched on stride piano style at times. The duo also showcased its classical side by playing arrangements of the *Prélude* from Ravel's *Le Tombeau de Couperin* and a sonata by Domenico Scarlatti.

After completing the tour, Ozone expressed via e-mail that he will miss performing with Burton: the vibes master intends now to turn his attention to nonmusical activities.

Burton, a seven-time Grammy winner, stated, “I feel like I have accomplished much or perhaps most of the things I set my sights on. A few years ago, I noticed the start of a decline in my playing abilities for reasons of age and health. I feel it's right to move on to a new phase of my life. I will explore possibilities—perhaps take some college courses, maybe write another book. I see the future as a great new adventure just waiting for me.” As the Chief exits the spotlight, Boston says a heartfelt thanks for the music, and best wishes on your new journey.

Electronic Music Stars Plug in for Voltage Connect Conference



A musical to tribute to David Mash featured a performance of pieces he composed for his fusion group Ictus.

On March 10 and 11, Berklee's Electronic Production and Design Department (EPD), hosted the inaugural Voltage Connect Conference. The event was inspired by David Mash, Berklee's senior vice president for Innovation, Strategy, and Technology. Mash, who retired in May, founded the music synthesis program in the 1980s and guided the college's efforts in academic technology during his fruitful 40-year tenure at Berklee. [See the David Mash career retrospective on page 24.] With a theme that focused on “pioneers, players, thinkers, and purveyors” of electronic instruments, the conference brought together top researchers, performers, and representatives from established and emerging companies for a series of lectures, panel discussions, master classes, product demos, and a concert in the Berklee Performance Center.

“All three keynote speakers were great,” says EPD chair Michael Bierylo, who helped to organize the confab. “Each brought a different perspective and set the stage for the conference.” Keynote speakers included David Friend, cofounder of the ARP Instruments company and Berklee trustee emeritus; Marcus Ryle, president of Line 6; and Daniel Haver, CEO of Native Instruments.

Berklee alumni David Rosenthal '81 (music director for Billy Joel), Dan Lehrich '04 (of the VR startup Magic Leap), and Jack Hoptop '73 (Korg USA), and several Berklee faculty members were among the conference's many presenters.

The musical highlight was the concert on the evening of March 10. The concept for the show was to “look at various aspects of the synthesizer,” according to Bierylo. Electronic music pioneer and composer Suzanne Ciani opened with a solo improvisation using the Buchla Modular synthesizer. The



Keyboardist Jordan Rudess of Dream Theater gave a masterclass during the Voltage Connect Conference.

next segment was titled: “Ictus: the Music of David Mash,” which featured four original pieces composed by Mash. It was a reexamination of his work with his jazz-fusion outfit Ictus in the late seventies and early eighties. The band brought Bruce Nifong, Robert Schlink, and Dave Weigert who were members of the band during the 1980s, together with faculty instrumentalists Jeff Baust, Richard Boulanger, Michael Brigida, David Doms, Chris Noyes, and student Tom Bar.

For the finale, Jordan Rudess, keyboardist for the platinum-selling prog-rock band Dream Theater, rocked the house. Rudess played the GeoShred iPad and Korg Kronos synthesizers with laptop accompaniment. He was joined by Eren Basbug '15 for a duet on Roli Seaboard Rise 49 keyboards.

The conference was an unusual hybrid of an academic conference and industry trade shows focusing on new electronic instruments. “It's rare to have those come together to shine a light on the really interesting things happening in the field,” Bierylo says. “This first event will be a springboard to future events that we hope will be a part of the legacy of David Mash. With his retirement in May, we hope that holding the conference as an ongoing event inspired by his work will be meaningful. Dave knows a lot of people in the industry, and many wanted to come and celebrate his retirement. I think we delivered a really good conference for all of the attendees.”

Boston Conservatory Marks 150 Years

On May 9, members of the Boston Conservatory at Berklee community packed Boston's Symphony Hall for a gala celebration of the conservatory's 150th anniversary. There is much to celebrate. Founded just two years after the end of the Civil War, the conservatory's history lists a number of firsts. To name a few, it was the first conservatory in America to admit African Americans and women. It established the country's first grand opera department in 1920. The institution was first to offer degrees in music education in 1940, and it was the first to establish an innovative dance division providing instruction in ballet and modern dance in 1943.

Award-winning Scottish-American actor, singer, and performer Alan Cumming served as the evening's master of ceremonies and introduced program segments. The program highlighted the conservatory's three divisions: music, dance, and theater. Faculty conductor Bruce Hagen led the orchestra in the opener, the Johann Strauss II chestnut "The Blue Danube," first performed in 1867, the year that the conservatory opened its doors. Also in this segment were a rapturous reading of Jules Massenet's "Meditation de Thais" by faculty violinist Markus Placci and pianist Ya-Fei Chuang, an aria from Igor Stravinsky's opera *The Rake's Progress* performed by soprano Vanessa Becerra and the orchestra, and four faculty members playing the energetic Rondo from *Piano Quartet No. 1* by Johannes Brahms.

The dance division offered works in diverse styles. Students Marquis Floyd and Mariana Zschoerper represented ballet elegantly with the "Pas de Deux" from Ludwig Minkus's *Don Quixote*. An ensemble of 18 students danced expressively to a portion of Max Richter's electronic piece, *Deep*. Faculty member Kurt Douglas was the solo dancer in Franz Schubert's 19th century lied "Gretchen am Spinnrade," with 20th century choreography by José Limón.

Members of the musical theater class of 2020 sang and danced to "Trolley Song" from *Meet Me in Saint Louis*, and "Brand New Me" from the musical *13*, with accompaniment from a trio of piano, electric bass, and drums. Alumna Alysha Umphress, who has had roles in top Broadway shows, sang "Boy Next Door" from *Meet Me in Saint Louis*.

Cumming closed the program by singing a mashup of the pop songs "The Edge of Glory," "Someone Like You," and "Firework" plus an original song, "Last Day on Earth," with vocal backing from the musical theater class of 2017.

Roger Brown then took the podium to introduce retiring conservatory president Richard Ortner, the institution's eighth president who has held the post for the past 18 years. Brown praised Ortner for his "thoughtful, visionary, and courageous leadership." Ortner in turn presented Cumming with an honorary doctor of music degree.

"We call these honorary degrees," Ortner said, "but the earning takes place out in the wide world. We all know that music, theater, and dance are alchemy, and the best practitioners of these arts are wizards of a very high order. Alan is surely one of those wizards." Ortner listed many of Cumming's achievements and honors, including his being named an officer of the British Empire. "But one thing is conspicuously lacking," Ortner added: "a degree from Boston Conservatory at Berklee. We'll remedy that now and bestow upon you the degree of doctor of arts honors causa."



Scottish-American actor, singer, and performer Alan Cumming sings with members of the musical theater class of 2017 at the May 9 anniversary concert at Symphony Hall.

In his acceptance remarks, Cumming said, "As someone who comes from a conservatory background myself, I really appreciate this honor. I understand the value of this kind of education. I'm really heartened by the way this institution encourages others to go out into the field and engage with others and tell stories." Cumming also congratulated Ortner on his retirement, stating, "Your presence will be greatly missed and your legacy long lasting." The evening was topped off with the showing of a video portraying many highlights from Ortner's presidency as the full orchestra and chorus performed Stephen Sondheim's uplifting

number "Sunday" from *Sunday in the Park with George*.

Among Ortner's many achievements as president were his push for the conservatory to become a leader in the field of special-needs music teacher training and creating unique programs focused on music and autism. He also secured funds to renovate the conservatory's Hemenway Street theater, and continued with the construction a 20,000-square-foot studio building on Ipswich Street, raising a total of more than \$50 million dollars. Alluding to the merger of Boston Conservatory with Berklee, Roger Brown stated, "Together, we're going to make the next 150 years even better than the last."

Loving Jazz and the Southwest

When former Berklee president Lee Eliot Berk and his wife Susan left Boston upon Lee's retirement in 2004, they brought their love for jazz with them to their new home in Santa Fe, NM. It wasn't long before New Mexico's then-governor Bill Richardson invited Lee to serve as the state commissioner of music, and Susan became the president of the New Mexico committee of the National Museum of Women in the Arts. The Berks also established the Friends of Santa Fe Jazz and began bringing national jazz talent to Santa Fe for concerts.

Around 2013, the Berks moved to Phoenix, AZ, and once again, they became involved in the music scene. They established Woody's, a jazz organization that produces eight jazz concerts a year. Lee also formed a jazz appreciation group to support and nurture jazz in Arizona. Both Lee and Susan serve as advisers to



The extended Berk family gathered recently to celebrate Lee Berk's 75th birthday. Back row, from the left: Jon Fisher, Lucy Berk-Fisher, Lee Eliot Berk, Susan Berk, Nancy (Berk) Langan, and Jake Langan. Front row: The Berk grandchildren Ethan Lee Berk-Fisher, Louisa Langan, and identical twins Julia and Rachel Langan.

the Phoenix Conservatory of Music, which has a college preparation program that is a partner in the Berklee City Music Program.

The Berks have adapted well to the scenery and weather of the Southwest,

and frequently travel throughout the Western states and beyond. Notably, trips have included attending jazz festivals in Vail, CO, and jazz cruises. Of their retirement lifestyle, Susan says, "We feel like jazz gypsies!"

A Celebration of Colombian Culture

By Mark Small

A March trip to Bogotá, Colombia, strengthened ties between the college and the music-rich South American nation through myriad events. “Colombia is one of four nations that Berklee has decided to focus attention upon, along with China, India and Brazil,” noted president Roger H. Brown, “because of its richness and variety of musical traditions. It’s both north and south of the equator, has Atlantic and Pacific coasts, mountains, plains, and beaches, touches both Central and South America, and has more than 1,000 indigenous rhythms.”

One of the trip’s early highlights was Brown’s presentation of the Berklee Latin Music Masters award to Colombian musician and actor Carlos Vives. A superstar to Colombian music and television audiences, Vives has sold more than 50 million records and won two Grammys, 11 Latin Grammys, and received many other accolades. In presenting the Berklee award to Vives, Brown stated, “Carlos is a charismatic and powerful performer who has endured as an artist because of his unique combination of energy and sensitivity. He also cares about education and culture and has shown deep respect for Colombian musical traditions.”

During a meeting focused on public policy and music development in Colombia, María Claudia Parias, executive director of Fundación Nacional Batuta, brought together leaders of Colombian music education initiatives with Berklee President Roger Brown, trustees Luis Alvarez and Steven Holtzman, as well as Cindy Albert Link, senior vice president of Institutional Advancement, and other Berklee staff members. The Berklee group, joined by Marcelo Cabrol, representing the Inter-American Development Bank, adjourned with Parias for a lunch hosted by Mariana Garcés, the Colombian Minister of Culture.

Later that day, the Berklee contingent was given a tour of the new six-story facilities of Berklee International Network partner, Escuela de Música, Medios, Arte y Tecnología (EMMAT). Founded in 2006 by Berklee alumnus Alejandro Cajiao ’05, EMMAT is one of the top schools of contemporary music in Colombia with numerous Berklee alumni on its faculty.

Bogotá Celebration

The centerpiece of the visit was the March 7 concert titled “Camino de Ida y Vuelta” at Bogotá’s exquisite Teatro



Carlos Vives (left) was presented the Berklee Latin Music Masters award on March 6 by Roger Brown and Mónica Giraldo.

Mayor. Berklee trustee Mónica Giraldo ’02 of Bogotá, together with Javier Limón, the artistic director for Berklee’s Mediterranean Music Institute, served as the artistic directors for an unforgettable celebration of Colombia’s diverse musical culture. (Giraldo and Limón were also featured performers.) Giraldo had gathered a roster of revered Colombian musicians to represent the country’s traditional folkloric music and popular contemporary styles backed by musicians from the artists’ touring groups and a core of Berklee student and alumni players. Esther Rojas ’16, serving as the show’s musical director and bassist, led a rhythm section comprising students Zahili González (piano), Isaac Matus (percussion), and Urián Sarmiento (vocals, percussion), plus alumni Nacho González ’16 (guitar), Felipe González ’15 (drums), Orlando Retana (drums), and Takafumi Nikaido ’16 (percussion). Professor Oscar Stagnaro was the concert’s executive musical director.

The program opened serenely with four ballads sung to the quiet accompaniment of Limón’s guitar. The first pair of songs showcased the resonant alto voice of Tonina Saputo, a current Berklee student from Colombia. A second pair featured the airy voice of Nella Rojas ’15. Next up was the first Colombian star, vocalist Chabuco, well known for blending his Caribbean vallenato musical roots with jazz. He offered two songs from his album *Clásicos Café La Bolsa*. “Te Busco,” an introspective ballad, featured tasteful acoustic piano work from Zahili Gonzalez. Launching next into the laid back tropical Latin groove of “Nino de Amor,” Chabuco encouraged the very willing crowd to sing along with him.

The trio Monsieur Periné represented a new, adventurous hybrid



Colombian music stars raise their voices together in the finale of the March 7 concert. Front row, from the left: Alfredo “El Negrito” Rosado, Egidio Cuadrado, Elena Vives, Carlos Vives, Orlando “Cholo” Valderama, Chabuco, Totó La Momposina, and Mónica Giraldo.

style embracing cumbia, bolero, son, and Gypsy jazz. Catalina Garcia’s plaintive vocals floated over the vigorous charango and guitar strumming of her band mates Santiago Prieto and Nicholas Junca on “Mi Libertad.” On “Lloré,” the group mixed in a rock backbeat and reggae rhythms.

The Berklee band sat out for songs by Herencia de Timbiquí, which represented the sound of the dance music that evolved from the African traditions of Colombia’s western Pacific coast. The group’s “Amanecé” spotlighted the vocal harmonies of frontmen Begner Vásquez and Wilian Angulo. Backed by a marimba player and two hand drummers, the groove they created instantly had the crowd singing and clapping along.

Orlando “Cholo” Valderama took the energy in a different direction with his *musica llanera* style representing the rustic sounds of the eastern plains of Colombia. Cholo’s simultaneously mournful and forceful singing conjured up images of a lone cattleman’s voice echoing across the grasslands to his herds. His players joined with the Berklee band in a jam instigated by Cholo who offered solo space to his virtuosic sidemen playing *arpa llanera*, maracas, and cuatro and to the pianist, drummer, and guitarist in the Berklee band. The display of tasteful virtuosity brought the audience to its feet for a standing ovation.

“Elegia” a lyrical and at times jazz-infused piano solo by Francy Montalvo, changed the pace before Berklee trustee and songwriter Mónica Giraldo shared two of her original songs in a sophisticated pop-folk vein. She was joined by Colombian folkloric music legend Totó La Momposina on the second number, “Así lo Canto Yo” before

Totó took the spotlight with her band for two songs in the traditional *bullerengue* style for which she is famous. Momposina’s group featuring seven percussionists and a clarinetist, conjured up hypnotic rhythmic grooves that had everyone onstage dancing and swaying to the beat.

Colombia’s Heartland

When Carlos Vives came to center stage for the concert’s final segment, the crowd erupted in applause. He sang his hits “Ella” and “Hijo del Vallenato” with backing from the Berklee musicians as well as his own percussionists and his famous accordion-playing sideman Egidio Cuadrado. The crowd roared in approval.

For the encore, all singers and instrumentalists joined together on Vives’s anthemic “La Tierra del Olvido,” a song that celebrates the geographic and cultural diversity of Colombia. Reprising the version from a popular 2015 video of the song, each singer took a few lines. Vives even shared the mic with his young daughter Elena. A perfect closer, the song came from the hearts of the performers and lifted the crowd with a swell of patriotism for the culture of their native land.

Afterward, the show’s musical director Esther Rojas said, “As a Colombian musician and a Berklee alumna, sharing the stage with Carlos, Totó, Chabuco, Monsieur Periné, and other big names in Colombian music was a dream come true. I feel blessed to have had this opportunity.”

Mónica Giraldo stated, “These Colombian musicians are the kind that touch you and it was very powerful to have them surrounded by the best Berklee talent. What a night for Colombia and Berklee.”

FACULTY NOTES



Jonathan Wyner

Professor **John Stein** released the album *Wood and Strings*. In a duo setting, Stein (guitar) is accompanied by Dave Zinno (acoustic bass).

Associate professor **Jonathan Wyner** developed the online ear-training tool Pro Audio Essentials I with a team at iZotope. It won a TEC award in the audio education technology category.

Assistant professor **Steve Heck** recently marked his 25th year as a faculty member.

Assistant professor **Michael Williams** published his book *Pervert-Schizoid-Woman* with Bleakswan Publications.

Associate professor and vocalist **Janie Barnett** released the album *You See This River*. Associate professor **Mark Simos** and bassist Richard Hammond '96 contributed to the album.

Professor **Barbara LaFitte** played English horn with the Boston Pops Orchestra on the soundtrack to *Boston*, a documentary about the Boston Marathon.

Professor **Dan Moretti** was recently inducted into the Rhode Island Music Hall of Fame. He is currently touring with Nile Rodgers.

Assistant professor **Ruth Mendelson** traveled to Mongolia to record indigenous musicians for a film she is scoring about Mongolian shamans.

Composition professor **Larry Thomas Bell** and String Department chair **David Wallace** presented a retrospective of the music of Vincent Persichetti at the New York Public Library at Lincoln Center in March.



Janie Barnett

Berklee Press reissued professor **Jim Kelly's** two books and audio tracks in a single package titled *Berklee Guitar Style Studies* by Jim Kelly.

In June, Professional Education Division dean **Darla Hanley** will be in residency at the University of Tartu Viljandi Culture Academy in Estonia.

Guitar professor **Lauren Passarelli** released *Guitar Insights, Myths and What Matters*, the second ebook in her Guitar Insights Series.

Don Gorder, chair of the Music Business/Management Department, gave a presentation on Paul McCartney's quest to recapture the rights to the Beatles catalog at the MEIEA Educators Summit in April.

Associate professor of voice **Patrice Williamson** released *Comes Love*, with associate professor of guitar **Jon Wheatley**. The album celebrates the collaboration between Ella Fitzgerald and guitarist Joe Pass.

Music therapy professor **Suzanne Hanser** published the article "Surviving Cancer with Music by Your Side" in *Coping* magazine. She also presented a workshop for piano teachers at M. Steinert & Sons Performance Center.

Assistant professor **Marshall Gilkes** served as a guest conductor and soloist with the US Air Force Band's Airmen of Note in April.

Professor **Tom Stein** was approved for listing on the Fulbright Specialist Roster for Serbia. He will set up a conference on using music as a tool for economic development.



Jim Kelly

Professor **Lori Landay** penned the chapter "Minecraft: Transitional Objects and Transformational Experiences in an Imaginary World" for the book *Revisiting Imaginary Worlds*.

Assistant professor **Ralph Jaccodine** was named to the board of directors of Right Turn, an organization helping musicians struggling with addictions.

Assistant professor **Manuel Kaufmann** penned two arrangements for the Swiss Youth Orchestra led by Fritz Renold '87. They were played at the April Jazzaar Festival and featured Billy Cobham and Bobby Watson.

Professor **Mark Walker** penned the composition "Walkin' the Walk" for the album *Lantern* by the group Oregon.

Instructors **Jason Anick** (violin) and **Jason Yeager** (piano) released the album *United*. Also heard on the album are fellow faculty members **George Garzone**, **Jerry Leake**, **John Lockwood**, and **Jason Palmer**.

Professor **Bruce Gertz** released two solo bass albums in April. Visit openmindjazz.com/omjradio to hear his music and see his videos.

Assistant professor of MP&E **Tony Carbone** was inducted into the Legends of Vinyl Hall of Fame in May for his work in the dance music record industry.

Professor **Joseph Coroniti** was a visiting professor in the music department at the University of St Andrews, Scotland, for a lecture series on the film composer as dramatist.



Natalie Haas

Professor **Peggy Coddling** presented a paper entitled "Music Therapy as a Coping Strategy for Survivors of Mass Trauma," to the Madsen International Symposium for Research in Music Behavior at the University of Texas at Austin in March.

Jan Donley, who became a full professor in March, signed with Emerald City Literary Agency to represent her newest manuscript for a young-adult illustrated novel.

Composition Department chair **Richard Carrick** performed in the premiere of his piece "La Scène" at the Library of Congress in February. Other works by Carrick were performed in Stockholm, New York City, and Boston.

Professor **Lello Molinari** was chosen for a residency at Hearstudios Recording in Camden ME, where he recorded volume two of *Lello's Italian Job* with faculty members **Marcello Pellitteri**, **Dino Govoni**, and **Sal DiFusco**.

Associate professor **John Whynot** was the mixer for Mychael Danna's score for *The Last Tycoon* and *Alias Grace* with a score by Mychael and Jeff Danna. Whynot also mixed the forthcoming album by Bruce Cockburn '65.

Assistant professor **Rishabh Rajan** created *Sound Design with Ableton Analog* as an eBook publication. It is available through iTunes.

Professor **Dave Howard** released the album *Infinite Blu*, which was coproduced by professor Michael Johnson. The Dave Howard Initiative will tour Italy and Amsterdam this summer.

During the summer, Liberal Arts Department assistant professor **Jennifer Andrews** will take the lead in developing a writing program at Port Townsend School of the Arts in Washington State.

Associate professor **Natalie Haas** released an album with Scottish fiddler Alasdair Fraser, titled *Ports of Call*. It features original compositions and dance tunes from around the North Atlantic.

Assistant professor **Renato Milone** is helping to develop the new major Writing and Producing Music for BerkleeOnline. Milone created classes titled “Practical Production” and “Remote Production.”

Piano professor **Joanne Brackeen** has upcoming performances at jazz festivals in Hartford, CT, Newport, RI, New York City, and Monterey, CA.

Associate professor **Annette Whitehead-Pleaux** received the Presidential Service Award from the American Music Therapy Association. She recently co-edited the textbook *Cultural Competence in Music Therapy: Music, Health, and the Individual*.

Assistant chair of composition **Greg Glancey** was ranked in *College Magazine* among the top 10 most inspiring music professors. In April, his composition *Effervesce* was premiered at the Adams International Flute Festival in Ittervoort, the Netherlands.

In June, guitar professor **Sheryl Bailey** released *Departure*, a duo album with bassist Harvie S '70.

Assistant professor of piano **Chihiro Yamanaka** released the album *Monk Studies* on Blue Note Records in June. It features Mark Kelley '02, Deantoni Parks '02, and music by Thelonious Monk.

Professor **Felice Pomeranz** performed and gave harp workshops in Paris, Oslo, and Athens in April and will be a clinician and performer in San Francisco this summer.

Assistant professor of guitar **Amanda Monaco** released *Glitter* on Posi-Tone Records in April. Visit www.amandamonaco.com.

Assistant professor **Alonzo Harris** was the musical director for an off-Broadway concert review of the life and music of singer Phyllis Hyman in New York City.

Retired professor **John Stevens** was a semi-finalist in the Ravel International Composition for his piece *Paris Quintet, Op. 909*.

faculty profile

Stephany Tiernan '74

Every 25 Years

by Mark Small

After more than four decades of guiding Berklee students toward their artistic goals, piano professor Stephany Tiernan '74 is now concentrating on her own personal musical journey in earnest. She spent 26 years in leadership roles in Berklee's piano department, 10 as assistant chair to Paul Schmeling, and another 16 as chair. Tiernan became chair emerita in September of 2016.

These days she teaches just two days a week and spends the rest of her time organizing her studio, cataloging her original works and recordings, composing, and planning future performances. “The reason I cut back was because I wasn't doing enough performing and writing,” Tiernan says. “I am dying to have the space to see what will come out. I'm writing a new woodwind quintet and I don't know why! I don't know who is going to play it, but I am having a great time.”

During a recent conversation in her Berklee teaching studio, Tiernan revealed that music was actually a fallback for her. “As a child, I loved dancing,” she says. “I did ballet, tap, and acrobatics, but I got very sick when I was seven. The doctor said I shouldn't dance for quite a while. I hated to give up dancing, but I had no strength.” Both of her parents played piano, and soon Stephany—almost reluctantly—began to play. “Soon I found piano playing to be like dancing on the keys, so it became the next place to go with dance.” Her piano teacher provided proper classical training in technique but also worked with her on jazz and popular music.

By the time Tiernan contemplated college, she was a single mother of a 10-month-old son following the end her first marriage. As a Berklee student in the early 1970s, Tiernan was interested in a performing career, but she changed directions. “I started pursuing a performance degree,” she recalls. “But when I found out that you

needed to be a writing major to take Herb Pomeroy's classes, I switched to composition. I took all of Herb's courses, line writing, jazz composition, and his Duke Ellington class. It was wonderful. Given my classical background, I was also writing things that weren't jazz. My writing took me to different places.”

Concurrently, Tiernan studied piano with Margaret Chaloff, one of the most influential teachers in Boston during the 1970s. (Chaloff's students also included Keith Jarrett, Herbie Hancock, and Kenny Werner among others.) Tiernan spent six years absorbing Chaloff's thoughts on technique, creativity, spirituality in the arts, and ideas on where music comes from.

“She took me under her wing and was extremely important to me,” Tiernan says. “Toward the end, she told me I could teach her method. I don't know of anyone else she gave that license to. She laid the foundation for everything I taught. It had worked for me and transformed my technique. Her concept was revolutionary and I saw results in my teaching.” To repay the debt, Tiernan codified Chaloff's teachings in the 2011 Berklee Press book and DVD *Contemporary Piano Technique*. “She gave me six years of lessons and never charged me,” Tiernan says. “Because she gave me all that, I wanted to document it for others.”

In 1975, Tiernan joined the Berklee faculty, following a conversation with Bill Maloof, founding chair of the composition department, at a long-gone Berklee hang, Mike's drugstore at the corner of Hemenway and Boylston streets.

“I was a single mother scuffling to make money as an accompanist and composer and I realized I needed more work. I asked him if he needed a teacher for the fall semester. He said, ‘Sure, come to my office and fill out the paperwork.’” Tiernan signed on for a 30-hour weekly schedule teaching piano lessons, ensembles, harmony, ear training,



Phil Farnsworth

Stephany Tiernan '74

and counterpoint classes. It's a point of pride that some of her former students developed great careers. Among them are jazz pianist Aaron Goldberg '97, British composer and pianist Julian Joseph '89, and sideman to the stars Alain Mallet '89, now a Berklee associate professor.

Along the way, Tiernan met and married trombonist Tom Plsek, now chair emeritus of the Brass Department. She was also named a Steinway artist. That's an honor initiated by the famed piano company, not an endorsement that can be solicited. Steinway has hosted CD release events and concerts by Tiernan. “I don't know why they asked me, they must have liked my playing and music,” she says with characteristic understatement.

For the past two decades, a centerpiece of the annual piano department concerts has been the piano duets played by Tiernan and professor Joanne Brackeen. Wearing whacky matching outfits—blond wigs and sequined miniskirts or long dresses and frilly feathered hats—they play music that falls somewhere between free improvisation and performance art.

Regarding inspiration for Tiernan's composing, she has been exploring Irish culture for years. “It started as a roots exploration when I went to see family in Ireland,” she says. “Once I was there, I started listening to Irish music and that led me to the Irish language and an ancient style of singing called *sean-nós*. I wanted to understand that music and that led me deeper into the language. I started singing *sean-nós*. Places I have visited have influenced my music and musical quotations find their way into my compositions too, but I can't say my music really sounds Irish.”

Asked about her future, Tiernan answers with a wry grin, “I've decided that every 25 years I'm going to do something different. So for the next 25 years I'll be a composer—and I'm accepting commissions.”

A New Era of Giving at Berklee

By Mirek Vana '01

Nelson L. Huang and his wife Phoebe Chen Huang recently became the first Chinese-American parents of a Berklee student to make a major gift to the college. The gift from the Huangs, parents of student Max Chen '20, signals a new era of giving at Berklee and underscores the global character of the college.

A few years ago, there were less than 20 students from China on campus. Today, Chinese students have become the largest group among Berklee's international student population. During the years the Huangs have lived in America, they have retained their cultural heritage, and their gift will promote understanding and celebrate the importance of that heritage.

The Huang's gift supports the Wang Leehom Scholarship at Berklee,

named for Chinese-American superstar Wang Leehom '99, a singer-songwriter and cultural ambassador who has sold millions of albums around the world. The gift will also provide scholarships for continuing students majoring in Music Production & Engineering (MP&E) and Electronic Production and Design (EPD).

It's fitting to note that these two departments are at the forefront of innovation at the college, preparing students for the entertainment and media landscape that has been transformed by the sweeping tide of new technologies. The Huangs' gift will also enable the MP&E and EPD departments to jointly expand the electronic dance music artist-in-residence programing.

Making a Berklee education affordable is a primary objective outlined in Berklee's Vision for 2025 statement. To that end, half of the funds raised through Soundbreaking: The Campaign For Berklee, will be designated for scholarships. We thank the Huangs for their gift to Soundbreaking to support Berklee's continuing students.

"We have an obligation to help make Berklee affordable to people from all walks of life," says Berklee's president Roger H. Brown. "We are doing this by raising money and expanding scholarship support, which has grown from \$9 million in 2003, and is forecasted to reach \$47.3 million in 2017. That's more than a 500 percent increase over 13 years."



From the left: Phoebe Chen Huang, Roger Brown, and Nelson Huang

Nelson Huang has worked in the petroleum and real estate industries with extensive business dealings in the U.S. and Asia. He recently joined the Berklee Presidential Advisory Council and will help Berklee expand its role in China.

Career Jam Offers Students Access to Industry Leaders

By Stefanie Henning

One year ago, connecting students with music industry heavyweights such as hip-hop artist and social activist Talib Kweli; David Dorn '86, Apple Music's senior director; and international music producer, violinist, and live show designer Laura Alluxe Escudé, wasn't on anyone's radar.

But on March 31, Berklee held its Career Jam, a confab featuring those mentioned above and others in presentations, workshops, auditions, and mentoring sessions for the more than 1,500 students who attended. As well, employers were on hand to recruit students for internships and full-time jobs, and students were treated to free professional headshots for their LinkedIn profiles and press kits, and Wix.com offered consultations on website development.

Career Jam highlights included a keynote address with Kweli and Dorn. Panos Panay B.M. '94, founder and managing director of Berklee's Institute for Creative Entrepreneurship (BerkleeICE), interviewed the music moguls, who offered advice about making it in the music industry.

Music director and producer Gil Smith II '99 and his agent auditioned students for summer and fall tours that Smith is producing. "There was amazing energy the entire day," Smith recalls. "We found some real gems and are looking forward to working with them."

Melody Ewing B.M. '07, associate director, business affairs/A&R administration for Sony Music Entertainment, participated in the Art of A&R panel alongside senior vice presidents of A&R for Republic Records and Columbia Records.

Other presenters and employers included Warner Music Group, Cirque du Soleil, iZotope, Vevo, Warner/Chappell Music, Nashville and Boston public schools, director and choreographer Otis Sallid, Max Martin's song hub Auddly, and Derek Thompson, a senior editor at *The Atlantic* magazine.

Lucas Carboneau B.M. '17 and Christina Azarian B.M. '17, dual music business/management and professional music majors, helped produce the event. "It is beyond exciting to see an opportunity like this crafted for soon-to-be graduates to network and meet potential employers, and for



David Dorn '86, senior director of Apple Music, participated in the keynote interview.

lower-semester students to gain insights about the current industry and real-world experience through internships," Carboneau said.

Career Jam is an early outcome of a college-wide initiative to elevate student career services. In 2016, Betsy Newman, senior vice president for student enrollment and engagement, shared Berklee's commitment to design "a culture of career mindedness" via a strategy for career development and education that will enable students and alumni to fully realize their artistic, creative, and career potential.

A committee of senior leaders from Berklee and Boston Conservatory at Berklee has been working to help shape an innovative, student-centered, long-term strategy for career services to support stu-



Musical director Gil Smith II '99 auditioned students for upcoming tours during Career Jam.

dents and alumni from both institutions. Consequently, the Office of Experiential Learning and the Career Development Center were merged in June 2016 to form the Berklee Career Center. The new, unified department partners with BerkleeICE, Alumni Affairs, Academic Affairs, and other related departments to support students' career goals and aspirations.

The annual on-campus Career Jam, which at its core has provided students the opportunity to learn from musicians, artists, and entrepreneurs, was guided, informed, and designed by students who helped to manage and produce the event.

For information about getting involved with future events and programs at the Career Center, contact Stefanie Henning at shenning@berklee.edu.

Digging the Roots

By Virginia Fordham '80



Berklee Roots Music Program students onstage at the Berklee Performance Center

The American Roots Music Program at Berklee, established in 2009, recognizes the diversity of styles in America's music. Included are blues, gospel, folk, Cajun, western swing, polka, bluegrass, country, and innovative blends by contemporary artists. Embracing them all, the Roots Music program aims to help players and listeners dig deeper into this musical genre.

Under the leadership of Matt Glaser and a team of accomplished faculty and visiting artists, the program has built on the curriculum and enthusiasm for roots music at Berklee.

Students now have the option to study American roots music as a minor, making Berklee a destination for young roots musicians. Some prominent graduates of this program include International Bluegrass Music Awards recipients Joe Walsh '09 (formerly of the Gibson Brothers) and Courtney Hartman (of Della Mae), as well as Charlie Worsham '06, Sierra Hull '11, and others.

Financial support for the program comes almost entirely from our donors who are passionate about this effort. Matt Glaser, artistic director of the program, says, "The Roots program is incredibly grateful for the generosity of donors who support what we do, which includes focusing Berklee students' attention on all rural music that has happened in the United States, as well as all music in the first half of the 20th century. Their gifts allow us to bring in incredible visiting artists to work with Berklee students and to bring students to perform at festivals."

Supporters have funded lessons with renowned musicians such as blues guitarists Woody Mann and

Paul Rishell, harmonica expert Annie Raines, banjoist and Grammy winning producer Tony Trischka. Additionally, they have provided funding for such visiting artists as Shawn Colvin, Béla Fleck, David Grisman, Steve Martin, Marty Stuart, Victor Krauss, Jeremy Kittel, Alison Krauss, and Chris Thile, to name a few.

Scholarships have been provided by Roots patrons for students to attend the Five-Week Summer Performance Program, and more specifically for fiddlers, and for those in the Roots program needing financial help to complete their degrees.

Funds have been also provided for students to attend Bluegrass festivals across America and for special on-campus symposia.

At the program's inaugural concert in 2009, president Roger Brown said, "Many of us feel passionately about connecting our students to the history and culture of American popular music that comes from the Mississippi Delta, Appalachia, urban stoops, and rural back porches, and is expressed in gospel, country, folk, bluegrass, Cajun, polka, Tex-Mex, and a dozen other genres. These truly are the roots—some of the building blocks of today's contemporary music. The American Roots Music Program will put them at the heart of the discussion, to ground and inform Berklee students and all whom they influence, and to make their musical understanding and appreciation far richer."

We are deeply grateful for the enthusiasm of the American Roots supporters, and invite anyone wanting to join the effort to contact Virginia Fordham at vfordham@berklee.edu.

Celebrating the King

By Beverly Tryon

American Crew, a Revlon brand, sponsored Elvis Legacy Week at Berklee in early April to pay a special tribute to music legend Elvis Presley. The weeklong celebration included guest speakers and panel discussions by those who knew the King well, and included educational showcases, styling workshops, and film screenings. American Crew partnered with the Berklee Institute for Creative Entrepreneurship (BerkleeICE) to celebrate Presley's life and legacy following the release last year of special-edition grooming products for men. Students were provided a special opportunity to learn styling techniques in a professional setting to help build their brands and images as artists.

The week culminated with the Singers Showcase concert, which featured the music of Elvis including

many of his most popular tunes performed by the college's top student vocalists and award-winning a cappella group Pitch Slapped. American Crew also established a generous scholarship fund at Berklee to support deserving students who are considered "original Innovators" in performance, composition, songwriting, production, entrepreneurialism or sound design.

"Elvis Legacy Week provided students with background of how and why the Elvis brand has remained so iconic 40 years after his death," says Panos Panay, founding and managing director of BerkleeICE. "We're also excited that Berklee student Jonathan O'Neal was chosen to perform at Graceland this summer."

In August, O'Neal will sing at Elvis Week 2017 at Graceland in an event marking the 40th anniversary of Presley's passing.

Boston Conservatory at Berklee student Zane Sipotz (left) confers with American Crew founder and celebrity fashion photographer David Raccuglia during a styling and photo session. Raccuglia and Jordan Holloway, global creative director for American Crew (right) worked with students during Elvis Legacy Week.



Photos by Elizabeth Flock



Vocalist Jonathan O'Neal (whose great grandfather went to school with Elvis Presley) performs in the Singers Showcase concert during Elvis Legacy Week at Berklee in April.

A photograph of Neil Jacobson, a man with dark hair and a beard, wearing a dark blue suit jacket over a dark shirt. He is sitting in a black office chair, leaning forward with his right hand resting on his chin in a thoughtful pose. He is wearing a watch on his left wrist and a ring on his left hand. The background is a wood-paneled wall with various pieces of audio equipment, including a rack of gear and a lit candle in a glass holder.

The Ascent of Neil Jacobson '99

By Mark Small '73

As a teenager, Neil Jacobson set his sights on becoming a record label executive. After 15 years at Interscope, he now occupies the president's office at Geffen Records.

Photo by Joey Cobbs



Neil Jacobson '99 operates on the premise that a straight line is not always the best way to get from point A to point B. The new head of Geffen Records also lives by the mantra "Make it Happen" learned from Interscope Records co-founder Jimmy Iovine. Since he decided at 15 that he wanted a career as an executive at a record label, Jacobson has taken a path with some colorful side routes. One—a stint as a carpet salesman—appeared to be far off the beaten path, but ultimately yielded valuable experience. Through talent, hard work, and grit, Jacobson made enough things happen to reach the executive perch at Geffen in December of 2016.

A glimpse around a person's workspace can provide insights into their inspirations. Evidence of Jacobson's past successes abound in his office at the Interscope Geffen A&M wing inside the Universal Music Group complex in Santa Monica, CA. Gold and platinum records by the Black Eyed Peas, Lil Wayne, Avicii, Robin Thicke, DJ Snake, and many others hang on the walls. In his past

roles in A&R, international publicity, and management, Jacobson has played a part in bringing many big hits to the marketplace.

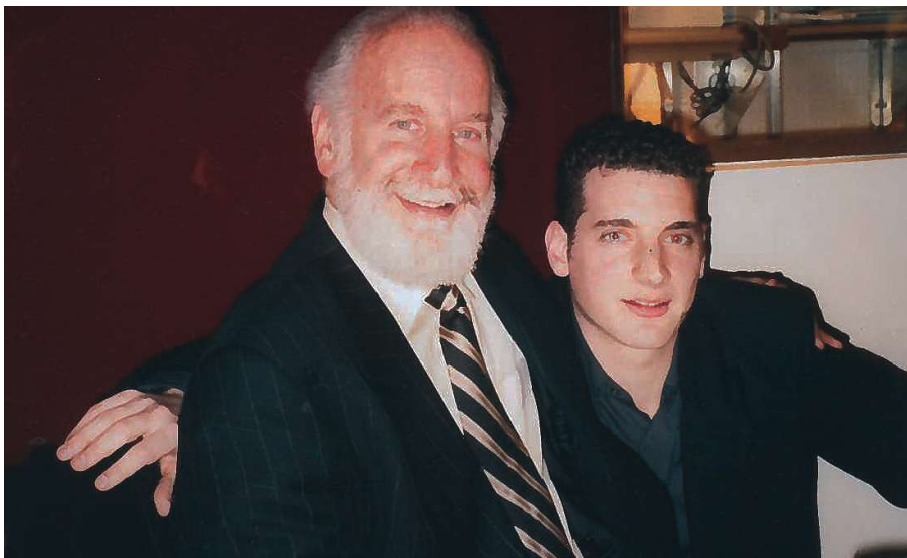
On another wall, a plaque framing an autographed rookie card of baseball player Mookie Wilson of the New York Mets testifies to Jacobson's New York roots. (Bostonians and New Yorkers alike will never forget Wilson's famous slow-rolling grounder that passed beside the glove of Boston Red Sox first baseman Bill Buckner to bring home the run that enabled the Mets to take pivotal game six of the 1986 World Series. The Mets went on to win the series.) But I digress. The subtext is that long-shot dreams can come true.

On his desk next to a half-empty coffee cup, Jacobson has a white paper outlining Geffen's current business plan. Nearby is a copy of George Merlis's book *Merlis on Media Mastery: How to Master the Media 2.0*. Then there are a few unexpected items—a large, rusty red gasoline can on a shelf and a wooden-handled

pickaxe mounted on a wall across the room. Jacobson tells me they serve as reminders that working in the record biz is real labor.

At times, Jacobson's path forward seemed anything but assured. In fact, some of his elementary school teachers might be surprised to see where he has ended up. "I was diagnosed with ADHD as a child and was disruptive in grade school," he shares. "I was so disruptive in fifth grade that my teacher kicked me out of band class and arranged for me to be in the principal's office doing homework during that hour. When my father found out about it he told the principal that it was unacceptable." The principal agreed. Frank Jacobson asked his son Neil what instrument he wanted to play. He said drums and straightaway Frank went and bought his son a drum kit. And so Neil's foray into music began as the drummer in his grade-school band.

Not insignificantly, Jacobson names his father among the major mentors in his life. Frank



Neil Jacobson ranks his father Frank Jacobson (left) as the first of several important mentors in his life.

“A blue Bentley convertible pulled up and this older guy—who looked like a vision—got out wearing a Frank Sinatra hat and smoking a cigar. My friend told me he was Charles Koppelman, a record label executive.”

Jacobson is mentioned in the same breath as Jimmy Iovine, Patrick Whitesell (a CEO of media and entertainment agency William Morris Endeavor), John Janick (current chairman and chief operating officer of Interscope Geffen A&M Records), Martin Kierzenbaum (former president of A&R, pop/rock at Interscope, and head of International for Interscope Geffen A&M). Some—like Kierzenbaum—were disciplinarians “who didn’t put up with any of my ADHD bull,” says Jacobson. But his father took a different tack, always believing in his son.

“My dad was an accountant and he and my mother commuted to work from Old Westbury on Long Island into Manhattan every day,” Jacobson says. “They’d come home after a long day and a grueling commute and have to listen to me pounding the drums. But they were totally fine with it, very supportive.”

Dreaming Big

The ambition to become a record label executive began when Jacobson was 15 and working at a country club. “My first job was as a caddy at Deepdale Golf Club,” he says. “I was working one day when a blue Bentley convertible pulled up and this older guy—who looked like a vision—got out wearing a Frank Sinatra hat and smoking a cigar. My friend told me he was Charles Koppelman, a record label executive. He worked in music, hung out with cool people, had a great house, and was a big tipper. I came home that day and told my father that I wanted to be a record executive. I remember clear as day thinking that’s what I want to be.”

In high school, Jacobson had two friends who graduated before him and went on to study at Berklee. “I went up and visited them once,” he says. “When I came back, I told my dad I wanted to go there. I figured it would give me a step ahead to go to the best music school rather than to an average college where I’d just be another guy. He said he’d pay for it if I could get in. He always told me that you should do what you love in life, find your passion.” Jacobson began practicing the drums for hours a day to prepare. His grades in high school weren’t stellar but he had done well on his SATs. On his first application to Berklee he wasn’t accepted. Undeterred, he decided to go to Berklee’s Five-Week-Summer Performance Program. That went well and after reapplying, he was accepted.

Jacobson feels that some of the core Berklee courses he took have had lasting value for him. “I consider ear training to be among the most important basic tools I learned at Berklee,” he says. “To this day it’s something I use to test whether or not a melody is working.”

As a nascent A&R man, his first extracurricular pursuit at Berklee was to find the hottest student band on campus at the time (circa 1995). A friend told him about a funk band called Fatbag (later renamed Lettuce). “Another drummer Anthony Burulcich [’98], who went on to play with the Bravery, told me I had to go hear Fatbag’s drummer Adam Deitch [’98]. Anthony told me he was amazing and had the best pocket. After the show, my mind was blown and I found my way to meet Adam and hang out with the band.” Also in the group were Adam Smirnoff ’99, Erick Coomes ’99, and Eric Krasno. Jeff Bhasker ’99 was also there on that night when some great and lasting friendships began. Bhasker has gone on to do spectacular work as a producer. Jacobson managed Bhasker when his career was lifting off after his tenure with Kanye West.

“In the summers I went home and worked as a caddy,” Jacobson recalls. “I saw a friend from high school, Danny Berzak, who had become a stockbroker and he told me, ‘You need to learn how to sell if you want to make money.’ I watched the movie *Boiler Room* with Ben Affleck and Giovanni Ribisi about a guy who becomes a stockbroker, and was very taken by it. That movie got me focused on business and I decided to start a record label called Tonic Productions with my friend Marshall Reese.”

Jacobson returned to Berklee with seed money provided by his father, determined to make a live recording of his musician friends that were playing at Wally’s Café Jazz Club regularly. Jacobson hired engineers to record remotely from a rented van outfitted with studio gear and captured hours of funk and jazz.

“I tried to get the rights to put out a live album,” Jacobson recalls. “But the process of getting everybody to sign over the rights was something I didn’t understand back then. We tried for a year to get things going, but I ran out of money and the project never went anywhere. Knowing what I know now, I could get this done very easily.”

This became Jacobson’s introduction to both the excitement of being a part of a vibrant music scene and the sobering realities of the business aspects of music. His first taste of the business was disappointing, but it didn’t derail his aspirations.

A Splash of Ice Water

Needing a job, Jacobson approached the management of the Badminton & Tennis Club on Hemenway Street near his Berklee dorm. “I went in and sold them on my services,” he says, “They offered me a job as a janitor three nights a week and gave me the keys to the place. It would take me about two hours to do general clean up and rake the clay tennis courts. Afterward, I would have all my Berklee friends come over and we’d have bands playing, recording sessions, parties, and play tennis until four in the morning.” Jacobson somehow always got the place back in order before the day shift arrived.

Soon, his extracurricular activities started detracting from his coursework. “Unfortunately, I wasn’t going to

class,” he confesses. “I was making excuses for what I was doing. Tonic Productions had failed and I was wasting my father’s hard-earned tuition money. I was caught in a cycle of partying, trying to make records, and being the road manager for Lettuce.”

Around that time he learned that his friend Jeff Goldman from Long Island had committed suicide. It was like a splash of ice water in the face. “That shook me and was a pivotal moment in my life,” he says. “My friend Danny Berzak from home was floundering like I was and we both decided it was time to get our lives together. Things were going the wrong way and we knew that we needed to get jobs. I told my dad that I was going to leave college.”

In 1999, Frank Jacobson steered Neil toward a job with one of his clients, Stark Carpet. “My dad said that if I worked there I would learn the basics of sales and account management. I had gotten similar advice from a guy I caddied for named Tom Ennis, who was a vice president at Arista Records at the time. Tom told me to just get *any* job and learn how to work in a company. So I became a carpet salesman in Boston and loved it. I later transferred to their New York office.”

An interior designer named Kenny Alpert met Jacobson through Stark in New York and lured him to his company. But after about a year, Alpert corroborated Jacobson’s inner feeling that he wasn’t lit up about the business he was in. “It happened when I took Kenny out to see my friend’s band,” Jacobson remembers. “He told me that I should be in music because he could see that I had a passion for it. I realized then that I had to get back into the music industry and called Tom Ennis to ask him for a job at Arista. He said no, but arranged an internship for me.”

At Arista, Jacobson met Nichole Plantin, an assistant to Pharrell Williams and jumped to another internship at Williams’s record label, Star Trak Entertainment. A Berklee friend, Mike Meeker ’99, alerted Jacobson to an opening for an assistant in Interscope’s international department. He interviewed successfully and scored his first official job at a record label in 2003. He packed a couple of duffel bags and his golf clubs and prepared to move to Los Angeles. “I couldn’t have been more excited,” he says.

“The week that I was hired at Interscope, my family learned that my father had multiple myeloma, bone cancer,” Jacobson says. “I decided I’d pass on the job and stay in New York. But my father told me to take the job. He said there was nothing that would break his heart more than to know that his cancer caused me not to take my dream job. I knew he was right, and I moved out here.” His father fought the cancer for eight years before passing away in 2011. He did, however, live long enough to see his son thrive in his chosen field.

Taking Flight

Jacobson scaled another rung on the ladder when he was promoted to international publicist from assistant. “It was a tremendous job traveling all over the world looking after the marketing and promotional efforts for the artists,” he says. “I was making about \$40,000 a year working 20-hour days and couldn’t have been more psyched. I worked for Martin Kierzenbaum who was a real disciplinarian, he could be hard, but he did it with love.” Jacobson spent the next five years traveling the world with the Black Eyed

Peas, Eminem, 50 Cent, Fergie, Robin Thicke, and many others, bringing Interscope’s artists to press conferences, radio and TV appearances, and other events. Getting the artists to events was a little like herding cats at times Jacobson recalls. But through those experiences he built solid bonds with his artists.

Jacobson had worked closely with will.i.am of the Black Eyed Peas as the band became red hot. When will.i.am parted ways with his manager, he asked Jacobson to co-manage him. “I couldn’t do that while working at Interscope, so figured I’d leave the label and manage Will,” Jacobson says. “But he said he wanted me to stay at Interscope *and* manage him and that Jimmy Iovine wanted me to do this. I told him that Jimmy didn’t even know who I was.”

That night, to Jacobson’s surprise, his phone rang. It was Iovine telling him to come right over to his house. Walking into Iovine’s kitchen, Jacobson saw Kierzenbaum who had told Iovine that Jacobson was tight with Will. “That was my break,” Jacobson says. “Jimmy asked me how I got to where will.i.am wanted me to manage him when every superstar manager in the game would have killed to manage him at that point in time. Jimmy tried to talk me out of leaving Interscope to go into management. But I told him that I wanted to manage Will. He didn’t want me to leave. He said he thought I’d be crazy to leave the company.” Iovine offered Jacobson a substantial raise and said he and Interscope’s lawyers would work out the conflict of interest issues involved with one person representing both the interests of the label and their artist.

Iovine established Interscope Management and made Jacobson its senior vice president for A&R and management. It was big break for Jacobson. He applied his energy and passion and got big results. Some other artists he had worked with wanted him to manage them. “When I worked as a publicist, I was with the artists in Japan, Italy, or Russia, always hanging out with them,” he says. “They saw that I was a good salesman, energetic, articulate, and that I could talk people into things.” Jacobson continued managing Jeff Bhasker—his friend from their Berklee days—as an independent producer, but also took on Interscope artist Robin Thicke. He signed LMFAO to will.i.am’s label and began representing more artists and producers. “I co-signed Avicii from Sweden to Troy Carter’s label Atom Factory within Interscope, and his career exploded,” Jacobson says. “I took on [producers] Emile Haynie and Martin Terefe and they started catching hits.”

Overseeing A&R, Jacobson built a solid reputation as someone with an ear for hits and an eye for spotting talent. He also learned how to push songs he believed in through the UMG organization. “Knowing the infrastructure of UMG, I became an expert in the global exploitation of our records,” Jacobson says. “I also understood the flow of a record and the time it takes to disseminate it throughout the world and how to conduct the symphony of an international marketing campaign to make sure that all of our territories know what we are doing at once. There are thousands of people around the world to coordinate with. It is a great job for an ADHD crazy person like myself who can handle talking to 32 territories with different needs.”

Multiplatinum songs on Jacobson’s résumé include “Boom Boom Pow” and “I Gotta Feeling” (Black Eyed Peas), “Sexy and I Know It” and “Party Rock Anthem” (LMFAO),

“Jimmy [Iovine] asked me how I got to where will.i.am wanted me to manage him when every superstar manager in the game would have killed to manage him at that point in time.”



Neil Jacobson (left) and John Janick, chairman and COO of Interscope. Janick named Jacobson the president of Geffen Records.

“Blurred Lines” (Robin Thicke), “Let Me Love You” (DJ Snake featuring Justin Bieber). Jacobson was instrumental in pairing Avicii with Aloe Blacc to create the mega hit “Wake Me Up” and played a part in Bhasker’s successful productions of “Uptown Funk” (Mark Ronson featuring Bruno Mars) and “We Are Young” (Fun. featuring Janelle Monáe).

“When I go to a wedding or a bar mitzvah,” he says, “at least 10 songs played there are records I worked on. If I had died 10 years ago, those records might not have happened. I may not be solely responsible, but my fingerprints are on them. It’s magical and part of the business that I love.”

When You Yell . . .

Jacobson is demonstrably passionate about his artists and the records he feels are future hits. He refers to himself as a hypercommunicator. He fits the mold of the old-school record label man who spends much of his time on the phone calling people like Spotify editors, journalists, radio stations, TV and movie people—anyone who can help to get his new record heard. Another big chunk of his time is spent in the studio with his artists and producers as he tends the A&R relationships. Jacobson also uses his inborn zeal to get people within the UMG organization behind a song. He has become known for making impassioned pitches in board meetings.

During his years working elbow-to-elbow with Jimmy Iovine, he observed a lot and gleaned much wisdom from his former boss. Iovine instilled in him the motto “Make it Happen.” Throughout his career, Jacobson has leaned on his ability to sell and persuade people to feel what he feels about the music he’s working on. A mover and shaker, he’s always trying to make things happen. Iovine also provided guidance to the younger Jacobson who has a reputation for getting excited and raises his voice in the process of selling his point of view.

“One thing Jimmy used to say was ‘If you are 100 percent right, you are allowed to yell as hard as you want,’” Jacobson says. “If you are even *one percent* wrong, the whole thing falls down and you’re being a jerk. Make sure you’re 100 percent right when you go in for a fight.”

While not a contentious person by nature, Jacobson firmly stands his ground in disagreements while working with innumerable constituents. “I love my artists and want them to succeed like a family would want a brother or a cousin to succeed. Even when we’re fighting—and I fight with my artists sometimes—it’s like arguing with brothers,

sisters, and cousins. The closer you are the more it’s going to happen.”

An Eye Toward the Future


John Janick succeeded Iovine as president of Interscope Records in 2014 after Iovine’s departure to work on Beats headphones and later, Apple Music. Janick took note of Jacobson when he (Janick) was at Atlantic Records. He needed Jacobson to persuade Bhasker to meet with Fun., one of the bands Janick had gotten behind. Janick wanted Bhasker to produce Fun., but was getting nowhere. It took some arm-twisting, but Jacobson got Bhasker in a room with members of Fun. After hearing the voice of front man Nate Ruess, Bhasker signed on to produce the group’s *Some Nights* album, which yielded the huge hit “We Are Young.”

In 2013, Janick was brought in as COO of Interscope, a step in the leadership transition from Iovine to Janick. “I liked John and knew he was smart and had great vision and ears,” Jacobson says. “We spent some time together and he became my boss. I told him four years ago when he started that I wanted to be the president of Geffen. He said he had a different idea for the company’s direction. I told him that I was going to keep working my career toward Geffen.” Persistence and determination paid off. In December 2016, Janick named Jacobson Geffen’s new executive and charged him with revitalizing the iconic label. In Geffen’s glory days, the imprint released records by such titans as Aerosmith, Cher, the Eagles, Nelly Furtado, Peter Gabriel, Selena Gomez, Imogen Heap, Joni Mitchell, Mos Def, and many more.

In the months since his appointment, a fully energized Jacobson has hit the ground running. “We have about five or seven artists signed now, and in 36 months I hope to be the hottest young label in the business with about 30 acts,” Jacobson says. “I am also in charge of the Geffen catalog. We are partners with Nirvana and Guns N’ Roses. I am going to make sure the catalog is reinvented and reinvigorated, and that Spotify will put our songs in their playlist, and see that catalog songs get into movies and TV shows and any other place where the catalog can be consumed. That’s a massive business for Geffen.”

While many decry the state of the record labels, Jacobson sees a bright future for both labels and artists with revenue from new media—especially streaming services—and the potential of telecoms bundling music services in monthly phone bills. That holds promise for more revenue from countries like China, India, Russia, and Mexico where small segments of the populations purchase music, but large proportions listen. Jacobson says the new model “is about nickels and dimes—billions of them.”

“I’m very excited for the record business in the future,” he says. “When I started, the business was at its peak, but for the last 13 years there have been double-digit declines. That was bad for artists because we weren’t able to invest as much to get their music heard all over the world. All of a sudden with this new aggregate of money in the pool, there is a path for us to invest in our artists’ careers so they can be big enough to drive the records to become hits.

“I would tell you that either Universal Music Group will fire me or I’ll do this job for the next 20 years of my life,” he says. “I don’t want to do anything else. I just want to find great musicians and amplify them to the world. It’s thrilling.” 

*The new model
“is about nickels
and dimes—
billions of them.”*

Berklee Valencia

Five-Year Anniversary and Alumni Reunion

July 8, 2017



RELIVE YOUR VALENCIA EXPERIENCE.

The Berklee Valencia Five-Year Anniversary and Alumni Reunion is an exciting chance for graduate and undergraduate alumni who studied in Valencia to reunite with friends, staff, and faculty to celebrate the experiences and stories that we have shared over the past five years.

DIDN'T STUDY IN VALENCIA?

All Berklee alumni in Europe are also invited to attend the reunion. Plan to meet up with friends and get to know our beautiful and vibrant campus community.

ROCK OUT AT THE COMMENCEMENT CONCERT.

Join the graduating class of 2017 as it gives a performance to remember at the City of Arts and Sciences.

HEAR KEYNOTE SPEAKER JOHN MCLAUGHLIN.

Composer and renowned guitarist John McLaughlin blends genres of jazz with elements of rock, Indian and Western classical music, flamenco, and blues—earning him a reputation as one of the pioneer figures in fusion.



Schedule of Events

10:30 a.m.–11:00 a.m.	Breakfast and networking
11:00 a.m.–11:30 a.m.	Welcome and updates from Maria M. Iturriaga and Roger H. Brown
11:30 a.m.–1:30 p.m.	Keynote address by John McLaughlin
1:30 p.m.–4:00 p.m.	Gourmet lunch at the beach
4:00 p.m.–10:00 p.m.	Free time
10:00 p.m.–12:00 a.m.	Open-air commencement concert

Information and Tickets

For more information and tickets, visit the Five-Year Anniversary and Alumni Reunion event on the Berklee Valencia Facebook page or contact internationalcareers@berklee.edu

Berklee Style

By Associate Professor Patricia Peknik

Fashion statements on the Berklee campus past and present.

1970s



President Lee Eliot Berk (right) chats with a student



Alma Berk (right) greets students

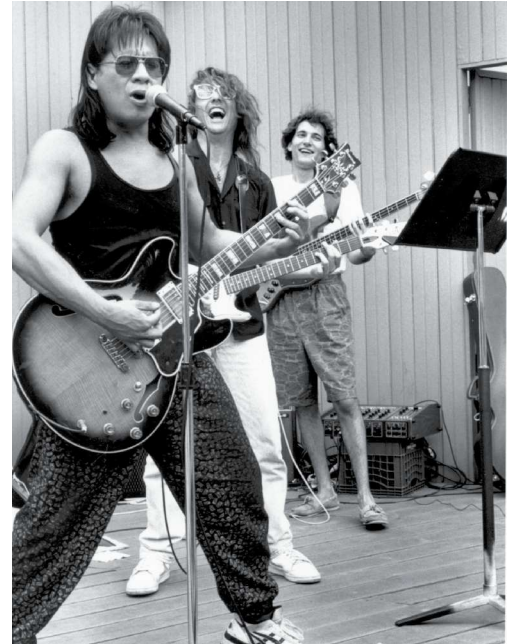
Photos courtesy of the Berklee archive

1980s



Students outside the Berklee Performance Center

1990s



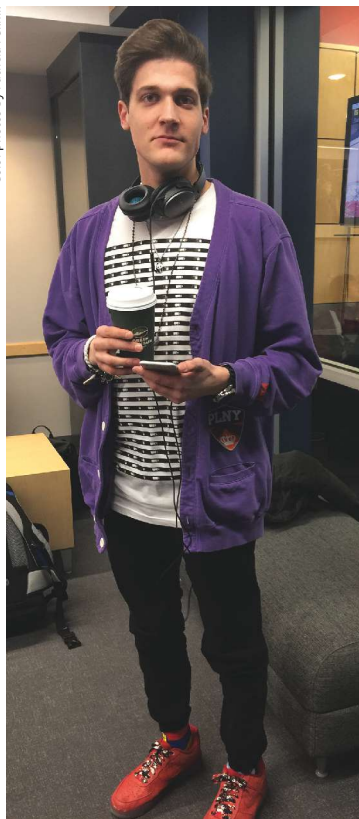
Jamming at a 1991 alumni event

2017



Film scoring major Kü Neunhoffer of Kerrville, TX, thrift shopped her classic 1950s baby pink and mint green A-line skirt, shoes, and accessories.

Color photos by Patricia Peknik



Trumpeter Daniel Szczepanski of Warsaw, Poland, is colorfully decked out from his headphones down to his FC Barcelona soccer socks.



Mayah Dyson, a professional music major from Woodbridge, VA, pairs suede pants with silver-and-amethyst jewelry.



MP&E major Claire Hewer of Fairfax, VA, sports a Washington Capitals hockey jersey.



Drummer Jacques Smith of Louisville, KY, rocks color-tipped dreads on Boylston Street.



Film scoring and composition major Marija Milenkovic of Dubai sports one of Berklee's most important fashion accessories: a keyboard.



Vocal performance major Jennifer Choi of River Edge, NJ, in a sleeveless mink coat over a hoodie.



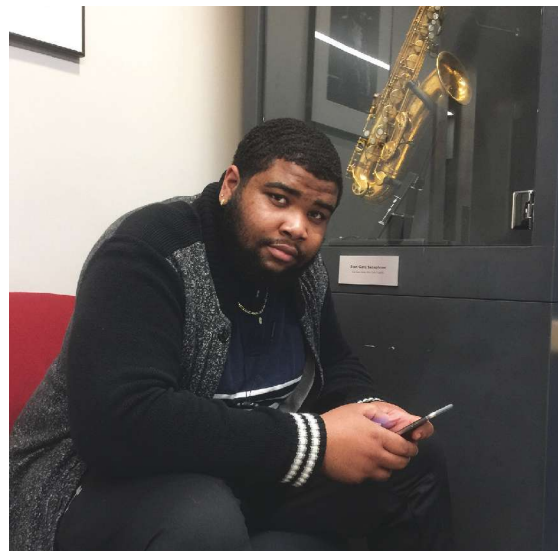
Vocalist and pianist Tal Flora Levy of Tel Aviv, Israel, visits the library in a mod sixties faux-leopard coat.



Composition and film scoring major Phil Castellano of Staten Island, NY, pictured in front of the Berklee Performance Center, just took his hair from green to red.



Mike Thompson of Mansfield, MA, brings jazz composition major gravitas to a neo-new wave hairstyle.



Professional music major Darren Poindexter of Louisa, VA, with two important Berklee accessories: saxophone and cellphone.



Music business/management major Eva Janssen bought her pink sneakers in her native Tokyo, but the camel-and-brown palette has been the go-to New England color scheme since the puritans settled Boston.

Boston, You're My Home

Alumni of note who chose to launch their careers in Boston rather than in L.A., New York, or Nashville

By Mark Small



Brad Hatfield '75 and Gaye Tolan Hatfield '82

Boston has a national reputation as the home to great sports teams, top medical facilities, and high-tech companies. But Boston is also an outstanding music town due to the number of students who come here to study music and then put down roots after graduating. While the major music industry opportunities in Beantown don't rival those found in America's three major music hubs, many Massachusetts-based musicians have established great careers doing the kind of work they want.

Live from Boston

Associate professor Brad Hatfield '75 and his wife, professor Gaye Tolan Hatfield '82, have developed diverse careers that enable them to teach and to perform and write music for some high-profile clients. And while they frequently work for TV and movie productions based in Los Angeles, they're firmly rooted in the Boston area. At the end of each workday they return to the peace of their lakefront home north of Boston.

Brad teaches for Berklee's songwriting department and Gaye is a member of the Ear Training faculty. Both also teach courses for Berklee Online. Gaye co-authored and teaches the "Music Foundations" online course. Brad authored and teaches "Music Supervision," which was named the best online course of 2012 by the University Professional and Continuing Education Association.

Their ties to Hollywood have offered great opportunities to create music for TV and film. The Hatfields were recently nominated for a 2017 Daytime Emmy for their work as part of the team writing music for *The Young and the Restless*. Brad won an Emmy in 2006 for a song he cowrote with Michael Kisur for the same show. On the Hatfields' collective résumé are music credits for *C.S.I.*, *The Good Wife*, *Saturday Night Live*, *Rescue Me*, and *The Sopranos*, to name a few. They have contributed cues

to such films as *Iron Man 2*, *Dear John*, and *Borat*, among others. Also, Brad's solo piano flows under the opening scene and end credits of Clint Eastwood's film *Mystic River*.

Brad has been writing orchestrations for the Boston Pops Orchestra since the late 1980s. He also appears regularly with the Pops playing keyboards for the group's nationally televised July 4 concert from the Esplanade. Gaye penned a choral arrangement that was performed during one esplanade show. All of their work has developed from their Boston network.

Gaye grew up in Scituate, MA, and after high school, enrolled at Crane School of Music as a classical saxophone principal and music education major. She later rethought her career plans. "I transferred to Berklee and started playing other styles of music," she says. "I majored in commercial arranging. After graduating, I wasn't ready to jump into the workforce as an arranger, but I started doing my own arrangements to play at wedding gigs."

The couple met in the eighties when Brad was looking for a singer for his general business band, Gaye auditioned. He was impressed with her singing and woodwind playing and that she had a book of her own charts. They began working together and married a few years later.

Gaye joined the Berklee faculty in 1992. "I had played some gigs with Greg Badolato, who was chair of Ear Training at that time," she recalls. "He was instrumental in bringing me to the faculty. I started out teaching ear training and ensembles."

Brad grew up in Columbus, OH, and was considering going to Indiana University after high school. His brother Mike Hatfield '75 was attending Berklee. After Brad paid him a visit there, he also opted for Berklee. He later formed a pop cover group that played gigs all over the country. "The band was pretty much all Berklee alumni," he recalls. He later discovered that knowing hundreds of pop songs had benefits beyond a weekly paycheck. "With the Boston Pops, I've gotten to play some of those songs with the original artists: the Pointer Sisters, James Taylor, and Aretha Franklin," Brad says. "I already knew the tunes."

Brad's Boston roots began growing deeper after he began touring and recording with the jazz composer George Russell and his Living Time Orchestra in the late 1980s. Also in the group was percussionist Pat Hollenback, who also worked with the Boston Pops Orchestra. "Pat had observed me making it through George's complex music," Brad says,

“and told me that the Pops had an upcoming recording session with John Williams and they needed a synthesizer player for a really hard piece of music. I made it through that session and Pat got me playing synthesizer for the Boston Pops July fourth concert.” Ever since, Brad has played with the Pops and arranged orchestrated music for the group.

When opportunities in film and TV music began coming up, the Hatfields considered moving to L.A. “Most of my family lives around here, so we wanted to stay near Boston,” adds Gaye. Their teaching at Berklee, work for the Boston Pops, and other gigs also tipped the sales in favor of Beantown. “Those are Boston-centric jobs,” says Brad. “We needed to be here to do that work.”

Serendipitously, a student in Brad’s online course opened even more doors in TV music. “Three years ago I had a student named RC Cates who seemed to know music supervision pretty well,” says Brad. “Then I found out that he had 11 Daytime Emmy Awards! He was between shows and took the class to learn more about all aspects of licensing. After that term, he became the music supervisor for *The Young and the Restless* and asked if Gaye and I would like to write for the show. Our income stream has tilted because of this opportunity.”

“Generally we are told what style of music the show needs,” Gaye says. “We will write maybe nine tunes for each session about three times per year.” “We record a variety of approaches to each tune,” Brad says. “We might cut it once with a vocalist or instrumental soloist and then do another version for solo piano or piano trio with another tempo or vibe. So these eight or nine tunes can end up as 40 different mixes.”

The Hatfields advise those wanting to build a career in Boston to connect with people who are already connected. “There are a lot of people doing cool things here—lots of opportunities,” Brad says.

Those watching the Boston Pops in this year’s July 4 broadcast can spot Brad playing *live from Boston*.

The Mind Can Change; the Heart Remains the Same

It’s a late spring day and overcast outdoors in Eastham on Cape Cod in Massachusetts. Inside the Gathering Place at Eastham’s senior center, music therapist Brianna LePage ’01 leads about a dozen senior citizens from the guitar and piano in songs that range from old-time numbers such as “Bicycle Built for Two” to classic rock tunes like “Dust in the Wind.” LePage’s enthusiasm radiates to the clients and those who at the beginning of the session were staring blankly at her, start to participate. LePage conducts hour-long music therapy sessions daily in addition to other initiatives that brighten the lives of her patrons.

As the program director at the Gathering Place, she wears many hats. “I oversee all the programs and run the entire day center,” she tells me once the singing session is over. “I make the people breakfast when they arrive here in the morning and later I make them lunch. We do programs all day long here.”

LePage brings a special warmth and compassion to her work with the geriatric population. It appears to be more of a calling than a job for her, and music and other arts are central to the services she renders.

LePage started out as a classical violinist. She earned a bachelor’s degree in performance from Hartt School of music at the University of Connecticut before coming to Berklee to pursue music therapy. Her love for music and her appreciation of senior citizens both began when she was growing up in Provincetown at the very tip of Cape Cod.

“When I was three, I started playing my violin at local nursing homes,” she explains. “That’s when I first saw how music touched people. After I got my performance degree, I felt there was something missing. I loved playing in orchestras, but felt that I’d rather be right in front of someone playing the music directly to them and feeling a connection. I wanted to feel like I was helping people in some way.”

LePage’s mother told her of an article she’d read about professor Suzanne Hanser, the founding chair of Berklee’s Music Therapy Department. “When I read it and learned that

she had studied about Alzheimer’s disease and dementia, I really wanted to go to Berklee,” LePage says. “After I met Dr. Hanser, I knew this field was what I wanted to go into.” She dove deep in her Berklee studies with Hanser, professor Karen Wacks, and others. Her 2001 internship at Beth Abraham Health Services in Bronx, NY, brought her into the orbit of Connie Tomaino and the late Oliver Sachs, both giants in the field. She later worked at Kings Harbor Multicare Center while her husband completed trumpet studies at Juilliard. They returned to Massachusetts in 2005.

“I wanted to bring the tools I’d gotten and my artistic skills back to the Cape to share with people here,” LePage says. She worked at various Cape Cod-area facilities and as a freelancer until coming to the Gathering Place in 2013. The sensitivity LePage brings to her work imbues the place with a family feel.

LePage and the staff don’t administer medical care to their patrons. Everyone has to have a certain level of independence to attend the day programs. But staff members do provide beneficial treatment. “In the early stages of Alzheimer’s or dementia, music can help people get past something,” she says. “If someone is really upset or very confused, music is like electrical tape. When the brain is short circuiting, it can stop that from happening and help someone click into a moment that’s more clear. These moments may seem brief to us, but they could feel like a lifetime to that person.”

LePage has penned five brief books about her interactions with clients, musings on music, and spiritual thoughts. She feels that for people with dementia, the mind may change but the heart remains the same. “We can still care for and help these people,” she says. “I feel like my generation forgets sometimes how much our grandparent’s generation has given us. I want to give them back a little something each day. And they bring us gifts from having been a mother, a teacher, or a member of the Armed Services that bought us our rights and freedom. I like to say thank you to them and repay them by playing music that they love. Having these people leave here with a smile on their faces is what I want.”

From Boston to The World

Robin Moore ’93 has worked as an audio engineer for 25 years. For 19 of those years, she has been a staff engineer for the Boston public radio station WGBH. She regularly mixes and edits news packages for *The World* news programs produced by WGBH and distributed nationally, and records and mixes other programming, including live performances from the WGBH’s Fraser Performance Studio. Moore also operates her own company, Dangerzone Productions, and takes on diverse projects from tracking orchestral sessions for the video games *Final Fantasy XV* and *Mages of Mystralia* to on-location live classical recording for the Chorus of Westerly to live recordings for jazz saxophonist David Liebman, among others.

Growing up in the Boston area, Moore played piano from a young age. “I liked electronics and was into gear,” she says. “I purchased synthesizers and got my first multitrack recorder when I was 17.” She also showed an aptitude for science and math, and decided to attend Brown University in Providence, RI, after high school and major in electrical engineering. But in her second year, she felt the need to feed her creative sensibilities.

“I wanted to do something less technical and audio engineering seemed like a happy middle ground,” Moore shares. She took a leave of absence from Brown and came to Berklee to study studio engineering. “I intended to stay just for a semester, but I fell in love with MP&E,” she says. Her engineering background enabled her to jump into the most challenging classes in the program. By loading her schedule, she completed all of the MP&E coursework in three consecutive semesters. Ultimately, she transferred those credits to Brown to complete her electrical engineering degree.

In 1993, she did an internship at WGBH, a connection that would later open doors for her. During her final semesters at Brown, Moore became an on-air radio personality for Kix 106 in Providence and worked as a deep house DJ in Rhode Island



Brianna LePage '01



Mark Small

Robin Moore '93

nightclubs and as a guest DJ in cities along the eastern seaboard and in Switzerland. While searching out her career path, Moore also tried her hand at software programming at RI SoftSystems, Woonsocket, RI. "I left that job after a year because it took me too far away from my passion for audio and music," she says. She made her living through a handful of freelance jobs, including designing nightclub sound systems and doing DJ technology research for the Numark and Alesis corporations.

A Brown University schoolmate, Donald Wood (aka "Cleveland Allen"), began creating dance remixes for labels such as Epic and Motown Records and brought Moore in as his engineer for several projects in New York's top studios. The experience solidified her determination to base her in career in Boston.

"I didn't like the traditional model of how you rise up through the internship process to become a staff engineer at a big studio," she says. "I didn't have the patience for getting people coffee and cleaning toilets, but I have respect for those who have taken that route. So I had no drive to increase my studio options by going to live in New York, Los Angeles, or Nashville."

In 1998, Moore hit a dry spell with her New England freelance work and made a call to WGBH. Serendipitously, one of its part-time engineers was leaving. Moore was a known commodity to the WGBH staff and got the position. "They needed an uplink radio engineer to be responsible for the distribution of *The World* program, which is a coproduction by Public Radio International, WGBH, and the BBC," she says.

"The show goes to 300 station nationwide through the National Public Radio network via satellite six times a day so local markets in various time zones can take whichever feed is appropriate for them. My job is to make sure it goes up successfully and to solve any problems that might arise." Before that step, Moore mixes live introductions by the show's host along with the packages that have been preproduced, and edits and cuts music segments for transitions and station breaks. She also does sound restoration of audio captured by reporters in the field with handheld recorders.

Moore also engineers popular WGBH programs such as *A Celtic Sojourn* with host Brian O'Donovan and *Classical Performances*; live-to-air concert performances. She is the recording, mix, and mastering engineer for *Front Row Boston*, featuring folk and rock bands playing live in WGBH's studio, and *In-Studio Jazz 24/7*, a show that goes live to Facebook.

As for future ambitions, Moore enjoyed recent sessions recording orchestral tracks for video game scores and audio for video productions and looks forward to more work in those areas. "Video is challenging," she says. "It's crucial to capture everything because if someone is playing something in a shot and the sound isn't there, it really sticks out. You have to raise the bar with video to make sure the audio matches it. When I'm working with exceptional players and people who pay attention to the details, this work is very satisfying to me."

Moore, who is married and has a five-year-old daughter, has found in Boston a balance between home and professional life. A staff engineering position with a union contract that provides benefits and the freedom to take freelance work is for her an ideal situation.

Where He Needed and Wanted to Be

Gunter Schroder '00 recalls a tearful farewell when he left his family and friends in South Africa to come to Berklee in 1997. "I remember crying at the airport saying goodbye to everyone," Schroder says. "I had a girlfriend and was in a band that was starting to break in South Africa, so it was a big decision to give all that up and come here. I didn't know what to expect going to a new country."

Two decades have passed, and Schroder is flourishing in America—more specifically in the Boston area. In April, he was named vice president of the international booking division at the Ted Kurland Agency in Allston, MA. One of the top bou-

tique booking and management firms in the United States, TKA currently represents artists such as Pat Metheny, Chick Corea, Wynton Marsalis, The Jazz at Lincoln Center Orchestra, and Béla Fleck among others.

Growing up in Pretoria, South Africa, Schroder was surrounded by music. His father, Robert Schroder, is a producer who has worked with Ladysmith Black Mambazo, pop act Mango Groove, and traditional African musicians. He's also an award-winning jingle writer and has done work for Mercedes Benz, Coca Cola and other major companies. Gunter spent lots of time in his dad's studio and played piano, drums, and guitar as a youth. He declared drums as his principal instrument at Berklee.

"I liked being behind the kit rather than up front onstage," he says. "A drummer is behind the scenes and that set me up for what I'd do later in life." Schroder started as music therapy major at Berklee but later pursued a dual major in songwriting and music business/management.

As an international student, after graduation Schroder had one year to build his résumé to the point where he could secure a work visa to permit him to continue working and living in America. "I'd fallen in love with the States and wanted to make this country my home," Schroder says. "I took internships and a management company, a publicity firm, and a booking agency, all aspects of the music business. I didn't want to go to New York or Los Angeles because I loved Boston. I started calling every company I could think of to get a job."

He was hired by an agency booking general business bands. To prove his worth, he helped redesign the company's website. He also got the company to branch out into managing bands doing original music. They signed some acts and Schroder organized a successful showcase for their best bands at the Somerville Theater. He rallied personnel from rock radio stations, music vendors, and others to attend the company's first successful showcase. Shortly thereafter, he heard of an opening at Ted Kurland Agency and accepted a position as a receptionist.

"I was qualified to do more than that, but I knew this was a path I needed to follow," Schroder recounts. "I started that job in 2002 and did it for two years." He also undertook setting up the company's media library so clients could access Kurland's system and listen to whatever artist's music they were interested in. "I was trying to come with new ideas for the company rather than just sitting there answering the phone," Schroder says. "I wasn't doing it to impress them, it was my internal drive."

In 2004 he became Ted Kurland's executive assistant and two years later he became a European agent. He has continually proven that he was ready to handle more responsibility. Today 15 years after joining the firm, Schroder is its fourth most senior employee.

"I'm very pleased with the VP position," he says. "I am responsible for booking the European market as well as North and South Africa, the Middle East, and Israel. Another agent books Asia, South America, and Australia. My goal is to oversee the international side of things to show that our clients are getting booked in those territories and progressing in those markets. On average, I book between 250 and 300 shows a year in Europe for our roster." Schroder recently booked Pat Metheny for a fall concert in Iceland, the Grammy-winning guitarist's first appearance in that country.

"All of my friends went to New York or L.A. and said I should go with them," he says. "But I love Boston, it's the most amazing city. I feel that I'm where I need and want to be. I had to create my own scene in Boston. I was pretty reserved when I got here, Berklee gave me my voice."

Since he is in the neighborhood, Schroder periodically comes to campus to present masterclasses for the music business/management department at the invitation of Don Gorder and Jeff Dorenfeld. His advice to current Berklee students is: "Keep an open mind and do as much as you can. Don't doubt yourself and continue to set goals."



Gunter Schroder '00



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Four Decades of Defining Berklee's Future

David Mash '76 leaned on his expertise in music, education, and technology to help guide Berklee into the 21st Century.

By Mike Keefe-Feldman

Visiting David Mash's office at Berklee, among the first things you'll notice are a brand-new, custom-built, limited-edition Godin guitar, or perhaps a retro Moog synthesizer. The cutting-edge/throwback dichotomy befits Mash, an early adopter with an eye not only for what's next, but also for the history of technological innovation that informs what is yet to come. *Rolling Stone* magazine once referred to Mash as "the leading evangelist for the marriage of music and technology." For more than 40 years, Mash has been proselytizing the near-limitless possibilities of that marriage at Berklee, first as a student, later as a faculty member and administrator, and ultimately as Berklee's senior vice president for innovation, strategy, and technology.

Now, Mash is retiring. He was recently honored at Berklee's Voltage Connect Conference and Concert, sponsored by the college's Electronic Production and Design (EPD) Department. EPD is the successor to the Music Synthesis Department, which Mash founded, and which was the first college-level program to focus on the MIDI technology that now drives the modern music industry. Leading up to the conference, many of his closest colleagues came to celebrate Mash's lasting influence at an event in Berklee's David Friend Recital Hall.

Scott Street, Berklee's now-retired associate vice president for information technology, described Mash as a "visionary, improviser, entrepreneur, relationship builder, passionate leader and shaper of Berklee, and the best boss I ever had."

Street was one of many to cite the impact Mash had on his life. When Lee Whitmore, vice president for education outreach and social entrepreneurship, asked, "How many of you have had David, in some way, touch and change your life?" every person in the hall raised their hand, which is no wonder when one considers the remarkable scope of Mash's work.

Curiosity Saved the Jazz Cat

Growing up in a musical family in Detroit, Mash took to the guitar early and received guitar lessons from a well-respected local instructor, Joe Fava, starting at age seven. Playing in wedding and bar mitzvah bands throughout high school, Mash was also drawn to art, though, perhaps due to his color blindness, he found that the artwork that most resonated with him did not have the same impact on most others, and vice versa.

Partially at the behest of his parents, who loved music but did not consider it a serious profession, Mash set out to be a doctor, undertaking his pre-med work at Oakland University. But after he realized during a dissection exercise that he was uncomfortable at the sight of blood, Mash knew that plan A wasn't going to work for him. He changed gears and decided



David Mash as a guitarist in the 1970s in his pre-music technology days.

to study music at Wayne State University in Detroit, where he reconnected with his original teacher, Fava.

"I placed out of all the music theory courses because I'd been studying all my life, basically," Mash says, and before long, Fava told him, "You should be pursuing something beyond this."

Fava advised Mash to explore Berklee to advance his musicianship as a guitarist, and Mash followed his advice, first studying via Berklee's by-mail correspondence course in 1972 (an analog precursor, in many ways, to the distance learning curriculum of Berklee Online today). He then enrolled as a full-time student on campus in 1973 before graduating summa cum laude in 1976. Mash points to faculty mentors such as Michael Rendish, Herb Pomeroy, Mike Gibbs, Larry Monroe, Ted Pease, and Alex Ulanowsky as particularly influential in his development as a musician and as a person during his student days at Berklee.

By 1976, Mash and his progressive electronic-jazz fusion band, Ictus, began building what became a solid following. Mash has always played and composed at a high level but, in a cruel twist of fate, he lost the use of his right hand due to a surgical error in 1977.

Not one to give up or give in and in true jazz cat fashion, Mash soon figured out how to adapt to his new physical limitation and began playing an instrument that was new, both to him and to the world at large: the synthesizer. Playing with one hand, Mash was able to continue recording and performing with the band, which enjoyed a successful run until 1983, and Mash has continued to compose and record complex yet accessible pieces under his Mashine Music moniker ever since. "I need to play music every day," Mash says "to stay connected to who I am as a human being."

Moving to the synthesizer launched Mash's lifelong interest in electronic instruments. That instinctive curiosity about new technology has served Mash well; it led him to become one of the original AppleMasters, the select group who used, tested, and generally amplified the proliferation of early Macintosh computers, which remain Berklee's most ubiquitous technological device to this day. It also led him to accept consulting work for leading companies such as Korg, Roland, Yamaha, Kurzweil, and Adobe, among others.

Mash attributes his success with technology to being a lifelong student regarding music, education, and technology, as well as to his decades of exposure to a wealth of creative influences at Berklee. "The students and faculty here are amazingly talented, and they're all passionate about creating new work that will inspire all of us," Mash says. "I think that's what makes this place unique on the planet."

Leading with Altruism

Mash has played an outsized role in making Berklee that unique place on the planet. Among his many accomplishments, Mash developed much of the initial curriculum for the EPD major. He also spearheaded the digitization of Berklee's library and audio resources and was at the forefront of wiring the campus to connect to the Internet. While it may be taken for granted by students born in the Internet era, it was an immense undertaking at the time. Behind the scenes, Mash even wrote code to address Macintosh/PC interoperability issues at Berklee.

On a more public stage, he harnessed his knowledge of technology, music, and education to build out the Berklee City Music program from a Boston-based initiative to a network of more than 40 community-based organizations across the United States and Canada, providing high-quality contemporary music instruction via the Berklee PULSE music method to youth from underserved communities—including 60,000 students in New York City alone.

In reflecting on his career, Mash says, "That's one of the most gratifying things—when an idea that you had that started small got adopted by enough people to make it be something big."

At ease with discussing big ideas, Mash was the natural choice to be the driving force behind Berklee's vision for 2025, which is serving as the North Star in Berklee's current strategic planning process. However, Mash takes less pride in the end result, however, than he does in the process; in this case, that process included a series of town hall meetings that brought the full Berklee community together to collaborate on creating the institution's vision.

"It's amazing what you can accomplish when you don't need to take credit," Mash says, citing a fortune cookie message he once received that he has since concluded is one of life's great truisms. It's a message that has allowed him to lead from a place of altruism and to inspire those around him to trust him with the freedom to color outside the lines.



David Mash onstage in the Berklee Performance Center. Mash is looking forward to writing, recording, and performing his music in his retirement.

The House That Mash Built

Whether Mash wants the credit or not, Berklee president Roger Brown was quick to dispense it at the farewell soiree for Mash. "We're going to miss you," Brown said. "When I got to Berklee, David was one of the people I learned the most from because he had a unique way of understanding and honoring the history of the place without being trapped by the history."

After Brown concluded his remarks, Mash stepped to the stage in the David Friend Recital Hall to share a few words of wisdom gleaned over the course of his four decades at Berklee as his wife, Erica Mash, looked on, accompanied by their children and grandchildren.

With an emotional quiver in his usually sturdy bass voice, Mash concluded, "I'm just really happy to have been here."

While it felt like a bittersweet ending, for Mash, it is also the beginning of a new chapter—one in which he plans to write and play a lot of music that he hasn't had enough time to finish, write new courses for Berklee Online, and develop an outstanding-sounding MIDI classical guitar effect.

After 40 years at Berklee, Mash says, "I've cherished the relationships above everything. I'll miss the interaction with so many great thinkers and artists, and I hope I can maintain those connections."

While looking back upon a career well spent comes with a sense of nostalgia, as a futurist, there remains an unmistakable twinkle in Mash's eye as he contemplates what lies ahead for himself and for Berklee.

"There's no limit to the number of great ideas that people could bring forth," Mash says. "The best way to invent the future is to build it."

Over the decades and in myriad ways, that work—the work of building the future at Berklee—seems sure to be Mash's legacy, and the future looks bright. ☐

Mike Keefe-Feldman is a senior writer and editor in Berklee's Strategy and Communications Department

A video interview with David Mash is available via the Stan Getz Library's Berklee Oral History Project initiative. An abridged version of the interview is available via the Inside Berklee podcast.

THE WOODSHED

Harmonic Analysis of a Classic Brazilian Tune

by Joe Mulholland



Joe Mulholland, a professor in the Harmony Department, is a pianist, composer, and recording artist. He coauthored *The Berklee Book of Jazz Harmony* with fellow faculty member Tom Hojnacki.

Of all the diverse and beautiful popular song traditions worldwide, I believe that of Brazil stands head and shoulders above the rest. The amazing variety, subtlety, and depth of the music are evident in all aspects of the repertoire: harmonic, melodic, rhythmic, and lyric. At its best, the music transcends its commercial context and rises to the level of art song.

I have happily taught “The Harmony of Brazilian Song” for over 15 years, a course that surveys and analyzes the best of Brazilian popular music from 1920 to the present day. I am indebted to Matthew Nicholl for his extensive work in creating the conceptual framework and repertoire collection of the original course, including the transcription of the song “A Mais Bonita” shown on page 27.

I will use harmonic analysis of the tune to point out some techniques that are widely used by Brazilian songwriters. Rhythmic and melodic analysis would reveal similar creativity and innovation.

We can identify three very broad historical and stylistic categories for Brazilian popular songs: classic samba, bossa nova, and “MPB” (musica popular Brasileira or Brazilian popular music). It’s as diverse and inclusive as referring to “American Popular Music” from the 1960s to the present. In both countries from the mid-sixties onward, there was an explosion of stylistic diversity and a hunger for experimentation. “A Mais Bonita” was penned by perhaps the greatest songwriter of the MPB era: Francisco Buarque de Holanda, popularly known as “Chico” Buarque.

Like all the great MPB songwriters, Chico had roots firmly in the samba and bossa nova traditions. He and his contemporaries extended this vocabulary considerably. He is a master at creating long, colorful progressions linked by linear bass lines, deceptive resolutions, and common tones in a way that often obscures traditional tonic, subdominant, and dominant functions. “A Mais Bonita” is just one example of his harmonic skills.

The song is divided into two parts: the introductory verse and the chorus, or main body of the song. The tune is nominally in the key of B-flat, but the tonic chord appears just four times in 37 bars, for a total of

only 10 beats! Chico uses a wide variety of harmonic strategies to create a harmonic narrative that stretches the limits of the tonality, yet still sounds natural and flowing.

B♭maj7 in bar one immediately gives way to V7/IV that resolves not to the expected E♭maj7, but to E♭-6 and A♭7 instead. These are common cadential modal-interchange chords that typically return to the I chord. Here they “dissolve” gradually to G7: E♭-6 and A♭7 both share a tritone with D7 (V7/V), so all three of those chords direct the listener to the G7 goal. Along the way, D-7♭5 is interpolated as a subdominant partner to the G7sus4/G7. The effect of these cumulative resolutions and suspensions in several voices is unpredictable, but subtle. They set the stage for continuing unexpected outcomes.

The chromatic bass line continues in bars 6 through 8. G-7 appears to be an interpolated “dual function” chord: tonic function in B♭, but acting locally as a related II-7 (subdominant preparation) of C7. However, the secondary dominant potential of C7 (V7/V) is not fulfilled, so G-7 finally acts as IV-7 of the D- /A in bar 7. B♭-6 and A7 also share a common tritone, and resolve directly to D-. After the restless opening bars, its relatively stable tonic function is underlined by its duration of a full measure. It immediately evolves into D-7♭5, the related II of G7, V/II in bar 8. The G7 does not resolve *per se*, but is still followed by the alternate subdominant IV chord in bar 9. Just as in the prior phrase, G- sets up A7, but this time, F in bar 11 is substituted for the D- that was heard in bar 7.

At this point, I abandon Roman numerals temporarily until bar 17. The lack of dominant resolution and other tonicizing factors give this region a sense of transitional, overlapping tonalities. Multiple implied key centers are an important stylistic feature of Chico’s music. The tonal ambiguity is part of the appeal of his songs.

As the V of the key, the F chord in bar 11 would usually have strong dominant function, but the inverted triadic voicing, and parallel phrase position and duration with the earlier D- obscure the typical harmonic imperative. Instead, it progresses to the bill of the key of B♭, a darkly colorful tonic modal interchange. With a chro-

matic alteration, D♭ becomes the related II chord of G7, which again progresses to the “other” subdominant: IV instead of II. In bar 12. Raising the fifth of the E♭ chord in bar 13 sets the stage for the appearance of A♭maj7 in the next bar. The A♭maj7, A♭7, and A-7 in measures 14 through 16 make a fascinating six-beat root pattern across three bars: A♭, A♭, A, A♭, A♭, A. The three chords have strong functional identities in G major, but the melody implies otherwise. The bass motion ends back on A natural, the leading tone of B♭, underpinning a V chord, which finally resolves as expected to Imaj7 in bar 17, the start of the chorus.

The melody in the verse is vintage Chico; severely restricted in scope. The first half of each line is a lightly decorated workout on a single pitch (see bars 1, 5, 9, and 13.) Taken in sequence, they also form a pattern: 5 – 3 – 6 – 4.

The chorus melody, by contrast, is sweepingly lyrical. The relentless half-note harmonic rhythm continues, starting in bar 17 with a chord progression similar to that of the song’s opening two bars. The phrase structure is unusual here. Starting in bar 17, the melodic phrases are in groups of three, two, two, and then one bar. Measure 24 serves as a pickup measure to the next phrase, (bars 25-27) which is a modified restatement of measures 17-19.

In bars 25 through 28, we hear a pattern of whole step bass motion: E-F♯, E♭-F, G-A and B♭-A♭. Using the bassline as a powerful organizing force is found in other tunes Chico has written. He creates progressions that have clear forward motion, but transcend typical functional patterns. In this phrase, I suggest that he touches on G minor and D♭ as briefly implied tonalities. Other interpretations are possible, but there is a subtle suggestion of symmetrical organization of tonic keys (G/B♭/D♭, with E being absent). Chico and other Brazilian writers often exploit parallel and relative relationships to great effect.

From bar 31 onward, the harmony becomes more familiar and less searchingly ambiguous. It’s a fitting way to bring clarity and closure to an astonishing popular song. Seek out the recording and listen repeatedly. Different facets of beauty emerge with every listening.

"A MAIS BONITA"

CHICO BUARQUE

Verse

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14
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Chorus

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5 - 10.30	Thursday - Saturday
Sunday	7 & 9
5 - 8	Sunday Brunch
BRUNCH	11.30 & 1
Sunday	Sunday Dinner
11 - 2.30	5.30 & 7

EXPERT TESTIMONY

Given by arranger, composer, and former faculty member Mike Gibbs to Mark Small

A look back at a life in music

Born in Salisbury, Southern Rhodesia, (now known as Zimbabwe), Michael Gibbs '63 has enjoyed a long and distinguished career as a composer, arranger, and bandleader. After graduating from Berklee, he began working in London. An early highpoint was writing the orchestrations for John McLaughlin's 1974 *Apocalypse* album (produced by George Martin, featuring the London Philharmonic Orchestra conducted by Michael Tilson Thomas). After that, Gibbs received offers to write orchestrations for Peter Gabriel, Joni Mitchell, Pat Metheny, Jaco Pastorius, John Scofield, Gary Burton, and more. Producer Narada Michael Walden hired Gibbs to pen charts for records by Angela Bofill, Whitney Houston, Stacy Lattisaw, Sister Sledge, Elton John, and others. Gibbs also released many albums under his own name and with Germany's NDR Bigband. His work included scoring some 50 movies and TV productions before he left London a few years ago to live in Spain.

Between 1974 and 1983, Gibbs was a much sought-after faculty member at Berklee. His courses on arranging and composing had a deep impact on numerous young composers who went on to busy writing careers of their own.

Gibbs will return to Boston for a celebration of his work to mark his 80th birthday. On Thursday October 19, he will direct the Only Chrome-Waterfall Orchestra at the Berklee Performance Center in a redux of his famed concerts during the seventies.

Can you describe your beginnings in music?

My mother used to play pop music of the day on piano, and encouraged me to start piano at age seven. I studied classical music until I was 13. One night when I was about 17, I heard two pieces on the radio that just spoke to me. One of them was a Billie Holiday song, and after that, I just knew that my life was going to be in jazz. It was in me but I didn't know until this music revealed it to me. Prior to that I was good at chemistry and it looked like I'd work in a laboratory somewhere. Then this music said, "No, this is what you're going to do." Since the first gigs I did with Gary Burton when I was a student, this has been my way to make a living.

[In Rhodesia] I had a teacher who was a jazz fan and turned me on to Louis Armstrong and Jack Teagarden. Through him I discovered Shorty Rogers, Gerry Mulligan, and Dave Brubeck. It was modern music and very exciting to me. That teacher also taught me to write a little bit. He had a band that was playing Glenn Miller's music, and I started writing for the band. I started playing trombone at 17.

My father enrolled me in the university in South Africa to study chemistry, but in my second year, I failed my courses. From hanging out with local jazz musicians, I discovered *DownBeat* and *Metronome* magazines where I saw ads for schools teach-

ing jazz. There was an ad for Berklee and I told my father that I wanted to study jazz. He agreed to that and I started saving money and getting the visas needed to come to Berklee. I arrived in 1959 at age 21.

Were you primarily interested in learning about writing music at Berklee?

Yes. I already knew a bit about arranging, but was very interested in learning the rules Berklee was teaching for writing.

Who were among the students you met at Berklee?

In the dorm, [saxophonist] Steve Marcus ['61] was one of my roommates. [Guitarist] Gábor Szabó ['59] and [arranger and vibraphonist] Gary McFarland ['60] were also students then. I met Gary Burton in my second year and we became friends immediately. Gary formed a band that had himself, Marcus, and me as the frontline. I was a good section trombonist but I couldn't improvise very well. Gary replaced me quite quickly, but encouraged me to write tunes. Around that time, he did a record date in New York for his *Who Is Gary Burton* album and asked me to write and arrange a tune for the album.

What sorts of things influenced your writing style?

I found all of my Berklee classes exciting. Herb Pomeroy had told me about the Lenox School of Jazz, a three-week summer program, and I got a scholarship to attend. George Russell was there teaching his Lydian Chromatic Concept. I didn't do a lot with his system, but my goal became to write more chromatically in a tonal situation. I still love tonal music but feel that I have the chromatic scale available. That was in contradiction to what I was learning at school, but it was a positive contradiction. The rules gave me structure, but I had my own goal within the structure.

Although I was always a jazz musician at heart, the differences between jazz and classical music have always blurred for me. Some of my most favorite music is by Wagner. I discovered the Debussy trio for flute, viola, and harp as a student. I heard it the other day and it still affects me just as it did back then.

Describe your early work in London where you went after you finished at Berklee.

I was in London for a week and then decided to go back to Africa because I had been gone for four years. While in Rhodesia, I met the girl who became my wife and we returned to England where she was from.

I had met Graham Collier ['63] at Berklee and within my first week in London, I started working in his band with [trumpeter] Kenny Wheeler and [drummer] John Marshall. That introduced



Michael Gibbs '63

me to the local jazz musicians. While playing with a rehearsal band, I met [saxophonist and bandleader] John Dankworth who needed a trombonist to back his wife, [singer] Cleo Laine. We became friends and I started writing for John. After that, the BBC heard my music, I formed a band in 1968, and things never stopped.

What prompted your return to teach at Berklee in 1974?

Gary [Burton] was a faculty member at the time and arranged to bring me over to be an artist in residence for one year. I ended up staying nine years. I created arranging and composition classes that were built around what I was doing professionally. One arranging class was done in the studio where students learned to book musicians, work with an engineer, and record and overdub parts. I had an analysis class where we would analyze any kind of music. So there was the analysis class, three arranging classes, and a composition class. I taught what I felt the students needed to know.

You wrote orchestrations for so many artists. What made you a fit for that type of writing?

I arrived at Berklee to teach just after I did the orchestrations for John McLaughlin's *Apocalypse* album in 1973. It was very popular and attracted students to my classes. After hearing that album, Peter Gabriel called me for a project. After I arrived in Boston, I went right to Electric Lady Studios in New York to work with Stanley Clarke based on what he had heard of the McLaughlin album. But jazz fusion all began with Gary Burton's early albums with Larry Coryell. By Gary asking me to write for them, I became part of that music. I'm labeled as a fusion musician, but that was never my intention, it just came out that way.

Has your approach to writing music changed over the years?

I've always applied the same process. My goal was always to search to the end of my own envelope and do my best regardless of what the music was. The degree to which I could push the envelope was different from movies to pop music to my own jazz. On the projects I did with [producer] Narada Michael Walden, I knew not to go too far out of bounds. I have listened to Debussy for years, and at the end of *La Mer*, he wrote the highest A-flat I had ever heard in classical music. It's an octave above the A-flat on the fourth ledger line above the treble staff. Narada asked me to work on a piece in A-flat and I couldn't resist putting that note in the strings two times. After we listened back, Narada looked at me as if to say, "What are you doing?" I told him I'd never recorded a double A-flat in any of my repertoire. He took one out and left the other in for me. I thought that was a sweet gesture.

On October 19, Berklee will host a concert that will harken back to your concerts at Berklee in the 1970s. Will it represent music from different periods in your life?

It will. I have a list of pieces I am drawing from. One or two of them will be from that original Only Chrome-Waterfall Orchestra concert from May 1975. Susan and Lee Berk [former Berklee president] attended that concert as their first date, and Susan has commissioned me to write a fanfare for the concert.

Ti Muntarbhorn ['80] is organizing logistics for the concert in Boston. Greg Hopkins will rehearse a band made up of Berklee students and faculty members. Bill Frisell ['77], Gary Burton, and Jim Odgren ['75] will be guest soloists. I plan to spend two weeks in Boston so I can go to the rehearsals. I also want to see people from my days in Boston.



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Berklee

ALUMNI NOTES

Compiled by
Vanessa Bouvry



Greg Abate '71



Kevin Eubanks '79



James Callahan '86



Wendy Little '87

1968

Roger Aldridge of Olney, MD, hosts a monthly one-hour program on Rich Pulin's Internet radio show. Each episode has a theme that features a selection of Aldridge's original music. Visit rogeraldridge.com.

Gary Lochheimer of Oxford, MS, is a retired New Jersey public school fine arts supervisor, who completed a five-year term as the president of the Patrons of Music, a fundraising organization at the University of Mississippi ("Ole Miss"). Under Lochheimer's leadership, they raised more than \$20,000.

1971

Saxophonist **Greg Abate** of Coventry, RI, released the CD *Road to Forever*, which features 10 Abate original compositions. Abate is backed by the Tim Ray Trio featuring associate professors Tim Ray (piano) and John Lockwood (bass), and professor Mark Walker (drums). Visit gregabate.com.

1972

Joseph Guida of Islandia, NY, has written children songs that have been sung throughout the United States. His most notable tracks are "Number Songs," "Kindergarten Graduation," and "Moving Up." Visit singingschoolbusdriver.com.

1976

Trumpeter **Steven Gluzband** of Albertson, NY, has produced his second recording of original compositions with his band Hot House, entitled *Hot House @ Street Level*. Hear the music at hothouse.hearnow.com.

1977

Tony Corman of Berkeley, CA, and his 17-piece jazz orchestra, the Morchestra, performed concerts featuring jazz singers Jackie Ryan and Nicolas Bearde. Corman, the band's arranger, is married to pianist **Laura Klein** '77. Visit facebook.com/morchestra.

Saxophonist **Harrison Goldberg** of Gualala, CA, is celebrating a debut release from the fusion band Stardust Messenger, titled *The Infinite Now*. The music melds electronic, hip-hop, jazz, rock, and dub. It is available on iTunes. Visit harrisongoldbergarts.com.

1979

Guitarist **Kevin Eubanks** of Los Angeles, CA, released the album *East West Time Line* featuring professor Bill Pierce (saxophone), **Marvin "Smitty" Smith** '81 (drums), **Jeff "Tain" Watts** '81 (drums). Also heard are trumpeter Nicholas Payton, bassist Dave Holland, and pianist Orrin Evans. In April, Eubanks completed tour dates in New York and California to promote the album. Visit kevineubanks.com.

1981

Candace Avery of Nashville, TN, was a 2016 finalist for the International Songwriting Competition (ISC).

Kim MacRae of Winnipeg, Canada, is a "vocal protester" on bassist Steve Kirby's Oceanic Jazz Orchestra CD, *All Over the Map*, which features alto saxophonist Jon Gordon, bassoonist Paul Hanson, and vibraphonist **Warren Wolf** '01.

Saxophonist **Scott Robinson** of Teaneck, NJ, has released *Luminations*, an album of improvisations for bass saxophone and violin with violinist Asaka Kaneko. Visit sciensonc.net/Recordings_Detail.cfm?rid=10.

1983

Recording engineer **Steve Thomas** of Concord, MA, mixed the audio and soundtrack for the revised audio book edition of *My Life with Chimpanzees*, written and read by Dr. Jane Goodall. The project was produced by assistant professor Ruth Mendelson.

1984

Ray DiVirgilio of Newark, DE, works at St. John Middle School. The school's advanced band earned superior ratings at the National Catholic Band Festival at Villanova University and performed at a Philadelphia Phillies game in April.

1986

James Callahan of Hillsborough, NJ, is a fine art and commercial photographer. Visit <http://www.jamescallahanphotographer.com>.

Composer **Joel Goodman** of Topanga, CA, penned the scores for the documentaries *Shadowman* and *Hell on Earth*, which premiered at the Tribeca Film Festival in April. He also scored *Obit*, which received theatrical debuts in Los Angeles and New York.

Kevin Kastning of Groton, MA, released the album *A Connection of Secrets*, featuring his solo work on an array of unusual guitars. Visit kevinkastning.com.

1987

Rob De Luca of New York City is in his 10th year of playing bass for the legendary British rock band, UFO. De Luca performed on the band's two most recent albums, and also plays with the Sebastian Bach Band. De Luca has built the world's largest vintage bass website listing of 10,000 instruments, amplifiers, and more. Visit VintageBassWorld.com.

Guitarist **Michael DiPippo** of West Warwick, RI, has played with Tiny Tim, the Drifters, and the Coasters, and he wrote a music theory book. He also produced three solo albums, all titled *Zephyrus*, and is presently producing a jazz-fusion album. Visit rhodeislandmusicproduction.com.

alumni profile

Aubrey Logan '10

More Trombone

By Mark Small



Jonathan Smith '87

Wendy Little of Los Angeles, CA, is a musician as well as a painter and photographer specializing in gothic art. Visit wendylittleart.com.

Jonathan Smith of New York City is the music director, conductor, and keyboard player for the Broadway musical *A Bronx Tale*. The show features songs penned by Alan Menken.

1988

Anthony Schultz of Westwood, MA, is the owner and operator of Big T Productions, a full service production company offering audio recording and music production services for a range of clients. Visit bigtproductions.com.

Guitarist **Torben Waldorff** of Malmö, Sweden, released his fifth album on ArtistShare, entitled *Holiday on Fire*. It features trumpeter **Ingrid Jensen** '89, pianist **Maggi Olin** '88, bassist Drew Gress, and drummer Johnathan Blake. Visit waldorff.com.

1989

Ted Armstrong of Northborough, MA, will handle the keyboard chores on a tour with Billy Gilman, the runner-up on season 11 of *The Voice*. The tour will crisscross the United States.

Rob Disner of Atlanta, GA, is a production sound mixer and boom operator for feature films and TV shows. Disner's recent projects include *Baywatch*, *The Immortal Life of Henrietta Lacks*, and *An Actor Prepares*.

It's a dream to possess a deep musical talent that traverses multiple styles and abilities. For **Aubrey Logan** '10, being a top-notch vocalist and performer, virtuosic jazz trombonist, and gifted pop songwriter affords her many angles in diverse musical work. But that package became hard to maneuver as she sought to define her brand as an artist.

"Learning music is fun and a challenge with a measurable outcome, but the music industry kicked my butt and continues to do so," Logan said during a phone call from London where her artist career is now lifting off. "People in L.A. said there was no marketing box for me," she shares, "no record label wanted to sign me. I thought that talent and skill were enough to get a person noticed, but they aren't. Everyone has to make their own path in the music industry and mine is turning out to be that of an independent artist."

For Logan, music is music and style and genre shouldn't be fences. Growing up in Snohomish, WA, the only child of two music teachers with eclectic tastes, the soundtrack at the Logan household often featured Stevie Wonder, Beethoven, Karen Carpenter, Céline Dion, and Ella Fitzgerald tracks playing back-to-back. At the time, Logan was also singing at her church, acting in musicals, and frequently sang the National Anthem a cappella at Seattle Mariners baseball games.

As a teen, she took up the trombone. "My dad brought home a bunch of instruments from the school," she recalls. "I could make a sound on the trombone and I picked it so that I could be in the jazz band. After I started playing jazz, I started singing jazz." When it came time to attend college, Logan knew she'd major in music.

"I applied only to Berklee and was offered a full scholarship," she says. "I had researched Juilliard, the New School, and Boston Conservatory, but after being invited to participate at a five-week jazz workshop with Terri Lyne Carrington when I was 17, Berklee was an easy choice."

During her Berklee years, she

pursued avenues as a vocalist and trombonist, but declared trombone performance as her major. Professor Phil Wilson was among her mentors. "I took private lessons with him and we would just jam," Logan recalls. "I learned from him by osmosis. He'd put on a recording—something hard like 'Giant Steps' or 'Stablemates'—and say, 'Play babe.' I'd struggle through the changes as he sat in what he called his judgment seat. He'd laugh, pick up his horn and say, 'This is what you meant to play.'"

After graduating, Logan married fellow alumnus **Chris Knight** '09 and they remained in Boston until 2012 when they moved to Los Angeles. There, Logan started building her career and gained encouragement and validation from key sources. "I was fortunate to have people who believed in me like Patrice Rushen, Pat Boone, and Solomon Burke before he passed away," Logan says. She recorded material in a hip, hybrid jazz-pop style with vocals and trombone solos that was a curious mix to some people's ears. But she met a kindred spirit in pianist-arranger Scott Bradlee and began working with his band Postmodern Jukebox. He spotlighted Logan's multi-octave vocalizing and trombone solos in a number of PMJ's viral videos of cross-generational mashups.

"Scott is a genius," Logan says. "He takes current pop songs and makes them swing in a kitschy way. He's putting real instruments on songs that were originally mostly electronically programmed. He's expanding the minds of the audience and making it easier for people like me to do what I do."

Gaining traction, Logan signed with a manager, undertook a successful PledgeMusic campaign, and she began making her debut record in earnest. "I picked my favorites from a pool of songs that I had written for the album," she says. "But I felt I was missing something fun and decided to try cowriting with a few people." "Crying on the Airplane," cowritten with David Yaden, is a reflection on



Aubrey Logan. Visit aubreylogan.com.

saying goodbye at an airport with a cool retro Motown feel. Logan tapped Pam Sheyne (who wrote Christina Aguilera's "Genie in a Bottle") for the album's lead single, "Pistol." Logan sings it in a sassy pop style and overdubbed concerted brass jabs and a short solo on her trombone. Covers include a swing version of M.C. Hammer's "U Can't Touch This," a melancholic duet with Casey Abrams on "California Dreamin'," and a rendition of "Habanera" by George Bizet with a trombone solo and ostinato underpinning Logan's vocals in French and soaring operatic tessitura at the coda.

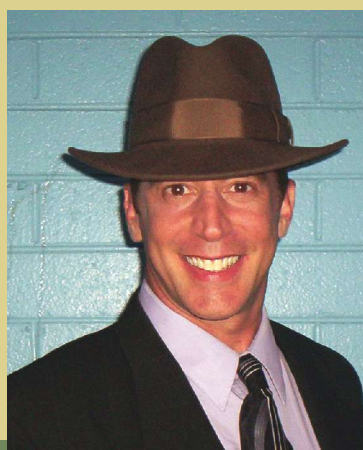
On the album's extraordinary ballads, Logan's vocals run the gamut from soft vulnerable sighs to power-pop belting to gospel and torch-style singing. "If I sit down to write a song, it's probably going to be a ballad," she shares. The album's inspirational title track "Impossible" summarizes Logan's attitude about facing the headwinds she's encountered serving up her blend of jazz and pop and trombone and singing in the current industry climate. "It looks impossible, so I must be onto something. They think I'm crazy 'cause right now it's all or nothing," she sings from deep in her heart.

A growing and enthusiastic fan base in Europe and her embrace by BBC Radio ratifies her conviction. In advance of the release *Impossible* this summer, Logan did a series of her own shows in the United Kingdom before continuing across Europe in the spring with PMJ. "The audience is a little less compartmentalized over here," she says. "I've been really well received."

As for navigating the landscape of today's industry, Logan is sorting things out. "It's a single-track culture now," she says. "So if people only want my songs that swing, great. If they aren't into that, they can buy the other ones. There is a challenge with the way the industry is now, but people of my generation are trailblazers. We grew up in the Internet age listening to everything that was available. Use the problems to your advantage. That's what I've learned to do."



Ingrid Jensen '89



Bryan Cabrera '91



Beto Hale '96



Alon Farber '98

Trumpeter and composer **Ingrid Jensen** of Ossining, NY, released the album *Infinity* featuring her sister Christine Jensen (saxophone), Ben Monder (guitar), Fraser Hollins (bass), and Jon Wikan (drums). The disc features original jazz compositions by Ingrid and Christine. Visit ingridjensen.com.

1990

Laura Siersema of Greenfield, MA, released a trio album with Billy Klock and Wim Auer titled *Live at 1794 Meetinghouse*. It's available at CDBaby, for digital only. Visit laurasiersema.com.

1991

Drummer **Bryan Cabrera** of Aliso Viejo, CA, performed on the track the "Stand Out" on the album *Bass Ball, Bunny Brunel & Friends*. The piece was composed by bassist Armand Sabal-Lecco and features bassists Bunny Brunel and Stanley Clarke, and percussionist Monette Marino. Visit facebook.com/bryancabrera.

Rob Macomber of Carmel, NY, received Grammy nominations for two albums he recorded and mixed. Last year, Macomber won a Latin Grammy for engineering Paquito D'Rivera's *Jazz Meets the Classics*.

Damon Stout of Los Angeles, CA, and Brian Stout formed the band Celtic Pink Floyd and released their second album titled *Live In Studio*. The group is prepping for a tour this year. Visit celticpinkfloyd.com.

1992

Ivan Bodley of New York City, purchased his first apartment in Forest Hills. A working bassist, Bodley has played with Sam Moore, Darlene Love, Little Anthony, the Shirelles, and others, and in Broadway pit orchestras. Visit funkyboy.net.

Joe Bush of Southington, CT, received two 2017 NY Emmy nominations for his role as audio technician for the New York Yankees' pre-game and post-game shows.

Bassist **Hans Glawischnig** of New York City appears on the double album *Weather or Not* by Gerry Gibbs & Thrasher people. Pianist and composer Gibbs, drummer Alex Collins, and Glawischnig offer a new take on music by Weather Report on the first disc and jazz originals penned by Gibbs on the second.

Music editor **Sly West** of Los Angeles, CA, is working on his second season of the Emmy-Award-winning television show *Shark Tank*. He has also worked as a music editor on such shows as *Orange Is the New Black*, *Bolack Horseman*, and *The Mindy Project*. For more information, visit slywest.com.

1994

Joe Freel of Nashville, TN, released his debut album titled *All This Love*. The album features jazz versions of pop and jazz standards, and one original song titled "Good Things." Visit cdbaby.com/cd/joefreel.

1995

Alfred Hochstrasser of Cos Cob, CT, is the executive producer and owner of Music Beast, a music production company in Manhattan specializing in original music for advertising. He has worked with such artists as Britney Spears, Smokey Robinson, Cyndi Lauper, and others. Visit musicbeast.com.

Dave Pelman of Los Angeles, CA, composed the score for *Clash-A-Rama!*, an original series based on characters from *Clash of Clans* and *Clash Royale*. *Clash-A-Rama* streams on iTunes, Google Play, and Clash YouTube channels.

1996

Julián Graciano of Buenos Aires, Argentina, has released his new CD with his quartet, Graciano 4 Quarteto. It's original compositions are based on contemporary tango, jazz, and classical music. Visit graciano4quarteto.com.

Beto Hale of Woodland Hills, CA, is recording a new full-length album at his studio Los Olivos in Los Angeles. Brent Fischer and **Pablo Munguia '97** are coproducing it and **Sal Ojeda '09** is engineering. Visit facebook.com/losolivosrecordingstudios.

Sam Hicks of Richmond, VA, recently played shows in Boston, Orleans, San Diego, Tallahassee and Orlando.

Ryan Shore of Burbank, CA, scored the new children's TV series *Julie's Greenroom*, which premiered in March

on Netflix. Guest stars include Carol Burnett, Alec Baldwin, Idina Menzel, Josh Groban, Sara Bareilles, Joshua Bell, and others. Visit ryanshore.com.

Gilson Schachnik of Brookline, MA, just released a two-part video lesson in Portuguese about applying the Barry Harris harmonic concept to Brazilian Music. Visit mymusicmasterclass.com.

1997

Samantha Skripko of Manasquan, NJ, is the proud mother of 13-year-old twins and a 10-year-old son that are involved with songwriting, performing, and music technology. Skripko is also teaching and performing music. Visit soundcloud.com/samanthakane.

Sean-David McGoran of Lacey, WA, received his doctorate from Gateway Seminary in December 2016. He is currently a faculty member at the Tuned in Academy. Visit thetunedinacademy.org.

1998

Alon Farber of Kfar Saba, Israel, won the 2016 Israeli Prime Minister Award for jazz composers. Farber and **Dani Benedikt '98** also released *New Directions* with their group the Hagiga Sextet. Visit hagiga.com.

Michael Moutsopoulos of London, England, is composing in various styles, and currently has a contract with the London-based publishing company Mustard Music.

VALENCIA ALUM NOTES

Compiled by Maxwell Wright

Nashville Pros

Following the Love

by David Petrelli '05



Zach Broocke '01

Zach Broocke '01 knows that when it comes to making a living in the music business, diversification is key. His songs have been featured in a range of settings from a Morgan Freeman movie to Ultimate Fighting Championship commercials to surfing documentaries. Broocke has also produced projects for up and coming artists, and cowritten with some of the biggest names in the industry. He has toured the country as a solo musician, and is currently embarking on a fifth tour with his critically acclaimed duo, Slings & Arrows.

"I honestly don't know what I would do if I weren't a musician," he admits. It's that mindset that has guided the Milwaukee, WI, native throughout his career. Broocke has always been willing to go where the music takes him, or to "follow the love" as he puts it.

Broocke moved to Nashville without ever having visited the city. On the advice of Berklee songwriting professors Pat Pattison and Jon Aldrich, he took a chance and left school for Music City. That began what Broocke now describes as his "jaded love affair" with Nashville.

He got nowhere for about a year, but then found his niche after seeing artists such as Mindy Smith playing at the old 12th & Porter club.

"That was where I finally got to hear other writers who did what I wanted to do," he recalls. He begged his way to a Monday night slot and started putting a band together. Just as things were starting to click in Nashville, doors also began opening in the West. Some of his band mates had decided to make the move to Los Angeles. The chance to make a record lured Broocke to follow in 2005. Just as it was when he moved to Nashville, Broocke had never seen Los Angeles before he got there. He

was just following the love.

In the city of angels, he began collaborating with such writers as David Hodges and Mike Busbee—now two of the top writers in Nashville. He was also introduced to the idea of music placement in Los Angeles, thanks to an unlikely source: Myspace. A rep from music-placement giant Lakeshore Records came across Broocke's music. That led to multiple song placements and opportunities to write for film and TV projects. One of Broocke's songs has been licensed numerous times. "It's like a slot machine that keeps paying out," he jokes.

Music brought Broocke back to Nashville in 2009. In 2012 he signed a record deal and began touring after the release of a new album. He credits touring with allowing him to forge lasting working relationships and experience the immense talent that exists outside of the Nashville bubble from which some aspiring songwriters find hard to break free.

One collaboration in particular accidentally triggered Broocke's latest project. He began playing shows with an artist named Marlaina Youch. The two performed as solo artists and then backing each other up. Soon audience members began asking them for CDs featuring both of them. A few writing appointments and studio sessions later, and their duo Slings & Arrows was born. They quickly garnered attention from local radio powerhouse, Lightning 100 FM, where their single "That Was Me Then" has entered heavy rotation.

Broocke never would have imagined all of the ways his music has gotten out into the world. "It's something you don't often see or think about when you are in the grind every day." There's little doubt that following the love is working for Broocke.

Geoffroy Sauvé '13 of Montreal, Canada (Global Entertainment and Music Business) is the artist-relations manager for Shutterstock Music. Sauvé is also pursuing a career as a solo artist and released his debut album, *Coastline*, on Bonsound Records.

Bassist **Andrea Fraenzel** '14 (Contemporary Performance) of Vienna, Austria, has been touring and recording with various artists in Europe and Russia. She performs her own music as a solo artist and leads jazz combos. Visit www.andreafraenzel.com.

Peter Connolly '14 (CP) is a guitar instructor for the Yamaha Music School in Valencia. He is also an active performer and leads the Peter Connolly band.

Ji Won Hwang '15 (GEMB) of Seoul, South Korea, works for YG Entertainment in Seoul in the business planning and overseas business departments. YG is Seoul's largest full-service entertainment company.

Vibraphonist **Sebastian Laverde** '13

(CP), '15 (Music Production, Technology, and Innovation), heads the drums and percussion department for the Yamaha Music School Valencia. He also leads a Latin jazz group and directs the salsa group Calle Progreso.

Rozelle McBarnette '14 (GEMB), of Grenada, is the director of TROZ Music Publishing. She represents an eclectic roster of songwriters and composers, including local artists, licensing their works for commercial use. Visit www.trozmusicpublishing.com.

Matteo Nahum '15 (Scoring for Film, Television and Video Games) is working in Valencia on various audiovisual projects. He also recently won the Musica Jove composition contest in Valencia with a work for strings and winds. Visit www.matteonahum.com.

Film composer **Adriano Aponte** '15 (SFTV) of London, England, received an honorable mention at the 2017 Nastro d'Argento Awards and won Best Movie Score at both the 2016 Prestige Music Awards and 2016 Chandler International Film Festival. Visit www.adrianoaponte.com.

THREE GENERATIONS DEEP



From the left: Les Harris '57, Aubrey Harris '17, and Les Harris Jr. '83

When bassist Aubrey Harris earned her degree on May 13, she became the third student, spanning three generations of the Harris family, to graduate from Berklee.

Her grandfather, Les Harris, graduated in 1957, and was a member of Herb Pomeroy's first recording band. He served as a faculty member from 1968 to 1996, teaching drums, ear training, arranging, and harmony. He also taught in the Berklee City Music Program.

Les Jr. studied drums as a kid with his father. He later enrolled at Berklee, graduating in 1983. He has

played with countless top jazz acts at venues across the globe, and currently teaches at the University of New Hampshire, the University of Southern Maine, and Phillips Exeter Academy.

Les Sr. also taught the basics to Aubrey, enabling her to test out of classes and graduate in three years with a degree in songwriting. "My father and grandfather were a huge influence and very helpful to me," she says. Aubrey, who played bass for the commencement concert, hopes to launch a career that will include co-writing and touring with top artists.



Jon De Lucia '02



Megumi Yonezawa '02



Kristin Bidwell '04



Rebecca Nyerges '04

1999

Ajda Snyder of Somerville, MA, has been performing, writing, recording, and teaching voice in Boston. Visit ajdatheturkishqueen.com.

2001

Dan Belleville of Midland, MI, composed music for season four of the art show *Your Brush with Nature*, which can be streamed on Netflix.

Mike Burke '93 mastered the theme music used at the beginning and end of each episode. Visit danbellevillemusic.com.

Elan Trotman of Mattapan, MA, released his seventh album, *Electro Sax*, for Island Muzik Productions. Trotman's Never Lose Your Drive Foundation was acknowledged by the Boston Celtics for its work in Trotman's homeland, Barbados, before he performed the National Anthem for a January game. Visit elantrtoman.com.

2002

Jon De Lucia of Brooklyn, NY, released his third album, *As the River Sings*, on the Fresh Sound New Talent label in January. The album features Greg Ruggiero, Chris Tordini, and Tommy Crane. For more information, visit jondelucia.com.

Megumi Yonezawa of Bronx, NY, released the album *A Result of the Colors*. *JazzTimes* critic Travis Rodger Jr.

chose the album to be the Jazz Owl's Favorite Debut Album of 2016. Visit megumiyonezawa.com.

2003

Songwriter **Tiff Jimber** of Los Angeles, CA, released an EP titled *Little Bird* in April. As well, her voice is heard in the theme for a Panda Express commercial. Visit tiffjimber.com.

2004

Guitarist and composer **Andy Bianco** of Brooklyn, NY, performed in Greece in June at the Athens Jazz Festival with the Nickel and Dime OPS, a nine-piece jazz hip-hop group. The group is recording a new album featuring one of Bianco's original compositions. Visit andybiancomusic.com.

Kristin Bidwell of Baltimore, MD, has opened Fluency 34, a high-end guitar and bass shop. The store hosts jams, clinics, and other events throughout the year. Visit fluency34.com.

Rebecca Nyerges of Rochester, NY, is working as a vocalist with the Soul'd Out Band and Innervations Band.

Christopher Oquist of New York, NY, a member of rock band RIBS (ribstheband.com), married Ksenia Berestovskaya last March. Oquist founded and manages the digital experience agency, Dialogue Theory, providing branded interaction design, growth hacking, web design, and content management, and more.

Violinist **Lydia Veilleux** of Ambler, PA, has been named as the director of the Willow Grove Branch of the historic Settlement Music School in Philadelphia. The school is one of the largest and oldest community schools in the country. Visit lydiaveilleux.com.

2005

Songwriter **Eve Fleishman** of San Francisco, CA, released her second solo album, *Atmospheric Epic*. The backing musicians include **Nomad Ovunc '04** and **Keith Cochrane '82**.

Composer **Andy Gabrys** recently relocated to Summerland, British Columbia, Canada. He creates music for television and film and has 10 placements in TV, independent films, and commercials. Visit andygabrys.com.

Asuka Kakitani of Northfield, MN, received a commission from the 2016 Jerome Fund for New Music to compose a 45-minute solo suite for percussion featuring Minnesota-based percussionist Dave Hagedorn. Visit asukakakitani.com.

Khari Allen Lee of New Orleans, LA, has released his third album, *A New Earth*. He is also featured on Delfeayo Marsalis's newest release, *Make America Great Again* and on Bobby Rush's Grammy-nominated album *Porcupine Meat*. Lee appears on Dee Dee Bridgewater's album *Dee Dee's Feathers* and on the soundtrack for the movie *The Comedian*, scored by Terence Blanchard.

Maggie Martin of Los Angeles, CA, was named the vice president of film and television at Sony/ATV Music Publishing in Los Angeles. She was previously a senior director at EMI Music Publishing where she was responsible for securing placements in film, television, and trailers.

2006

Dallas Aimer of Salem, OR, became the musical director of the Salem Symphony in 2016, which he is building into a major orchestra. Violinist Joshua Bell performed with the orchestra in May. The outfit has an outreach to high-school and middle-school students to pursue music by offering scholarships, workshops, and educational programs. Visit salemssymphony.org.

Guitarist **Aurélien Budynek** of New York City completed a European tour with Marky Ramone's Blitzkrieg, and shows in South America opening for Guns N' Roses. Budynek is also an active sub for Broadway pit orchestras. Visit aurelienbudynek.com.

Recording artist and composer **Jacquelyn Schreiber** of Glendale, CA, released her debut EP, *Beautiful Love*, featuring her original pop-jazz songs. Visit jstunes.com.

2007

Carley Martin of Overland Park, KS, and her husband, Mark Verbeck released their second roots-blues album, *Little*

West Coast News

By Justine Taormino '06

In March, **Scott Gershin** '84 became the director of sound editorial for the Sound Lab, a new department within Technicolor, a digital technology leader in the media and entertainment world. Under Gershin's direction, The Sound Lab will meld technology with powerful storytelling to create high-quality branded soundscape experiences for 360-degree films, video games, virtual reality, augmented reality, theme parks, and special venues.

A veteran sound designer and sound editor with more than 100 feature film, TV, and game projects on his résumé, Gershin tapped experts from his network for the Sound Lab team. Among them are alumni **Debbie Gonzalez** '87 (executive producer), **Jesse Garcia** '15 (associate sound designer), and **Chris Hegstrom** '98 (senior virtual reality audio specialist).

The Sound Lab's focus on storytelling is home turf for Gershin. "I've been telling stories with sound for 30 years," he says of his work in film, TV, and video games. "As a musician, I see a film soundtrack as an audio tapestry made up of the interaction

of music, dialogue, sound design, and Foley," Gershin says. "I capture and use those sounds to tell a story that takes the viewer through emotional peaks and valleys." Gershin believes that the ongoing development of virtual reality, augmented reality, and mixed realities will change the way we enjoy entertainment. Although this technology is in still in its infancy, it promises powerful new immersive experiences for audiences.

Debbie Gonzalez built her career producing music for commercials for clients such as Honda, Lexus, and Adidas. When clients needed sound design elements she called Gershin, her Berklee classmate. Their collaborations spurred Gershin to create Soundelux Media Labs (later named Soundelux Design Music Group) a part of the Soundelux family, where Gershin worked for 27 years and became a partner.

After taking a hiatus to raise her daughter, Gonzalez reconnected with Gershin at a Berklee alumni holiday party. At the time, Gershin was working at Formosa Group, a post-production sound design company, and needed someone who understood music production and business development. Gonzalez fit the bill. When

Gershin left Formosa to create the Sound Lab at Technicolor, Gonzalez followed. At the Sound Lab she oversees business development and produces projects. Her work includes contracting composers, managing budgets, networking, and recruiting talent.

Jesse Garcia also followed Gershin from Formosa to The Sound Lab. These days, he wears many hats managing and preparing all of the assets for editors and serving as first-assistant sound editor for Gershin. Garcia handles all of the logistics to serve the client's needs.

As a new Berklee grad in 2015, Garcia entertained various career paths. He now advises new graduates to avoid tunnel vision. "There are many types of jobs within post-production," he says. "At The Sound Lab we're designing sound for all types of industries."

Rounding out the team is Chris Hegstrom, who oversees the Sound Lab's virtual reality audio. Based remotely in Seattle, WA, Hegstrom was formerly the audio director for Microsoft. "Seattle has a focus on experimentation and technology," Hegstrom says. "Los Angeles is revenue-oriented and marketing-driven." He serves as the eyes and ears for the Sound Lab's clients in the Seattle VR



Scott Gershin '84

development and audio scenes.

Hegstrom's presence in Seattle supports current client relationships and provides him an awareness of new studios and projects in the works. It's a competitive advantage that's a win-win for Hegstrom and the Sound Lab.

For the new immersive experiences the Sound Lab is working on, 3D sound is a necessity according to Hegstrom. "A stereo mix would break that immersion," he says. "It's a 360-degree sphere of potential sound sources and your ears are mixing the experience."

Gershin and his team are focused on the long game in immersive media. "How will these techniques play out?" Gershin asks. "That's the art form. That's what is going to be fun."

WesFest Success Continues

By Peter Gordon '78

The memory of Wes Wehmiller '92 was celebrated in joyous fashion in the annual WesFest concert at the Baked Potato in Studio City, CA, on March 12, 2017. "Wes's spirit and enthusiasm, his wisdom and compassion, his humor and love of life were fully present and felt in the music," said Wes's mother, Paula. And that was bread for the world's soul."

During the past 12 years, WesFest has become an extended annual fundraising campaign to support the Wes Wehmiller Endowed Scholarship Fund at Berklee. It's an impressive example of sustained grassroots fundraising. The value of this scholarship fund now stands at slightly more than \$400,000.

The Wes Wehmiller scholarship is awarded annually to a Berklee bass student who best exemplifies the values that Wes represented. As an endowed scholarship, it will honor Wes's legacy for decades to come.

An impressive opening set of original tunes was led by 2012 Wes Wehmiller Scholarship recipient **Hayley Jane Batt** '12. Inaugural Wehmiller Scholarship recipient **Will Snyder** '08 was on keyboards, and **Eric Jackowitz** '11 and **Jonathan Sosin** '08 played drums and guitar respectively.

Danny Mo' and the Exciters followed with a powerful r&b set that paid tribute to some major artists that we lost recently: Leon Russell, Prince, and Al Jarreau. This year's all-star band included alumni **Danny Morris** '78, **John "JR" Robinson** '75, **Kira Small** '93, **Marty Walsh**, **Fred Kron**, **Krysta Youngs** '05, **Ali Handal**, and **Jennifer Criss Williams**. The latest recipient of the scholarship, **Jonathan Elyashiv** '18, was featured on bass.

This year's headliner, keyboardist Patrice Rushen, delivered a sparkling set, with Ndugu Leon Chancelor (drums), and Reggie Hamilton (bass). They closed the evening jamming on Wayne Shorter's tune "Footprints" with scholarship recipient Jonathan Elyashiv sitting in on bass.

WesFest cofounder **Bryan Beller** '92, who returned to MC this year's concert, said, "It was really beautiful seeing WesFest bring together a continually growing family of amazing musicians, all in the service of raising money for this great cause. Seeing previous scholarship winners Will Snyder and Hayley Jane Batt open the show set the perfect tone. Hearing Jonathan Elyashiv bring his deep groove and gentle soul to the famous Baked



Danny Mo' and the Exciters played an r&b set at the March 12 WesFest Concert at the Baked Potato nightclub in Studio City, CA. From the left: vocalist Kira Small, drummer John "JR" Robinson, and bassist Danny Morris.

Potato stage was sublime."

In the words of Danny Morris, Wehmiller's former teacher, "Wesfest is a special capstone experience for the scholarship recipient each year. It's an opportunity for friends and extended family to witness the fruit of our work as musicians and teachers and to showcase the recipient performing with some of the best and vibrant soulful musicians I know.

"Something special about this event makes us all perform with magic, knowing that Wes is [somewhere] listening, along with his parents John and Paula Wehmiller in attendance, as we welcome yet another young bass-

ist into the extended family of Wes Wehmiller Scholarship recipients."

For more on Wes Wehmiller and the scholarship, visit weswehmiller.net.



From the left: Paula Wehmiller, Jonathan Elyashiv, and John Wehmiller



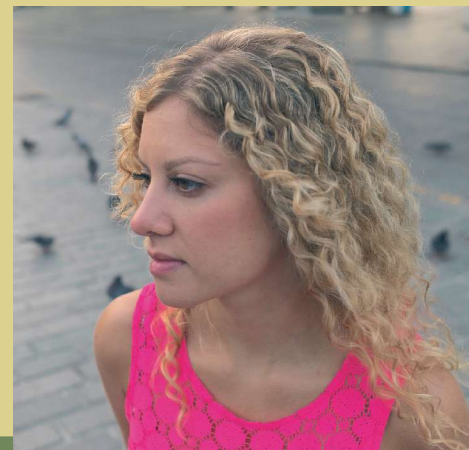
Dallas Aimer '06



Tatsua Yoshinaga '08



Danillelle Deckard '11



Gizem Gokoglu '11

Tortuga. The album is receiving air-play on radio stations nationwide. Visit scotchhollowmusic.com.

Patrick Jonsson of London, England, composed the score for Netflix documentary *The White Helmets*, which was nominated in the Best Short Documentary (Short Subject) category at this year's Academy Awards. Jonsson also scored the film *Virunga*, directed by Orlando von Einsiedel and executive produced by Leonardo DiCaprio's Appian Way Productions. Visit patrickjonsson.com.

Allison Moore of Rocky Hill, NJ, was promoted to vice president of marketing at Stache Media, the marketing arm of RED Distribution. Moore has been a part of the success of marketing campaigns for Mumford & Sons, Bonnie Raitt, Phoenix, Cage the Elephant, the Lone Bellow, Alabama Shakes, Lecrae, Ingrid Michaelson, Santana, and Daya. Visit: stachemedia.com.

Paul Nowell of Pasadena, CA, known as Paul the Trombonist, has released his first studio album titled *Journey to the World*. It is available on all major streaming services and at paulthetrombonist.com/new-album-journey-to-the-world.

2008

Tatsuya Yoshinaga of Boston, MA, leads the band, the XTY Jazz Group. As a piano instructor, he received the Best of Brighton Award for two

consecutive years. Visit tatsuyayoshinaga.com.

2009

Yunjae Lee of Seoul, South Korea, is a sound designer for Samsung Electronics and worked on the Galaxy S8. To learn more, visit <https://www.youtube.com/watch?v=xuce2moGNcA>.

Tidtaya Sinutoke of Rego Park, NY, and her collaborator Ty Defoe have been selected as the recipients of the 2017 Jonathan Larson Grant. Visit tidtayasinutoke.com.

2010

Keith Asack of Stoughton, MA, has released *Shuffle*, his first album in a decade. He is the owner of Keep the Edge Studios in Quincy, MA, a facility offering audio and video recording that just celebrated its fifth anniversary.

Julien Baraness of London, England, is the cofounder of the public relations company Lost in the Manor, which also books live music events in venues all across London. Baraness was the in-house engineer for the venues the Finsbury from 2012–2015 and the Victoria from 2015–2017.

Derek Bomback of Torrance, CA, recently became the first guitarist named as a music director and music manager for Princess Cruises in the cruise line's 52-year history.

Yasmin Tayeb of Williston, VT, opened Meadowlark Studios, near Burlington, VT, designed to offer artists scenic views and to house visiting musicians on the property. Grace Potter, Ben Cohen and Jerry Greenfield (Ben & Jerry's), the Dover Quartet, and Ellis Paul have been to the studio. Visit meadowlarkstudiosvt.com.

Shamou Shamou of Tehran, Iran, is the music director for dance at the University of North Carolina at Charlotte. Shamou was recently commissioned to create a score for Fadi Khoury, an Iraqi-born choreographer, artistic director and founder of FJK Dance Company.

Yui Yamamoto of North Hills, CA, released the CD *Sensationally Sensational* featuring nine of his original songs. Visit yuisensational.com.

2011

Danielle Deckard of Sidney, Australia released *This Is How I Dance*, her third EP and her first to include studio recordings of cover songs. Visit <http://www.danillelledeckard.com>.

Gizem Gokoglu of New York City received a 2017 ASCAP Herb Alpert Young Jazz Composer Award for her composition "Garden Of Onur." Visit gizemgokoglu.com.

Zoe Hillengas of Philadelphia, PA, cowrote the single "Livewire" with Australian singer/songwriter Anikiko. The song was produced by Keith

Lowry and is available on all download and streaming sites. Hillengas is a signed as a writer to Groove Control Productions. Visit gcdigi.com.

Singer/songwriter and jazz pianist, **Aris Valeris** of Chalkida Evia, Greece, released the first music video for his single "American Wonderland." His debut album will be released later this year. Visit arisvaleris.com.

Raul Vargas of Victoria, Mexico, is a full-time educator giving drum clinics, master class in various cities, and working with national youth symphonic orchestras and national music programs. He is also a contributor for *Digital Drummer* magazine. Visit raulvargasdrumeducator.com.

Evan Wanserski of Monona, WI, formed Modus Novus Music Inc., a nonprofit corporation to provide educational and career-development resources to low-income composers in Wisconsin. Wanserski is also finishing recording his debut album, titled *MoNophobia*, for release next year on modusnovusmusic.com.

2012

Since January 2016, **Marcus Thorne Bagala** of Astoria, NY, has been contributing original music for NPR's acclaimed radio show and podcast *This American Life*. Bagala was the sole composer on two episodes entitled "Are We There Yet?" and "You Don't Have to Live Like a Refugee," which focused on Greece's refugee camps. Visit marcusbagala.com.

Jason Patera '98: This Doesn't Feel Like a Job

Like many young musicians, drummer Jason Patera '98 dreamed of a career as a rock star. But the day after he got his driver's license, a cruise through Chicago's River West neighborhood to an arts academy radically altered his plans. The music store that he worked for sent him on a delivery run to the Chicago Academy for the Arts. Not to be confused with the publicly funded Chicago High School for the Arts, the academy is one of only four independent arts high schools in the nation.

"I thought, 'How could this be a high school?'" Patera recalls. "There's no chain link fence around it to keep people in or out like at my high school. Everyone at the academy looked so happy; the students really wanted to be there." Patera was smitten with the place and began ditching classes at his high school in Stickney, IL, and hung out after school to spend as much time as possible at the academy. He helped with setting up sound equipment, playing drums for musical productions, and after graduating from Berklee, became a full-time teacher there in 1998. Fast-forward to June 2016, and Patera was named Head of School (a position previously called headmaster). "I felt like I'd won the lottery," Patera says. "It's the only gig I've ever really wanted since I was 16 years old."

The academy's offerings include music, visual arts, dance, theater, and musical theater in addition to academic classes in science, math, technology, and English. The small enrollment (of 150 students) makes for a tight-knit community of students, teachers, and administrators. "It's very easy for me to know everyone in the building," Patera says. "I interact with them all the time and every teacher has the opportunity to really know each of the students and become mentors to them. No one is anonymous here."

For the younger Patera, a career in education seemed unlikely. "I didn't think going to college was in the cards for me," he reveals. "I was thinking my band would make it. I knew about Berklee and that Steve Vai, Branford Marsalis, and members of Aerosmith had gone there. So Berklee was the place I would go if I decided to." The academy's principal Pam Jordan and music department chair **Shannon Greene** '90 spotted Patera's potential. "Pam said she thought I was a natural-born teacher and told me I needed to go to college," Patera says. "She made me finish my application to Berklee and



Jason Patera '98

told me that after I graduated I could teach at the academy."

At Berklee, Patera was a professional music major and took courses in contemporary writing and production, education, and music business. He also dove into student life and together with a few friends, founded the student newspaper *The Groove*. Patera was drawn to teaching but didn't want to be a band director or college professor.

"As soon as I got into teaching full-time at the academy and at the community music school I started," he says, "I knew that my main career trajectory would be education." Patera began by directing jazz ensembles, teaching private lessons, and music theory classes. He later became the head of the academy's music department and then its principal. Along the way he boosted his résumé with a master's degree in educational leadership from Northeastern Illinois University.

The academy's staff as well as outsiders are deeply committed to the success of the school and its students. The energy on campus is infectious, and donor contributions enable two thirds of the students to receive financial aid. Many graduates have gone on to successful careers in theater, film, music, and non-arts careers. Since 1981, some 60 or more have graduated and enrolled at Berklee—including hit songwriter **Justin Tranter** '01 and Grammy-winning vocalist **Lalah Hathaway** '90.

Patera has tremendous passion for his vocation. "Working with teenagers as they discover who they are is awesome," he says. "The real magic happens as we help them learn to navigate this world, find their identity, and figure out what matters to them. I don't know that you can do that as effectively with any other age group. I love being here; this doesn't feel like a job to me."

Alumni Happenings



Spontaneous convergence. From the left: Carl Beatty Mindi Abair B.M. '91, Karen Bell B.M. '91, Adam Dorn '91, Taku Hirano '96, and Chris Loftlin '92. Abair, Dorn, and Hirano happened to be visiting campus on the same day in April and paused for a photo with staff members Carl Beatty, Karen Bell, and bass instructor Chris Loftlin in the office of Alumni Affairs.



From the left: Berklee student Caitlin Thomas, Callie Benjamin B.M. '14, Angelica Franzino B.M. '15, and associate professor Mark Wessel were among some 350 alumni, students, and faculty members who gathered at Nashville's Soul Shine Pizza Factory in March for the annual Nashville spring break trip and reception.



Los Angeles alumni volunteer leader Hughie Stone Fish B.M. '11 (third from the right) recently led a group of Berklee alumni on the annual hike through the hills of Los Angeles.



Marcus Thorne Bagala '12



Yakir Arbib '13



Francisco Vielma '13



Sara Rachele '14

Maria Kowalski of Nashville, TN, traveled to Karachi, Pakistan, with the U.S. Department of State for a tour.

Amy Mantis of Brighton, MA, and her band Space Between released their first EP, *Where the Mountain Should Be*, in March. It was recorded, mixed, and produced by **Brian Packer** '09, with drums and percussion played by Nate Laguzza, and bass, organ, and piano by **Adam Popick** '07. Visit spacebetweenmusic.com

2013

Pianist **Yakir Arbib** and drummer **Roberto Giaquinto** '13, both of Rome, Italy, released the duo album titled *Sketches on the Radio*, a collection of live, spontaneous improvisations. The duo toured the East Coast of the United States in March. Arbib also appeared as the soloist in his own piano concerto with the Jerusalem Symphony Orchestra and was the subject of a documentary that aired several times on Italian television. He also recently won the Montreux International Piano Solo Competition and has released his first solo piano recording.

Francisco Vielma of Boston, MA, released his debut album, *Tendencias*, with the Venezuelan Jazz Collective. Michael Rodriguez, Miguel Zenón, Angel Subero, Luis Perdomo, Cesar Orozco, Roberto Koch, Pablo Bencid, Manolo Mairena

and Jeremy Bosch participated in the project. Follow Vielma on Twitter: @franviemaperc.

2014

Sara Rachele of New York City released a new EP titled *Change Your Mind* in May on Angrygal Records. The songs were mixed by Kristofer Sampson. Visit sararachele.com.

2015

Mariko Horikawa of Los Angeles, CA, is working as a pianist, composer, arranger, and music copyist.

2016

Seokyoung Choi of Brooklyn, NY, was selected as a finalist for her song "How" in the electronic category of the 2016 John Lennon Songwriting Contest, session one. Visit suzannechoimusic.com.

Taking Flight

by Elizabeth Fasana '20

Lessons in music theory and artistry transcend Berklee's classroom walls and sometimes beam across the musical spectrum. With direct and indirect help from experienced and compassionate professors, Berklee alumni continue to find their niches in the music world. Two cases in point are **Kevin Ross** '09, and **Alex Han** '09, who are making their respective marks in different quarters of the music industry.

After topping the adult r&b charts with "Long Song Away," Ross, in a *Billboard* interview, characterized his first number one hit as a "gift from God." The track is the lead-off single from his debut album, *The Awakening*. With his romantic lyrics, Ross is attempting to shift America's perception of hip-hop culture. In the liner notes of the album, in addition to thanking friends and family, Ross made special acknowledgments to his alma mater. "To Berklee College of Music," he wrote, "you gave me a sense of creative individuality in the midst of so much extraordinary talent. To Armsted Christian (RIP), Gabrielle Goodman, Donna McElroy, Bill Banfield, Karen Bell, Ken Zambello, John Kellogg, Roger Brown, George Russell, Dennis Montgomery, Prince Charles, and Damien B.: each of you were extremely vital in my music journey."

Jazz saxophonist Alex Han balanced his Berklee studies with performances with faculty members, including gigs at Carnegie Hall with Joe Lovano and in Poland with Terri Lyne Carrington. Attending Berklee on a presidential scholarship, Alex Han graduated in just three years. He is currently working with bassist and jazz composer Marcus Miller. Han said that attending Berklee was "the right choice." It was evidently crucial to his connection with Miller, whom he met when Miller did a 2006 residency at the college. Han continues to tour internationally and is steadily gaining recognition as a rising star among the jazz cats of his generation.

FINAL CADENCE

On February 21, Voice Department Professor **Mili Bermejo** '84 passed away after a long battle with cancer. She was 65. Bermejo was born in Argentina but spent most of her youth in Mexico City. She moved to Boston in 1979 and attended Berklee. After graduating in 1984, she immediately became a full-time Berklee faculty member. During her 32 years at the college, she taught a variety of voice and jazz courses.

She married bassist Dan Greenspan in 1989, and they maintained an active performance schedule. They recorded albums as a duo and in quartet and sextet settings that showcased Bermejo's pan-American style of jazz. Before her passing, Bermejo completed the book *Jazz Vocal Improvisation*, which Berklee Press published.

Kim Plainfield, a professor in the Percussion Department, passed away unexpectedly on April 9 after returning from a clinic tour in China. He was 63. Originally from the San Francisco Bay Area and based in New York, Plainfield enjoyed a successful career as a performer, author, and educator. Starting at the age of 19, he worked with Mingo Lewis, the Pointer Sisters, John Patitucci, Kenny Rankin, and Tania Maria among others. His style of fusion drumming

that blended Afro-Caribbean, Brazilian, and other influences, was heard on various albums.

Plainfield joined the Berklee faculty in 2002 and taught drum repertoire courses, studio instruction, and ensembles. Additionally, he taught at the Drummers Collective in New York City and authored two critically hailed books on drumming.

Vuk Kulenovic, a professor in the Composition Department, passed away on April 10. He was 70. Born in Sarajevo in the former Yugoslavia, he studied piano and composition at Ljubljana Music Academy in Slovenia and later at Belgrade Music Academy. Kulenovic's musical influences went beyond contemporary classical styles to include jazz, Indian ragas, Balkan folk music, rock, and more.

Kulenovic, his wife, and two sons left their homeland in 1993 for America during the Bosnian War with the help of a Fulbright grant. He began teaching at Berklee in the fall of 1996. Kulenovic composed more than 100 works for orchestra, solo instruments, chamber groups, chorus, and music for film. Top orchestras in America, Europe, Asia, and Australia have performed his music.



Mili Bermejo



Kim Plainfield

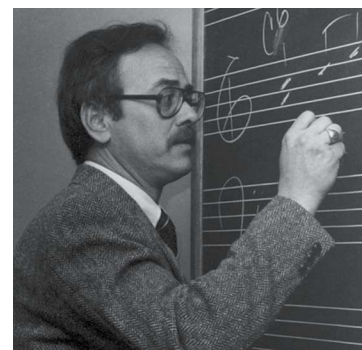


Vuk Kulenovic

On May 3, retired professor **Barrie Nettles** passed away after suffering a massive stroke. He was 74. Nettles graduated from Berklee in 1969 and began teaching at the college in 1972, and retired in 2006. During his 34-year tenure, he was a foundational member of the Harmony Department, and served as the chair from 1984–1993. And until he retired, he served as a professor. Nettles taught most of the harmony and arranging courses and authored many of the core harmony texts and workbooks. He also created the "Scoring for Woodwinds" course.

Prior to attending Berklee, Nettles attended the Naval School of Music. He also served as a staff arranger for the U.S. Army Band of the Pacific in Hawaii and worked as a music thera-

pist at Pennsylvania State School and Hospital. He was known as a superb writer and arranger and an excellent woodwind player—especially on baritone saxophone and bass clarinet. He was also a master carpenter who created fine furniture.



Barrie Nettles

What's your story?

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Jazz Has Arrived in Colombia

by Oscar Acevedo '83

When I graduated from Berklee in 1983, my home country, Colombia, was one of the least likely places for a jazz musician to launch a career. Except for a couple of bars and a pizza place in the northern part of Bogotá, there wasn't much of a jazz club scene. The rise of the drug cartels and the widespread wave of violence that followed, led to a travel ban on foreigners visiting our country. Institutions such as the United Nations, the U.S. State Department, and many foreign embassies stopped bringing cultural activities to Colombia. Most of the international jazz and classical concerts where curtailed for some time.

Theaters and cultural institutions throughout the country began filling the gap with local bands. At the time, I was lucky enough to have unpacked my bags and put together a quintet to play some of the music I had written during my Boston years. Other local bands and musicians leaped in with hot fusion repertoire, and audiences responded to a new jazz scene springing up among Colombian music lovers.

In 1988, the first jazz festival was organized by Teatro Libre de Bogotá. It was certainly a brave effort given the conservative tastes of local concertgoers and the violent atmosphere in the country during those years. This success of the festival marked a crucial turning point and a new trend in Colombia's entertainment business and became the first of many festivals that would follow. Today, Colombia holds approximately 20 annual jazz festivals in addition to numerous jazz recitals offered at various concert halls. We have come a long way in a short time. Here are some insights on how the country welcomed non-native musical forms and changed its music consumption habits.

During most of the 20th century, Colombia was far behind the rhythm of international music development given poor music education programs in the schools (a situation that persists today), and a general lack of interest in musical forms other than native folk and commercial music. Other factors hindering visits to Colombia by the world's top

artists included a historically stingy economy for cultural investment and a lack of infrastructure, including proper stages and sound equipment. A major transformation came during the 1990s with a number of fortunate coincidences. Acts such as Carlos Vives and Shakira gained the kind of international attention never before seen by Colombian artists. Music schools started sprouting at universities in almost every major city in Colombia. As well, public institutions began to program big rock, jazz, and salsa festivals in Bogotá and Medellín free of charge. This sudden change brought work opportunities to local session musicians, producers, and music teachers alike, and was especially effective in consolidating a new audience for bands of all genres.

In 1995 the Bogotá mayor's office hosted the first big music festival, Jazz al Parque, in the city's parks. Free admission to the festival prompted concern among local musicians that audience members would come to expect free tickets for all musical events. But as it turned out, audiences multiplied after having a chance to experience jazz for free. They got hooked on it. Recent editions of Jazz al Parque have offered listeners the chance to see such artists as Wayne Shorter, Danilo Pérez, and other key figures in jazz. Organizers chose a weekend in September to celebrate the event, which, not coincidentally, is the same weekend that the Teatro Libre Jazz Festival is held.

Other cities began to organize similar events at the same time to take advantage of the media promotion given to the Bogotá festivals. The Caribbean city of Barranquilla now hosts two festivals. Inaugurated in 1997, the traditional Barranquijazz festival focuses on Latin music, and a more recent addition, the Atlantijazz festival, is dedicated to eclectic and avant-garde programs. Together, they present about 40 local and international bands during a two-week period, and include performances, clinics, and masterclasses by guests such as Chick Corea, Cachao López, and many others. Pastojazz in the southern city of Pasto and Ajazzjo in Cali are also big players in the Colombian jazz festival circuit. They

are part of a joint venture formed by the five major festivals to lower the cost of international transportation of bands and to share artists and other resources. The jazz craze in Colombia doesn't seem to end. Every year a new jazz festival is announced in September, like recent events held in the beautiful tourist town of Mompox and in the Andean city of Ibagué. Collectively, this amounts to an impressive 150 jazz concerts held within a month throughout a country with no previous tradition in jazz.

In the past, rock bands always skipped Colombia when touring other countries in South America. Now it's a favorite stop in the region. Recent concerts have featured Madonna, the Rolling Stones, Paul McCartney, and many others.

In 2007 the Caribbean port city of Cartagena became the setting for a classical music festival produced to the same high standards of the finest festivals held at European summer resorts. The restored colonial halls of Cartagena along with top classical soloists and orchestras make this event one of a kind for Latin America.

The Colombian government has become a key player in these new cultural activities. Much of the funding for festivals comes from the Ministry of Culture, an institution that also distributes new instruments to students in small- and medium-sized towns to foster the formation of bands and youth orchestras. One of the most attrac-

tive stages for performers and agents around the world recently opened in Bogotá, the Teatro Mayor Julio Mario Santo Domingo. This state-of-the-art theater has equipment, acoustics, and architecture rivaling those of Lincoln Center and other top venues around the world. There is also the Bogotá Music Market, which is also held in September and sponsored by the Bogotá Chamber of Commerce. This event is a showcase where booking agencies can catch performances by bands seeking opportunities to play abroad and locally.

For more than 30 years, I have performed at most of the theaters and events listed above. I have always remembered a good piece of advice Gary Burton gave me when I took his music business course in Berklee. He said to be authentic and build on your own roots. The repertoire my group focuses on includes Colombian styles such as *cumbia*, *bambuco* and *joropo*, presented in a new harmonic setting with improvised segments not found in traditional Colombian music. Local audiences appreciate our effort to take traditional music a step further.

These days, many proficient young performers are competing for a chance to play at jazz events in Colombia. This shows a positive development of music in our country. I attribute this to jazz being a musical genre that can connect with the very different musical languages found all around the world.



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