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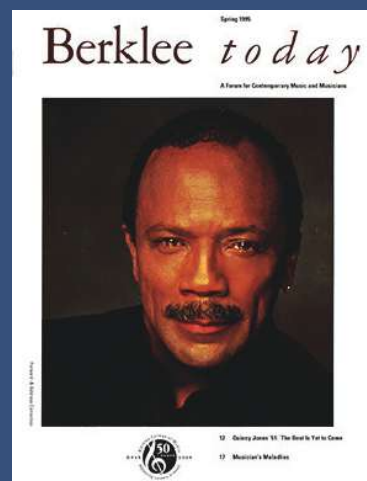
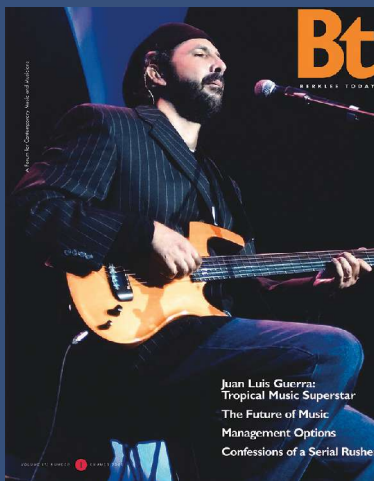
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Charting Her Own Course
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Contributors

Bill Banfield, Bruce Bennett, Jonathan Feist, Ellen Francese, Todd D. Gardner, Peter Gordon, Jessica Halton, Stefanie Henning, Alexandra Jacobs, Gisele Ledan, Bryan Parys, Patricia Peknik, David Petrelli, Justine Taormino, Beverly Tryon, Maxwell Wright

Cover photo

Jimmy and Dena Katz

Art Direction

Dave Miranda

Copy Editor

Lauren Horwitz

Editorial Board:

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As the alumni-oriented music magazine of Berklee College of Music, *Berklee today* is dedicated to informing, enriching, and serving the extended Berklee community. By sharing information of benefit to alumni about college matters, music industry issues and events, alumni activities and accomplishments, and musical topics of interest, *Berklee today* serves as both a valuable forum for our family throughout the world and an important source of commentary on contemporary music.

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The Benefits of Service-Learning *By Ellen Francese, Professor, Liberal Arts*

Research confirms that active learning benefits students by allowing them to have a voice in the classroom and collaborate with others. Students' deeper investment grows from their freedom to ask questions and investigate. Experiential learning and project-based learning often break down the walls of the classroom as students move their education out into the community. Building external relationships with the community reminds students that their education applies to the world beyond the walls of their school. Service-learning takes this idea even further.

Service-learning supports key curricular concepts through collaboration with a partner in the community. Students gain experiential knowledge of course objectives through service to others and then bring it back into the classroom. In 2016–2017, I received the Faculty Led Innovations in Education Grant (FLY). One teacher from each division at Berklee and one teacher from Boston Conservatory at Berklee agreed to invest in my FLY project called, Finding Our Voice: Narratives

Through Service-learning. Each used local or global service learning to develop socially responsible citizenship as well as to break down the traditional boundaries of the classroom, returning the responsibility of learning to the students.

Students from assistant professor Alli Ross's "Theater and Community Engagement" course collaborated with Girl Talk Theatre, made up of women from the day shelter Women's Lunch Place. Her students supported the women's exploration of themes of stress and hope and left with a curiosity to investigate homelessness and womanhood through theater.

The students in assistant professor James Bradford's International Human Rights course explored the history of human rights in Haiti with the help of Haitian orphans via Skype. The children performed the *Bois Caiman* ceremony, which chronicles the revolution that led to Haiti's founding. Through this drama, the orphans felt pride in their history and affirmed their own strength to rebuild their country.

Instructor Tom Schmidt brought his percussion ensemble to the elderly residents of the Susan Bailis Center. Through their participation with percussion instruments, residents created music and shared their stories. Schmidt's students walked away with a better understanding of their musicianship and humanity.

At the Blackstone Community Center, assistant professor Dan Cantor's Songwriting and Production class worked with children by facilitating an investigation of ways to find their voices through music. Preteens wrote songs that expressed their strengths and pride in their identity.

In a collaboration between my Artistry, Creativity, and Inquiry class and the PEACE organization, students served children of the Fenway community. The project "Who Am I?" combined music with other media to help the children explore their identity as individuals and as members of their community.

With the ongoing support of Jenna Logue, assistant director of career ser-

vices, I took the first important step to entrench service learning in Berklee's curriculum. Over the course of the 2017–2018 academic year, she and I have taken the next step by leading a faculty learning community on service learning. Several new projects are underway this term. Associate professor Jenn Beauregard and her "Oceanography" class will serve with the Surfrider Foundation for an ocean cleanup event, and the "String Performance Seminar" course, directed by professor Sharan Leventhal, has been connecting music to the stories of the residents at Moreville House, a low-income housing project.

Additional undertakings are planned for next year. I hope that the participating faculty members will inspire their colleagues to insert service-learning in their own courses. The effort will stimulate teacher and student growth and facilitate the development of student citizenship. The objective is for future Berklee graduates to become positioned firmly and responsibly in our global society.

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BERKLEE REAT

The Family Grows by 1,082

By Mark Small

The sights and sounds of a major life transition for prospective Berklee graduates were visible across campus in the days leading up to the May 11-12 commencement weekend. In front of the dorms on Massachusetts Avenue and on the blocks of the surrounding neighborhood, family members helped sons and daughters load instruments, boxes, and clothing out of student apartments and into vehicles ready to take them to the next chapter of their lives.

The ceremonial portion of this annual rite of passage began on Friday, evening, May 11, when thousands filed into Boston University's Agganis Arena for the commencement concert. The cast of 168 student performers—30 lead vocalists, 19 background singers, 109 instrumentalists (including a 22-member string section and 26 members of the Berklee Global Jazz Institute), plus nine dancers from the Boston Conservatory at Berklee, and a sound and visual design artist—took the stage during the concert. The students and their faculty directors presented a dazzling two-hour program paying tribute to this year's honorees, Rosanne Cash, Esperanza Spalding '05, and Nile Rodgers.

The show kicked off with an energetic dance medley of "Good Times" and "I Want Your Love," songs recorded by the legendary Nile Rodgers and his watershed disco band Chic during the 1970s. Student guitarist Oscar Brown III employed Rodgers's signature "chucking" rhythm guitar technique and singers Reggie Lett, Lyric Stephen, and Mayah Dyson traded lines and harmonized as members of the dance ensemble crisscrossed the stage stoking the energy.

Jonathan O'Neal introduced Rosanne Cash's catalog with her song "Modern Blue." Following a lush string intro, O'Neal's high tenor voice, accompanied by his acoustic guitar strumming and a rhythm section, offered his

personal take on the song from Cash's triple Grammy-winning album *The River & the Thread*.

Members of the Berklee Global Jazz Ensemble introduced the music of multi-award-winning bassist, composer, and singer Esperanza Spalding with her song "Swimming toward the Black Dot" from the 2017 album *Exposure*. Vocalists Farayi Malek and Erin Tornesaki sang the song's enigmatic lyrics against an instrumental fabric provided by vibes, bass, drums, guitar, acoustic piano, and electric keyboard.

The program alternated with tunes from each artist in arrangements that afforded plenty of room to silver-throated singers and virtuosic instrumentalists. Among the highlights were Cash's "Blue Moon with a Heartache," "Seven Year Ache," and "A Feather's not a Bird." The breadth of Rodgers's career was represented by a range of titles that he produced for David Bowie ("Let's Dance"), Madonna ("Material Girl"), the theme from the TV show *Moonlighting*, Diana Ross ("I'm Coming Out"), and more. Spalding's tunes included "I Adore You," and "Funk the Fear."

Cash took the stage to sing her song, "When the Master Calls the Roll," with sensitive backing from assistant professor Kevin Barry (acoustic guitar) and fiddler Megan McGarry. Spalding joined the Berklee Global Jazz Ensemble (with professor Terri Lyne Carrington sitting in on drums) and added her voice to the sonic tapestry of her own "Radio Song."

The concert finale, "We Are Family," a hit by the group Sister Sledge that Rodgers produced, was both poignant and rousing. A multihued arrangement penned by associate professor Lee Abe, opened serenely with the melody passing between Dimitris Menexopoulos playing the *lyra*, a Greek bowed instrument; Srishti Biyani on the *bansuri*, an



From the left: Berklee provost Lawrence Simpson, honorees Rosanne Cash, Nile Rodgers, and Esperanza Spalding, president Roger H. Brown.

Indian wood flute; and Joshua Joseph playing steel pans. The band then ground out the groove and all performers flooded the stage singing and dancing together, unified like a joyful, harmonious musical family hailing from many nations and cultural backgrounds.

The next morning, graduates, family members, and Berklee leaders were on hand for the formal commencement ceremony. Senior vice president for academic affairs/provost Larry Simpson greeted the crowd and reprised the sentiment of the concert closer. "We are family, Simpson said, "and that's a beautiful thing." He then shared statistics about the graduates, revealing that with 1,082, members, they are the largest graduating class in Berklee's history. They represent 72 countries with women making up 34 percent of the total.

President Roger H. Brown began the presentation of the honorary degrees by introducing Rosanne Cash, daughter of country music star Johnny Cash. "Revered as one of the country's preeminent singer-songwriters, Cash has earned accolades that speak to her talent and influence," Brown said. He then cited Cash's four Grammy wins, 11 number one singles, and induction to the Songwriter's Hall of Fame. After accepting the award, Cash said, "Thank you so much, I didn't expect this. No matter where we are as musicians and how long we've been doing this, we all need encouragement. And this is very encouraging!"

Of Nile Rodgers, Brown said, "As a composer, producer, guitarist, and arranger, Nile continues to shape the music world with his DNA." Brown concluded by saying, "For fueling four-

decades with pop anthems and for his undeniable influence on music and culture, it brings me great pleasure to present Nile Rodgers with a Berklee honorary doctorate of music." Taking the mic, Rodgers said, "I want to start by giving props to the band last night. It was amazing. I don't believe in speaking in absolute terms, but I am absolutely the happiest person in the world right now to receive this honor. Thank you so much."

"Esperanza Spalding is known for pushing the boundaries of her art," Brown said introducing Spalding. "She is an acclaimed bassist, composer, vocalist, producer, actor, and humanitarian. She is internationally recognized for her artistic vision, drawn from a diverse and nuanced stylistic range.

"She has won the Smithsonian American Ingenuity Award, the Americans for the Arts Award, the NAACP Image Award, and four Grammys. For me, it's been an honor to watch Esperanza enter and transform the world of music, having known her since she was a teenager. And so for her boundless creativity, her bold artistic vision, and transcendent talent, it is my pleasure to present the honorary doctorate to one of our most esteemed alumni."

Addressing the audience as the commencement speaker, Spalding told the graduates: "You are now going out into the world to connect spirit to spirit; that's your job. You are the vessels that have to listen, receive, exchange, communicate, and tell the truth. . . . And also, have fun."

(continued on page 4)

Celebrating with the Class of 2018

Photos by Kelly Davidson



Vocalist Lyric Stephens performs on the concert's opening medley of songs by Nile Rodgers.



Lucas Bun channeled David Bowie on "Let's Dance," originally produced by Nile Rodgers.



Rosanne Cash sang her song "When the Master Calls the Roll" backed by guitarists Kevin Barry (not pictured) and Martina Blazeska, and fiddler Megan McGarry.



Esperanza Spalding sits in on "Radio Song."



Nile Rodgers, Esperanza Spalding, and Rosanne Cash revel with student performers during the concert finale "We Are Family."



Rodgers checked out the score for "We Are Family" by assistant professor Lee Abe (right).

Boston Conservatory at Berklee Graduates 218

The Boston Conservatory at Berklee celebrated its 2018 graduating class on Saturday, May 12 in an afternoon commencement ceremony that welcomed Grammy Award-winning opera icon Victoria Livengood (a 1985 conservatory graduate) and Tony and Grammy award-winning Broadway actor, singer, director, and activist Billy Porter as honorary degree recipients.

During the proceedings, conservatory alumnus Mihail Jojatu '99 was presented a Distinguished Alumni Award. Dean of Music Michael Shin read to the graduates a statement prepared by Boston Symphony Orchestra cellist Jojatu, who was not able to attend the ceremony.

"It's not always the most talented

person who gets the job, but the most prepared," Jojatu wrote. "If you put in the work, practice, prepare and craft your art, you will be that much closer to achieving success."

Conservatory executive director Cathy Young told the crowd, "Artists are our healers, our change makers, the ones who wake us up and inspire us, who remind us on the deepest level, of what it is to be human and that we are all connected. My vision for Boston Conservatory at Berklee is that we create—student by student, class by class, and generation by generation—an army of love and a force for good and beauty and compassion in the world. That we transform the world through the power of art."

Dave Green



From the left: Lawrence Simpson, Berklee's senior vice president for academic affairs and provost; honoree Billy Porter; Cathy Young, Boston Conservatory executive director; honoree Victoria Livengood '85; and student commencement speaker Briana Bunkley '18.

Longtime Colleagues Bid Farewell

Gisele Ledan, Bruce Bennett, and Mark Small

The spring 2018 semester marked the retirement of several longtime Berklee staff and faculty members who have contributed greatly to the institution.

Rob Rose, who has a 50-year history at the college, retired in March. In 1967, Rose entered Berklee as a student. After graduating in 1972, he became a member of the faculty. He later served as the chair of the Performance Studies Department, and vice president for special programs. Rose was most visible as the leader of the Yo Team concert production staff, where he handled logistics for thousands of concerts, including the annual commencement and convocation concerts, Singer's Showcase, International Night, the High School Jazz Festival, BeanTown Jazz Festival, the Encore Gala, and more.

"It has been an amazing journey," Rose says. "I got to work with three Berklee presidents as well as countless students, alumni, staff, faculty, administrators, and departments such as Summer Programs, Concert Operations, Video Services, and the Yo Team. It has been the experience of a lifetime. My family and I care deeply about the college. I thank my wife Jodie, our five children and nine grandchildren, my parents Don and Sophie Rose, and my three brothers. You all made this possible."

Mike Ihde '72 served as a member of the guitar department faculty for 45 years. In addition to his teaching and establishing Berklee's country music ensembles, Ihde served as co-chair of the guitar department for two years. An accomplished guitarist and pedal steel guitarist, Ihde has performed with Joan Baez and the Boston Pops, and countless local bands.

Ken Zambello '82, became a faculty member in 1982, just before his graduation. He started teaching ensembles and later began teaching courses in rock arranging, harmonic analysis of rock music, and the history of rock. He began assisting Rob Rose in producing concerts, beginning with the 1983 commencement concert, and alongside Rose, he produced countless concert events for the college. Highlights of his career have included arranging and conducting music for commencement concerts where Steven Tyler, Annie Lennox, Gloria Estefan, Phil Collins, and Philip Bailey sat in. Zambello plans to continue working in higher education in the greater Los Angeles area.

As a Berklee student, Chris Noyes '77 earned his degree in composition as a guitar principal. He joined the faculty in 1978 and up to his retirement, he served as an assistant professor in the Electronic Production & Design



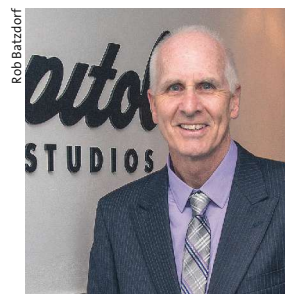
Rob Rose '72



Ken Zambello '82 and Jimmy Page H'14



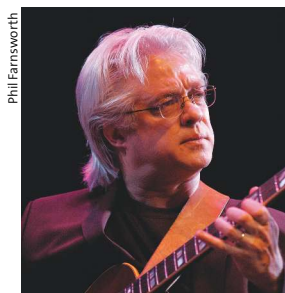
Mike Ihde '72



Mark Small '73



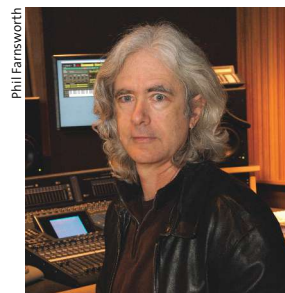
Quincy Jones and Peter Gordon '78



Steve Rochinski '80



Rick Kress



Stephen Croes

department. Noyes's notable professional activities include working as a composer and producer for theater, television, radio and film, and playing on the album *10 Years* by Aerosmith guitarist Joe Perry.

Jazz guitarist Steve Rochinski '80 joined the faculty in 1984 and completed his work in the spring as a professor in the Harmony Department. Rochinski is a recipient of a National Endowment for the Arts grant, and has shared the stage with Pete and Conte Candoli, Gary Foster, Tal Farlow, Attila Zoller, Jimmy Raney, and others. His latest albums, *Bird in the Hand* and *Otherwise*, were released by the prestigious German record label Jaridis.

Mark Small '73 began working at Berklee in 1989 as a writer in the public relations office. In 1992, he became the second editor of *Berklee today* magazine. During the past 26 years, he has produced 82 issues of the magazine that featured his interviews with top international artists, record producers and engineers, composers, label executives, authors, songwriters, educators, and more. A classical guitarist, Small has released eight CDs of music he composed or arranged for guitar and various ensembles.

Tony Marvuglio '85 became a Berklee student in 1981 and was a member of the inaugural class of the Music Production & Engineering major. Following his graduation, he toured as a guitarist, and then joined the Berklee staff in 1991, working with David Mash in academic technology. He devel-

oped and expanded the Center for Technology in Music Instruction and was the creator and first director of the Training & Support Department. He chaired the Academic Technology Advisory Committee and helped to develop the college's student laptop initiative. He was also an adviser during the development for Berklee's Valencia campus and the 160 Massachusetts Avenue studio complex. And today he teaches the Berklee Online course, "Music Technology for Guitarists."

Rick Kress began playing drums at 11, but later became drawn to melody and harmony in music. He joined the Berklee faculty 1991 and was an associate professor of harmony until his retirement. An active professional drummer, Kress played on the CDs *Twos & Threes* and *Natural Progression* by former Harmony Department chair Barbara London.

Stephen Croes came to Berklee in 1992 as the dean of Berklee's Music Technology Division. He had spent the previous 20 years working in Los Angeles as a drummer, keyboardist,

sound designer, arranger, composer, and producer for top albums, film and television soundtracks, and more. Since 2002, he has served as a professor in the Electronic Production, and Design department.

Peter Gordon '78 retired in May after a long association with the college as a student, faculty member, and founding member of Berklee's Los Angeles office. In 1993 Gordon was hired to build Berklee's presence on the West Coast as director of the Berklee Center in Los Angeles. Through the years, Gordon forged strong relationships between the music industry and alumni community in Los Angeles. He facilitated partnerships and relationships with industry leaders such as Mark Burnett, Irving Azoff, and T Bone Burnett in association with various college initiatives. Gordon helped to develop the annual Los Angeles alumni brunch and produced WesFest fundraising events that have accrued \$575,000 for the Wes Wehmiller Endowed Scholarship Fund.



Tony Marvuglio '85



Chris Noyes '77

Distinguished Alums Reconnect

By Bryan Parys and Mark Small

From Rihanna to *Avenue Q*, Chicago classrooms to creating award-winning sushi, Berklee alumni are excelling in engaging careers in a variety of industries. The Office of Alumni Affairs recently honored eight alumni with Alumni Achievement Awards, bringing the group to campus for a day of reconnecting, networking, video shoots, a reception, and an awards ceremony.

The cohort included Grammy-winning blues guitarist and singer Susan Tedeschi-Trucks '91, megahit songwriter Makeba Riddick-Woods '99, Broadway music supervisor and arranger Stephen Oremus '92, music business entrepreneur and talent coordinator Cristina Abaroa '91, award-winning restaurateur Tim Cushman '80, celebrated music educator Robert Vega '06, Oscar-winning sound designer and engineer Eugene Gearty '82, and Boston Symphony Orchestra cellist Mihail Jojatu '99 (Boston Conservatory at Berklee).

During the April 5th awards ceremony, Berklee faculty and administrators representing the areas of study pursued by each awardee made presentations. Introducing Gearty, Michael Bierylo, chair of Electronic Production and Design, shared that Gearty has aligned himself with a number of thoughtful and profound filmmakers. Bierylo characterized him as "one of a breed of smart sound designers whose sound design is sublime and tells the story."

Peter Gordon, director of the Berklee Center in Los Angeles, called Cristina Abaroa an entrepreneur and a role model for women. "To see what she has achieved as the CEO of her own company is remarkable," Gordon said. He mentioned a few of Abaroa's clients including Lady Gaga, Céline Dion, Ricky Martin, and Plácido Domingo and praised her music production work for the Latin Grammys.

Cecil Adderly, chair of music education, introduced his former student, Robert Vega. *People* magazine included Vega among its top five

teachers of the year in 2012. "He had the ability to shape young minds while a student here, Adderly stated. "And now, he is [continuing] in the Chicagoland public schools."

Riddick-Woods has co-written and produced songs for Beyoncé, Jennifer Lopez, Rihanna, and Eminem among others. Don Gorder, chair of the Music Business/Management Department shared that Riddick-Woods was a music business major at Berklee. "Many of our department's students want to pursue their career on the creative side," Gorder said. "She's had nine number one songs, multiple Grammy nominations, and worked with the who's who of the industry."

Tim Cushman's Boston restaurant O Ya was named among the nation's top 10 sushi restaurants by *Bon Appetite* and *Details* magazines, and one of the top in the world by *Food and Wine*. Introducing Cushman, assistant professor Ben Houge related hearing Cushman once describe his new dishes and menus in terms of musical contrast, harmony, and counterpoint. "He is a role model for students to take what they learn at Berklee, and apply it in new and unexpected ways in the industry," Houge said.

Stephen Oremus has served as the arranger and music supervisor for smash Broadway musicals *Wicked*, *Book of Mormon*, *Kinky Boots*, and others. Associate professor Eric Stern said, "Being a musical supervisor on Broadway is not a skill, it is one hundred skills, including conductor, pianist, arranger, co-composer, casting director, song doctor, diplomat, father confessor, and disciplinarian. Stephen has proven himself agile in all of these aspects of the career."

Romanian-born Mihail Jojatu became a member of the Boston Symphony Orchestra cello section in 2001. One of his first gigs was playing with the Boston Pops Orchestra at the 2002 Superbowl in New Orleans. Cathy Young, executive director of the



Distinguished company. From the left: Eugene Gearty '82, Susan Tedeschi-Trucks '91, Tim Cushman '80, Stephen Oremus '92, Cristina Abaroa '91, Robert Vega '06, Makeba Riddick-Woods '99, and Mihail Jojatu '99 (Boston Conservatory at Berklee).

Boston Conservatory at Berklee, spoke of Jojatu's path to successfully landing a chair in a major American orchestra.

Singer Susan Tedeschi-Trucks has opened for such acts as the Rolling Stones, the Allman Brothers Band, B.B. King, and many more, and currently tours with the Tedeschi Trucks Band, which she coleads with her husband Derek Trucks. She was introduced by Dennis Montgomery,

who coached her as a student in the Berklee Gospel Choir. "To see Susan go higher and higher in her creativity and career has been very rewarding," said Montgomery.

Roger Brown summed things up by saying, "It has been an honor to be the president of the institution that has produced people like you. You've inspired the students here now to follow in your footsteps."

Two Added to the Board of Trustees

Berklee's Board of Trustees chair Susan Whitehead recently announced the addition of Robert S. Murley and Steve Ruchefsky to the board.

Robert S. Murley is a vice chairman and senior adviser at Credit Suisse and chairman of investment banking in the Americas. In addition to his leadership role within the firm, Murley is responsible for several of the company's largest investment banking clients. He joined Credit Suisse First Boston in 1975 and was named a managing director in 1984, appointed vice chairman in 1998, and appointed chairman of investment banking in 2005. Murley holds a B.A. from Princeton University, an M.B.A. from the UCLA Anderson School of Management, and an M.S. in international economics from the London School of Economics. He and his wife have three children and reside in Lake Forest, Illinois.

Steve Ruchefsky has been an active private investor, both as principal and

as investment manager since 2000. Until recently, he served as the senior executive and private investment manager for the founder and chief executive officer of a multibillion-dollar hedge fund and was responsible for the initial funding of many successful businesses and ventures. He currently serves as the executive chairman of MDSolarSciences and a board member of Arno Therapeutics Inc.

A graduate of the George Washington University Law School, Ruchefsky began his professional career at the New York City law firm Morrison Cohen.

Additionally, he executive produced the award-winning documentary film *No Place on Earth* and is currently producing the theatrical production *War Stories: A Veterans Project*. His wife, Rondi Charleston, is a jazz vocalist and Emmy Award-winning journalist. Their daughter, Emma, is a professional music major and voice principal at Berklee.

Julius Williams Takes the Baton at the BCSO

By Mark Small

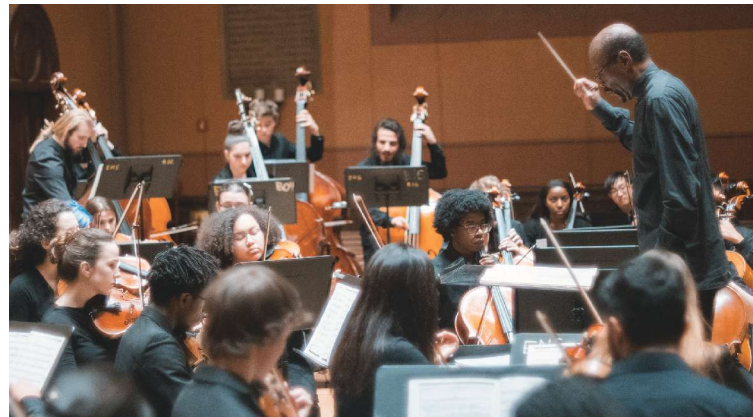
Professor Julius Williams has been named as the music director and conductor of the Berklee Contemporary Symphony Orchestra (BCSO). The ensemble was formed in 2008 and was the first orchestra organized at Berklee that planned to include classical music on their concert programs in addition to orchestral music from other genres.

Venezuelan-born professor Francisco Noya, the orchestra's first conductor, passed the baton to Williams unofficially in 2017 after leading the group for nearly a decade. Noya established the musical direction of the orchestra with creative programming that juxtaposes works by composers such as Gustav Holst and Pyotr Ilyich Tchaikovsky with pieces such as *Fantasy on a River Theme*, a concerto for electric bass written by John Patitucci; *Devolution: A Concerto for DJ and Symphony Orchestra* by Anthony Paul De Ritis; and the concert suite from *Star Trek into Darkness* by film composer Michael Giacchino.

Williams began working with the BCSO in April 2017 when he handled orchestra rehearsals for Howard Shore's monumental *Lord of the Rings Symphony*, which was conducted by Robert Boardman at Boston's Symphony Hall. Since then, Williams has taken seriously the charge to make the orchestra unlike those found elsewhere.

"Berklee didn't want to have a 'Beethoven orchestra' focused on the mainstream repertoire," Williams says. "That doesn't mean we don't perform music like that, but it's not all we are doing." Williams is a veteran conductor who has led the American and Brooklyn Philharmonic orchestras, and Washington Symphony Orchestra, and is the cover conductor for the Boston Pops Orchestra. He is also the music director of the Trilogy Opera Company in New Jersey, which focuses on operatic works by African American composers. Williams has also conducted the Prague Radio Symphony Orchestra on a dozen albums of new music and is the president-elect of the Conductors Guild.

In consultation with associate professor Patrice Jackson and associate director of performance division programs Jamie Davis-Ponce, Williams has crafted programs that illuminate his aspirations for the orchestra. "Last fall we played Duke Ellington's *Black, Brown, and Beige* suite, a movement from Dvorak's *Symphony No. 9*, and *Cantata for Orchestra and Voice*, symphonic settings of spirituals by John Carter," Williams says. "I wanted to show links between African-American themes and composers and classical music." That concert was dedicated to African-American lyric tenor and classical composer Roland Hayes to mark the centenary of his birth. Premiered



Julius Williams conducts members of the Berklee Contemporary Symphony Orchestra.

on the program was *Berlin 1942*, a musical depiction of an episode from the life of Hayes penned by Berklee student Harsha Thangirala '18, winner of the annual BCSO composition competition. The April concert, "Dances for Spring," ended the semester with works by Copland, Puccini, Tchaikovsky, Elgar, and Bernstein.

Growing up in New York, Williams was mentored by Coleridge-Taylor Perkinson, an innovative African-American composer and conductor. "I saw him onstage conducting when I was 12 or 13 and decided that's what I wanted to do," Williams recalls. "He asked me to conduct for a production when I was 17. Soon, I was doing

things for Alvin Ailey American Dance Theater and other groups." A profile of Williams on *CBS Sunday Morning* built career momentum. He was invited to Berklee in 1996 by late Berklee dean Warrick Carter to teach for a semester and he later joined the faculty.

Williams and the Conductors Guild are leading an effort to help orchestras begin to reflect both the musical and ethnic diversity of the population. "People have commented that this orchestra [BCSO] is more diverse than many others," says Williams. "We have black principal players and musicians from many countries. I think this is the model for orchestras of the future."

Students Learn the Ropes at Major Music Festivals

By Margo Edwards

The summer is just beginning, but up-and-coming Berklee artists have already begun a series of appearances at music festivals across the United States and Canada. Back in April, the metal band MDFK kicked things off with an appearance at Welcome to Rockville music festival in Jacksonville, FL. Six bands will participate in this year's festival run that will include stops at Chicago's Country LakeShake (June 22–24), Essence Festival in New Orleans (July 5–8), Lollapalooza (August 2–5), Osheaga in Montreal (August 3–5) and Outside Lands Music and Arts Festival in San Francisco (August 10–12).

It's part of the Berklee Popular Music Institute (BPMI), a program that takes students from the classroom to the festival stage in preparation for a performance career. The institute was founded and is directed by pro-

fessor Jeff Dorenfeld to give students exposure to all facets of the music industry, including A&R, recording, booking, promotion, sponsorship, and live shows.

"We are integrating the academics of a class with the live music industry," Dorenfeld says. "When we place an act in a festival slot, the promoter expects the same from us as any of the major agencies. Berklee students are responsible for finding talent, rehearsing them for the festival stage, organizing travel logistics, executing lengthy contracts, and meeting all production requirements. At the festivals, they are treated like every other artist on the lineup. It's demanding, but the experience is priceless."

Students in BPMI's A&R group received more than 300 submissions and narrowed the field by reviewing recordings, videos, social media pres-

ence, and live audition showcases. They also considered the artist's style of music for genre-specific festivals like Welcome to Rockville (metal) and Country LakeShake (country/Americana). The class ultimately chose metal band MDFK, Americana group Jacksonville Kid, r&b singer Yanina, pop artist Emilia Ali, and electro-pop groups luhx. and AJNA to represent BPMI at this year's festivals.

The BPMI class runs on a three-semester, full-year cycle. In the fall, the class chooses the artists and splits up into management teams. In the spring, work begins on artist development, marketing, digital presence, budgets, merchandise, and sponsorships. During the summer, class participants rehearse the artists to prepare them for the festival stage and, ultimately, accompany them to the festivals to handle on-site promotion, production,

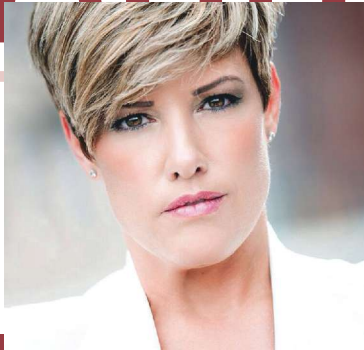
and tour management.

"I thought my passion for the music business was going to have to come on my own time," says Boston Conservatory at Berklee student Micah Welch, a member of MDFK's team. "Finding out about BPMI was a blessing because I've been able to have real-world experience and practical application of the skills I will need in the music industry."

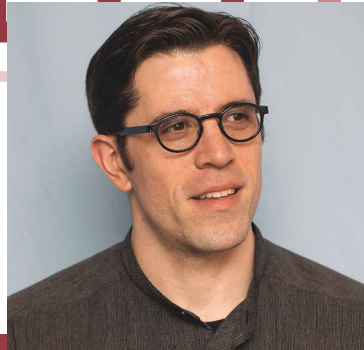


Yanina will perform at Essence Festival

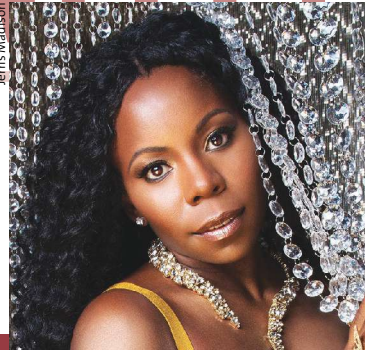
FACULTY NOTES



Casandre McKinley



Saul Albert



Tia Fuller



Michael Lewin

Professor **Lello Molinari** released the CD *Lello's Italian Job, Volume 2* with fellow faculty members **Marcello Pellitteri**, **Dino Govoni**, and **Sal DiFusco**. Visit fatamorganamusic.com.

This summer **Andrew Altenbach**, music director of opera (Boston Conservatory) will serve as a guest conductor for three music festivals.

Associate professor of voice **Ana Guigui** and piano professor **Neil Olmstead** received a faculty recording grant to record a new song cycle by Olmstead.

The album *The Hammer and the Heart* by associate professor **Susan Cattaneo** debuted at number one on the *Billboard* Heatseekers chart.

In February, assistant professor **Randy Pingrey** played trombone with the Grammy-winning band Bon Iver at the Bradley Center in Milwaukee, WI.

Professor **Lori Landay** gave a presentation at the March 2018 Game Developers Conference about developing immersive tools for autism and music education.

The one-act comedy *The Beautiful Bridegroom* by assistant professor **Dan Shore** (Boston Conservatory) will be staged by Chicago Summer Opera.

Assistant professor **Cassandre McKinley** released her fifth album, *Dragonfly*. The songs are a mix of jazz, pop, r&b, soul, and country.

Professor **Jane Miller** released the CD *Boats*. It features Miller (guitars), and faculty members **Tim Ray**, **Lincoln Goines**, **Mark Walker**, **Eugene Friesen**, and **Larry Watson**.

Assistant professor **Mike Tucker** toured with Arturo Sandoval throughout America, Russia, Ukraine, Poland, Mexico, and Korea.

Professor **Tom Stein** is publishing two columns per month on the business of professional music for the careersinmusic.com website.

Piano instructor **Jason Yeager** released the album *All at Onceness*, with saxophonist/composer Randal Despommier.

Professor **Mark Walker** played drums for Oregon's recent tour of Europe and recorded with Paquito D'Rivera in June. Walker is planning to record in Japan with Akio Sasajima and Randy Brecker.

Associate professor **Nando Michelin** collaborated with Brazilian singer, composer, and bass player Ebinho Cardoso on the album *Engenheiros*. Faculty members **Yulia Musayelyan** and **Barbara LaFitte** appear on the album and Gustavo Borner '89 mixed it.

Associate professor **Teodros Kiros** published the novel *Cambridge Days*, and published two articles in *The Palgrave Handbook of African Philosophy*.

Professor **Bruce Gertz** is a member of the advisory board of the International Society of Bassists and a contributing editor to the column "All That Jazz" in *Bass World*.

The painting "Train Study" by professor **Jan Donley** was included in a juried show at the Provincetown Art Association and Museum.

Professor **Fernando Brandão** is a member of the band Imagine 5, which also includes assistant professor **Bertram Lehmann**. The band will release their debut album this summer.

Instructor **Joseph Foley** was the guest principal trumpeter for Modest Mussorgsky's *Pictures at an Exhibition* with the Pacific Symphony in performances in California and China.

Assistant professor **Pierce Warnecke** (Valencia) collaborated on a video with German composer Frank Bretschneider for the ISM Hexadome exhibition.

Berklee Press has published the book *Arranging for Strings* penned by professor **Mimi Rabson**.

Assistant professor **Saul Albert** received a 2017 Newbury Comics Faculty Fellowship to direct a workshop with artists, engineers and researchers in London to develop tools for transcribing human social interaction.

Professor **Suzanna Sifter** has released the CD, *Sophisticated Lady*, her first solo piano recording.

Professor **Jimmy Kachulis** was a finalist in the USA Songwriting Competition, and contributed two pieces to Boston Conservatory's Spectrum Performance Project.

Associate professor **Ben Houge** developed a real-time algorithmic arrangement of the overture to Étienne Méhul's opera *Les Amazones* for the event at Symphony Hall titled "Le Dîner des Amazones."

Professor **Apostolos Paraskevas** released *Phoenix*, his first solo guitar recording since his recovery from focal dystonia.

Professor **Dan Moretti** released the CD *Invoke* in June. Performers include Moretti (woodwinds), **Mark Shilansky** (piano), Steve Langone (drums), Jesse Williams (bass), Bengisu Gokce (violin), Dan Lay (viola), and Marta Roma (cello).

In May, professor **Tia Fuller** released *Diamond Cut*. It was produced by **Terri Lyne Carrington** and features Dave Holland, Jack DeJohnette, Bill Stewart, James Genus, and Adam Rodgers.

Liberal Arts faculty members **Kevin Block-Schwenk** and **Patricia Peknik** filmed an updated version of the Berklee Votes video, which encourages students to vote.

Professor **Barbara LaFitte** toured as oboist for the Boston Pops Esplanade Orchestra in April playing music by film composer John Williams.

Assistant professor **Catherine Bent** released *Ideal*, a cello-driven collection of original pieces paying tribute to Brazilian traditional music. Visit www.catherinebent.com.

Associate Professor **Jerry Leake** performed in the 2018 Damba Festival in Atlanta, GA, with *dagomba* master drummer Mohammed Alidu.

Professor **Darol Anger** will teach and perform at top bluegrass festivals across country this summer and release the new recording titled *Music of Our People*.

Former Berklee trustee Al Reese established a visiting artist series in honor of Bass Department professor **Daniel Morris**. The series will be organized by Morris to bring top bassists to campus.

Assistant professor **Elina Hamilton** (Boston Conservatory) presented a paper at MIT's Music and Global Modernity workshop in February.

Assistant professor **Jessica Sarin-Perry** was named to the board of trustees of Berkshire Choral International for a three-year term.

faculty profiles

Larry Baione

“A Lucky So and So”

by Mark Small

Assistant professor **Amanda Monaco's** Glitter quartet will perform at the Xerox Rochester International Jazz Festival in June and the Iowa City Jazz Festival in July. Visit www.amandamonaco.com.

The solo piano album *Serious Play* by professor **Laszlo Gardony** was among *DownBeat* magazine's best albums of 2017 and the *Boston Globe's* top 10 jazz albums of 2017.

In May, professor **John Hagon** celebrated the 60th anniversary of his 1958 conducting debut with performances with the Cape Community Orchestra and Cape Cod Concert Band.

Professor **Suzanne Hanser** spoke at the Beijing Cancer Center and at a UCLA conference on integrative medicine and mental health.

Associate professor **Panagiotis Liaropoulos** received a Fulbright Scholar Award to record and archive instrumental and vocal folk music of the Small Cyclades island complex in the Aegean Sea.

Professor **Kathleen Howland** went to Mumbai, India to present a two-day workshop on neurologic music therapy for the Neurology Foundation and Parkinson's disease Society of India.

Professor **Herman Hampton** has partnered with eNable, an interdisciplinary volunteer group at the University of Massachusetts, Lowell that designs and creates assistive devices utilizing 3D printing for individuals with limb differences and physical disabilities, at no cost to the families.

Associate professor **John Whynot** mixed the scores for two feature films and a TV series. He also mixed Bruce Cockburn's latest CD *Bone on Bone*.

Assistant professor **Jennie Israel** and professor **Bryn Austin** (Boston Conservatory) will appear in the musical *Dancing at Lughnasa* at the Gloucester Stage Company in June.

Professor **Peter Cokkinias** marked his 40th season as the conductor of the Metrowest Symphony Orchestra. He will produce four musicals this summer.

Assistant professor **John Escobar** was the mix engineer for four music videos for the NPR classical music program *From the Top*. Escobar recently produced and engineered Julia Mark's album *Gemini*.

Associate professor **James Donahue** engineered recordings for the Handel and

Larry Baione '71, who has chaired the guitar department for 30 of his 44-year history with at Berklee, says his becoming a guitarist was the luck of the draw. When he was a child in Brooklyn, NY, his parents wanted him and his twin sister Laura, to learn to play instruments. “They took us to Frank’s Music Studio in Brooklyn,” Baione recalls. “Frank’s only taught two instruments: accordion and guitar. My parents didn’t want us to both play the same instrument, so they let Laura pick first.” She picked the accordion, and the rest, as they say, is history.

The family moved to Enfield, CT, when Baione was 12, and he continued taking guitar lessons. He had become interested in jazz through hearing his father’s Django Reinhardt records and later tuned into Dizzy Gillespie and Tonight Show Orchestra guitarist Tony Mottola. When it came time to choose a college, Baione saw an ad for a *DownBeat* magazine scholarship to Berklee. He submitted an audition tape, won the scholarship, and entered Berklee in 1967.

He majored in music education and studied guitar with department chair Bill Leavitt. During Baione’s undergraduate years, America was in the midst of the Vietnam War and young men were being drafted. “During my second year, the government issued draft numbers,” Baione says. “My roommates had numbers in the 300s, but my number was seven.”

Having a low number made it clear that Baione would enter military service after his graduation, so when an army recruiter knocked on Bill Leavitt’s office door during his lesson, Baione tuned in. “The recruiter said they were looking for a guitarist for the Army band,” Baione says. “I played for him, and later auditioned in Washington, DC, and was accepted into the army band.” Baione played with the Strolling Strings, in jazz combos, and in a blues-jazz big band. “I was playing with great musicians and the gigs were nice,” Baione remembers.

“We played at White House dinners and other events. Nixon was president then, and I got out of the Army the day he resigned. I used to tell everyone that he left because I wouldn’t be playing at the White House anymore.”

In 1974, when his three-year hitch in the army was finished, Baione started looking for a job. He reached out to Leavitt who said he needed guitar teachers. Baione joined the guitar faculty and two years later, became the assistant chair, working with Leavitt in a post he held for nine years. He then became the department’s co-chair for two years with Mike Ihde before he was named full chair in 1988. Rick Peckham became assistant chair to Baione in 1991. Peckham returned to teaching 24 years later, and Kim Perlak became the department’s new assistant chair in 2015. “I’ve learned a lot from working with each of them,” Baione says. “These years were a time of tremendous growth and change in the guitar department.”

Musical styles changed as did the backgrounds of the entering students. Some came to Berklee with lots of playing experience and no formal training. For others, it was the reverse. Baione and his faculty members had to find a way to meet the students at their level and help them reach their goals.

“When Bill Leavitt was the chair, he felt that everyone should be a good reader, play a lot of styles well, and be able to play a [theater] show,” Baione says. “These days, if someone wants a blues player for a session, they don’t want a person who reads well and plays blues on the side. They want a real blues player, a specialist. Now, we have a lot of faculty members who are specialists in their style, but they are also well-rounded musicians.”

Baione says that a big part of his job as chair has been meeting with students and pairing them with the right teachers. “We may have 200 students entering in a fall semester, and Kim and I talk with each one of them,” Baione says. “It’s both tiring



Larry Baione '71

Phil Farnsworth

and energizing. These kids really want to make music.”

When Baione began teaching, the curriculum focused on the rudiments of the guitar and pick-style playing. “Now there are a lot of style labs where students can learn blues, heavy metal, flamenco, country, bluegrass, jazz-rock, funk, almost any style,” he says. “Berklee’s guitar department wants to honor the past and go forward. We don’t want to skip over things.” He feels strongly that anyone learning a specific style should understand how it evolved.

Outside of his work in the department and continually striving to improve his own guitar playing, Baione took the unusual step of learning a new instrument; the cello. “I’ve been working hard at that and it has been good for me,” he says. “Becoming a beginner again has made me a better teacher and chair. I appreciate the work it takes to learn an instrument.”

During his years of service, Baione created a legacy in curricular materials. Berklee Press published a DVD version of Bill Leavitt’s *Modern Method for Guitar Volume I*, in which Baione demonstrates all musical examples. He also penned the guitar volume of *Berklee Practice Method: Get Your Band Together*. In the fall of 2018, Baione will leave daily operations of the guitar department and become chair emeritus. He will continue to teach private lessons and online courses.

“I’ve been pretty lucky to have had a steady job as a guitarist for 43 years,” Baione says. “I’m grateful to be at such a great school and great department.” At a recent academic leadership meeting for deans and department chairs, Baione summed up these sentiments tunefully by performing solo guitar versions of Duke Ellington songs. Among them was “I’m Just a Lucky So and So.”

Haydn Society, **Apostolos Paraskevas**, and cellist Phoebe Carrai. He was also part of a project to create a virtual Byzantine chapel based on the acoustics of churches in Thessaloniki.

Associate professor **Catherine Stornetta** (Boston Conservatory) is the national tour pianist for *Forbidden Broadway* and the musical director for local productions of *Cabaret* and *Madame Defarge*.

Professor **Rebecca Marchand** (Boston Conservatory) presented a paper at the annual conference of the Society for American Music in Kansas City, MO.

In March, professor **Kathryn Wright** adjudicated the Classical Singer International Voice Competition in Guangzhou, China.

Associate professor **David Valdes Greenwood** (Boston Conservatory) recently received a National New Play Network "Rolling World Premiere" for his play *The Mermaid Hour*.

Assistant professors **Jeff D'Antona** and **Mark Zaleski** and their group Planet Radio, released the album *Stay Awake*. Visit www.planetradiomusic.com.

Associate professor **Susan Thompson** (of Boston Conservatory) created an original play with her students titled *Tales from the Sandman* that has received multiple performances.

Associate professor **Francisco Noya** is the music director of the Boston Civic Symphony and the New Philharmonia Orchestra (Newton, MA). He also conducts the Rhode Island Philharmonic.

Assistant professor **Pratt Bennett** provided English as a second language training for faculty members at Johns Hopkins University and Emerson College.

Associate professor **Cindy Scott** was featured with Brian Seeger's Organic Trio at the New Orleans Jazz and Heritage Festival in May, and will headline at the Lansing Jazzfest in August. She will release a new album this summer.

Orichalcum Moods for brass septet by Film Scoring chair emeritus **Don Wilkins**, is being published by BKJ Publications, the company founded by late composition professor John Bavicchi.

The piece *Out of the Fray* by assistant chair of Composition **Greg Glancey** was performed at Outside the Box New Music Festival at Southern Illinois University.

Don Gorder, Chair of Music Business/Management, participated in a panel discussion at Harvard Business School's Entertainment and Media Conference.

In April associate professor **Sharon Bradley-Martin** directed the All-Cape Jazz Choir at the All-Cape Jazz Festival in South Yarmouth, MA.

Professor **Steve Wilkes** created a sound-installation for the Museum of the White Mountains in Plymouth, NH.

Professor **Larry Sousa** (Boston Conservatory) is directing the new musical *Another Roll of the Dice* by Mark Saltzman.

Assistant professor **Mischa Salkind-Pearl** is composing a chamber opera for Boston's Guerilla Opera company.

Associate professor **Suzanne Dean** recorded at Power Station Berklee NYC with Broadway vocalists and faculty percussionists **Casey Scheuerell** and **Joe Galeota**.

Professor **Louis Stewart** recently conducted the Royal Scottish National Orchestra and recorded his musical theater work *Cambodia Agonistes*.

Professor **Prince Charles Alexander** mixed the album *Revolution* for the French hip-hop group IAM, the fifth certified gold record Alexander has made with IAM.

Assistant professor **Jason Palmer** is collaborating with Giant Step Arts and will record a live album in June.

Professor **Ed Saindon** traveled to Aruba for concerts and a jazz improvisation clinic in April.

Professor **Marti Epstein** was the featured composer on this year's Trinity Wall Street Time's Arrow Festival in New York. In June, the BSO Chamber Players performed her trio "Komorebi" in Leipzig, Germany.

Retired professor **John Stevens** won two awards in the 2018 Ravel International Composition Competition.

Professor **Michael Lewin** (Boston Conservatory) won the Best Classical Recording Award at the RoundGlass Music Awards.

The song "I Just Want to Know for Sure" by assistant professor **William Lucey** was named eclectic song of the year at the Independent Music Awards.

In April, associate professor **Rob Hochschild** launched The Media Narrative podcast. Visit themedianarrative.com.

Violin professor **Lynn Chang** (Boston Conservatory) taught and performed at recent music festivals in Quito, Ecuador, and Guangzhou, China.

Professor **Steve Emery** (Boston Conservatory) was invited to the Shenzhen International Trumpet Festival in China as a guest trumpet master.

Rhonda Rider In Concert Halls and Canyons

By Mark Small

Rhonda Rider, professor of cello and head of chamber music for Boston Conservatory at Berklee, lists musical experiences on her resumé not found on those of many cellists. Her musical passions lie in chamber music and performing new works by living composers, and she's played countless concerts with the Lydian String Quartet, a group she cofounded in the 1980s, the Triple Helix Piano Trio, and other ensembles in concert halls across the globe. But she's also performed in the wilderness of the Grand Canyon and the Petrified Forest National Park.

"I saw an ad for an artist-in-residence at the Grand Canyon and figured they'd want painters or photographers, but called to ask if they would consider a cellist," Rider says. "The person on the phone encouraged me to apply, and I got it." Rider then commissioned new works for solo cello and traveled to Grand Canyon National Park to learn and perform the music.

"I lived in the park on the second floor of a visitor center overlooking the canyon," she recalls. "It was unbelievable. I was there in October 2010 practicing and Skyping with the composers, then I would go to scenic locations around the park to play." She also gave a more formal lecture and concert in which she discussed the new pieces. Rider did a similar residency at the Petrified Forest National Park in 2015. To date, these projects have yielded 18 new works from a variety of composers. "The pieces are short—between four and 10 minutes long—and there is a lot of variety," she says.

"One piece is very sweet and tonal and the range goes from there to what you might call noise music," Rider shares. It should be noted that for the outdoor concerts, she played a carbon fiber cello, not her prized 1760 instrument by Italian luthier Carlo Landolfi.

Rider grew up in Michigan with parents who were both violinists and music educators. "They played in a string quartet, and when I was a child I would watch the cellist play for hours," she recalls. Rider took up the cello as a teen and later earned her undergraduate performance degree at Oberlin and master's at Yale where she studied with legendary cellist Aldo Parisot.

During her last year at Yale, she learned about an audition for a quartet-in-residence at Brandeis University in Waltham, MA. Rider, another Yale student, and two friends from New England Conservatory hurriedly formed a string quartet. "We had the audacity to rehearse for five hours one day and then present ourselves as a group," Rider muses. "We auditioned for Robert Koff, an original member of the Juilliard String Quartet, and he took us on." The residency for the newly minted Lydian String Quartet at Brandeis involved teaching lessons, playing works by composition students and faculty composers, and playing in the university's orchestra. They rehearsed four hours a day, six days a week, and received coaching twice a week. Soon they began playing competitions and won the coveted Naumburg Award, among others.

In 2002, she joined the Boston Conservatory faculty as a cello pro-



Rhonda Rider

fessor and coordinator of chamber music. She now heads the strings department too. Rider guides her students in many areas. "Of course we work on technique and repertoire, but they also need to find out how to build a career," she says. "It's important for them to explore many things, and that's why the merger with Berklee is very exciting. They can play with a film score orchestra or for musical theater, dance, or opera and decide what to do."

Rider's spring semester ended with a flurry of concerts with BocoCelli, a cello octet she formed with seven of her students. This summer she will coach and perform contemporary music at festivals in Vermont and Upstate New York as well as mentor the Asian Youth Orchestra in Hong Kong.

As a labor of love, she is preparing to release a recording of two Gabriel Fauré sonatas. "He wrote them late in life and they're really amazing," she says. "[Pianist] Judith Gordon and I have played them for years, and we finally recorded them. I'm not doing this to make a huge profit... I have a day job."

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Create Your Legacy at Berklee

By Beverly Tryon '82

The practice of planned giving (also called legacy giving) at Berklee and Boston Conservatory at Berklee is offering important scholarship support to young musicians. Planned gifts are made during estate planning with funds allocated at that time or at a future date. Some planned gifts provide life-long income to the donor. Other gift plans use estate and tax planning to maximize the gift while minimizing its impact on the donor's estate.

H. Wilfred Churchill '38, a Boston Conservatory alumnus and devoted piano faculty member, was the first person to gift his estate to the conservatory for student scholarships. Since 1994, the Churchill Piano Prize has provided financial support for many talented young pianists.

A bequest through a will or trust is the simplest way to provide future support to Berklee through the transfer of cash, securities, or property. It costs nothing now and allows donors to retain control of their assets during their lifetime while offering the satisfaction of supporting Berklee. Bequests can go to general college support, scholarships, programs or institutes, professorships, and naming opportunities.

Lawrence D'Addario '12, a Berklee Online alumnus, recently reached out to discuss a planned gift to the college. D'Addario has taken 29 Berklee Online courses and earned three master's certificates. His planned gift is designed to help emerging musical entrepreneurs through the online program.

"I believe arts and culture—especially music—are the nexus of any thriving community," D'Addario states. "A strong creative economy contributes greatly to the balanced development and growth of society. I'm hoping my gift will help future students enjoy the Berklee experience, support their educational needs, and strengthen the musical arts for generations to come."

"We are grateful that Lawrence's bequest will support scholarships for our online students," says Debbie Cavalier, senior vice president of Berklee Online. "Life-long learning is the key to any successful career and we are pleased that Lawrence's gift will help

others to pursue certificate programs, degree completion, and full undergraduate and graduate-level degrees."

As well, Cavalier, and her wife Beth Barrett, have included Berklee in their estate planning to fund future scholarships for Berklee Online. "Berklee Online will continue to be at the forefront of higher education, helping aspiring musicians around the world pursue their dreams, including alumni seeking to complete their degrees," Cavalier says. "Beth and I are proud to support scholarships to continue this important work."

Don Gorder, chair of Berklee's Music Business/Management (MB/M) program, has included Berklee in his estate



Debbie Cavalier '87



Lawrence D'Addario '12



Don Gorder

plans. Gorder came to Berklee in 1991 to establish the MB/M major, and his gift will provide an annual scholarship in perpetuity for entering or matriculated MB/M students.

"I have long recognized the importance of scholarships in students' attainment of their educational goals," Gorder says. "With rising higher education costs coupled with the ever-increasing competition for the best, brightest, and most talented, scholar-

ships are essential. The vast number of MB/M graduates who have forged successful, rewarding careers, attests to the strength of the program that I built here with much help from faculty and staff. I would like that legacy to continue, so I have included Berklee in my estate planning."

For further information about creating your legacy at Berklee through planned giving, contact Beverly Tryon (btryon@berklee.edu) or Danielle Parillo (dparillo@berklee.edu).

Offering Hometown Support

By Jessica Halton

When provost and senior vice president for academic affairs, Dr. Lawrence Simpson and his wife, Ann, established the Lawrence and Ann Simpson Endowed Scholarship in 2011, they directed their support to students of African-American or Latino descent who hail from their hometown of Cleveland, OH.

"We feel it's important to provide more access and opportunities for students of color, and one way to do that is by making scholarship dollars available to them," Simpson notes. "We're also committed to uplifting and supporting students from the Greater Cleveland area."

Simpson has a unique vantage point as a scholarship donor given his leadership role at Berklee. He has a deep understanding of the impact of this support on students at the college and conservatory. When asked for his insight, Dr. Simpson shared his concerns.

"One of the most frequently discussed issues in the news today is the cost of higher education," Simpson says. "It is critically important that when one is able to ease the financial burden on students and their families, that you make the sacrifice and do your part.



Provost and senior vice president of academic affairs Lawrence Simpson and wife Ann



Lawrence Simpson (left) with scholarship recipient Tatum Flemister '17

Plus, it simply feels good knowing you have helped someone who really needed it." Like many Berklee donors, the Simpsons hope their scholarship will make their recipients' experience at Berklee less financially stressful, allowing them to fully focus on their craft.

"I'm so grateful to the Simpsons for the role they played in my education," says Tatum Flemister '17, a recent recipient of the Lawrence and Ann Simpson Endowed Scholarship. "It was such a great feeling to know that someone like Dr. Simpson, who looks like me and has connections to Ohio, is so re-

vered around campus. To have someone like that in my corner was great during my time at Berklee. If they had not helped with my education, I wouldn't have been able to complete my studies."

Flemister's gratitude is not lost on the Simpsons. "Ann and I have always been philanthropic because we truly believe that through helping others, our lives are enriched," Simpson states. "We encourage anyone considering establishing or supporting a scholarship to simply do it. As we say in bhwhist, 'If you think long, you think wrong.' Just do it."

Alumni Pay It Forward at Career Jam 2018

By Stefanie Henning

As the music industry continues to evolve, so do the services and programs Berklee offers students on campus as they prepare for their careers. In April, the Berklee Career Center hosted its second annual Career Jam, following the longstanding event's overhaul in 2017 aimed at aligning it with Berklee's new vision for career services.

An impressive array of music industry luminaries—many of whom are alumni returning to campus for the first time since graduation—offered their expertise and guidance to students through panel presentations, workshops, master classes, auditions, and mentoring sessions.

A New Model

The full day of professional development programming brought the Berklee community together to inspire, educate, and connect students to the broad scope of possibilities they can pursue as artists while at Berklee and beyond. The programming aligns with Berklee's Career Communities model, developed around seven areas of interest: business, composition, design, education, health and wellness, performance, and production. Career Jam is the signature event that brings this model to life, aligning students' academic interests to the alumni, industries, networks, and employers that make up the various career paths students can pursue.

Held in tandem with the Alumni Achievement Awards [see related article on page 6], the event featured a panel of honorees entitled "Live Your Passion: Career Insights from Notable Berklee Alumni." Jeff Dorenfeld, a Music Business/Management Department professor and founding, managing director of the Berklee Popular Music Institute, which provides students with an immersive experience in A&R, artist development, recording, booking, promotion, social media, sponsorship, and live performance, also moderated a panel discussion. The participants included alumni representing Snapchat, Red Bull, Paradigm Talent Agency, and Stem.

Auditions

Audition opportunities included summer tours with musical director Gil Smith '99 and his agent Jennifer Horton, the president of Matrix Artists, casting for a Nashville-based band to sign with a label and begin

work with producers and songwriters, and a spot on the Vans Warped Tour stage this summer. Audition workshops presented by musical director Rob Lewis '94, in partnership with the casting directors from *The Voice* and NBC Universal, demonstrated audition techniques and culminated that evening with performances at the inaugural Career Jam Concert.

Broadway Insights

Sara Stackhouse, chair of theater at Boston Conservatory at Berklee, brought Broadway producers from *Waitress* to campus for "Backstage: An Insider Look at the Theater Industry," offering students firsthand accounts of life in the theater. Student Michael Gaudio, currently pursuing his M.F.A. in musical theater, voiced the student response: "I thought it was incredibly valuable to hear from a panel of theater professionals on the business end of the field," he said. "It's enriching to have opportunities to engage with creative minds outside of a performance context. The panel offered a chance to look through a wider lens into the business and was a great way to network with professionals in the industry. As a graduate student and emerging professional, this was an exciting platform for networking, professional development, and artistic growth."

And Then There Was Pharrell . . .

Keynote speaker, songwriter and producer Pharrell Williams connected via Skype to an audience gathered in the Berklee Performance Center. He felt inspired after Berklee students sang a mash-up of birthday songs to celebrate his birthday.

"Your generation has the potential to do great things," said Williams, whose manager Caron Veazey Robinson, Paul Wachter of Main Street Advisors, and Desiree Gruber, founder and CEO of Full Picture, were at the event in the Berklee Performance Center. "This is a different time for mankind, and womankind by the way. Everyone in this room now has the ability to live their best life. Don't let anyone talk you out of it. You are not only our future, but you are our bright future. And that is because you are refusing to listen to the nonsense of the past and appreciating things that did work in the past but knowing that the torch is in your hands and it is time for you to ascend and elevate and take our species to the next level."

Moments from Career Jam



Pharrell Williams applauds via Skype after Berklee students sang a mashup of birthday songs for his 45th birthday to open his Career Jam appearance.



Distinguished alumni panelists (left to right): restaurateur Tim Cushman '80, BSO cellist Mihail Jojatu '99, movie sound designer and engineer Eugene Gearty '82, blues singer Susan Tedeschi '91, executive producer for records and TV specials Cristina Abaroa '91, and panel moderator Karen Bell '90.



Veteran music director and producer Rob Lewis '94 (left) offers advice to a Berklee student about auditioning.

Photos by Collin Idzikowski

Charting Her Own Course



Photo by Jimmy and Dena Katz

Jazz trumpeter Ingrid Jensen '89 has learned to navigate between an international music career and her deeply-rooted family life.

By Mark Small '73

Whether Ingrid Jensen is on the bandstand leading her group or at a playground with her child, being a jazz artist has had a pervasive effect on her. She lives in the moment and for the moment with an infectious joie de vivre. Jensen, her husband Jon Wikan (a noted jazz drummer), and their young daughter Karina make their home in Westchester County, NY, an hour-plus north of Manhattan. The location affords Jensen and Wikan both ready access to the city for gigs, sessions, and international airports, and a taste of small-town living in sylvan surroundings with panoramic views of the Hudson River.

Some jazz critics describe Jensen as a hard-bop trumpeter, but at a recent gig at the Zinc Bar in Greenwich Village, she showcased a multifaceted musical program that embraced Latin grooves, uptempo swing, introspective ballads, European-jazz-flavored atmospheric, and more. Jensen's quartet opened with Duke Ellington's sunny "Purple Gazelle (Angelica)," introducing bandmates Ed Howard (bass), Gary Versace (piano) and Colin Stranahan (drums) in solo spots and four-bar trades. Kenny Wheeler's lyrical ballad "Where Do We Go from Here?" changed the pace, and Jensen probed its dark changes with her muted trumpet, at times adding a dash of digital delay. In her original tune "Dots and Braids," she explored an ECM vibe, doubling dreamy trumpet lines with looped phrases and then segued into Victor Lewis's intense, uptempo swinger "Seventh Avenue." The intro to the latter alluded to city car horns with figures harmonized in seconds before careening into the head's fast, skittish lines played in tandem by Jensen and Versace. Onstage, Jensen, standing tall and statuesque, exhibits confident control of her instrument and the music at hand. With nods and gestures she guides her band through the terrain of each piece.

Jensen was born in Vancouver, British Columbia, Canada, and grew up across the bay in Nanaimo on Vancouver Island. Every member of her family was musical. Her late mother Karen was a pianist classically trained at the University of British Columbia who

later explored jazz. Ingrid's father, Helge, a Danish émigré, has perfect pitch and still plays accordion. Her older sister Janet played trombone in school bands, and younger sister, Christine, now a fellow music professional, is a gifted saxophonist, composer, and bandleader. Records playing around their home spanned jazz history from Louis Armstrong and Jack Teagarden to Miles Davis as well as classical music by Chopin, Debussy, Gershwin, and others. In conversation, Jensen reveals a comprehensive knowledge of jazz history gained through extensive listening and study as well as befriending and playing with jazz elder statesmen such as Clark Terry, Art Farmer, Lionel Hampton, and others. She is currently a vital member of a huge network of top contemporary jazz artists.

After graduating from Berklee in 1989, Jensen began her journey working and living alternately in Europe and New York. Three years later, she signed with Enja Records and in 1996, *Vernal Fields*, her debut solo album, earned a Juno Award, the Canadian equivalent of a Grammy. Other Juno nominations have followed. To date, she has released five albums as a leader and appeared on countless records by other artists. She has collaborated on recording projects with sister Christine, and on the Nordic Connect albums that spotlight musicians of Scandinavian descent including the Jensen sisters, Jon Wikan (Norway), and pianist Maggie Olin '88, and bassist Mattias Welin (both Swedish-born).

After settling in New York in the 1990s, Jensen became a member of a rising wave of all-women large jazz ensembles led by female artists and composers, such as the Maria Schneider Orchestra, Diva, and others. Jensen continues to work with a range of female artists including Anat Cohen '98, Melissa Aldana '09, Tia Fuller, Monika Herzig, Renee Rosnes, Terri Lyne Carrington '83, and more. But she works at least as much with male musicians in her various trios, quartets, and quintets, and as a guest artist. Jensen is a champion for women's voices in jazz,

“We would sometimes play for five or six hours. I’d walk away with \$100 and think it was amazing.”

but her bottom line is to make top-quality music with whomever she happens to be sharing the bandstand.

She has built a fanbase throughout Canada, the United States, Europe, Australia, South Africa, Mexico, South America, and Japan. The travel required to sustain a jazz career is notoriously tough on family life. As invested in jazz as Jensen is, she is forthright that her family is her top priority. She and her husband now structure their tour schedules so that one of them will always be at home with their daughter. Ultimately, that means they play fewer gigs together than they have in previous years. Wikan feels that it’s Ingrid’s time to shine.

A local endeavor that serves as a counterweight to the demands of international travel is Sing Sing Kill Brewery in Ossining, NY. It’s a New York State Farm brewery for which Jensen and Wikan are investors and cofounders. Wikan also worked as a carpenter helping to renovate the building over the past 19 months. It opened in May and offers craft beer and live music. It’s a way for Jensen and Wikan to create balance between her burgeoning music career and the pursuit of a warm home life in a small American town just upriver from the Big Apple.

You got a Juno Award for your debut solo album *Vernal Fields*. Did that give you an initial impression that music industry success might be a piece of cake?

No. Getting the Juno was a shock, I hadn’t even prepared a speech. I think back on that time, and it was Alanis Morissette’s year. A lot of powerful women from Canada were getting all the house that year. It seemed normal, but then there was a big space where women weren’t winning as much.

Was it apparent to you when you were young that you would become a career musician?

It was to me, but not everyone was thrilled about it. Someone who was encouraging to me was Diana Krall [’83]. I was in high school with her younger sister and grew up watching Diana play piano before she was singing. We met up again when we were both living in New York in the early 90s.

What shaped your decision to enroll at Berklee?

A couple friends of mine had gone to Berklee. I had attended a jazz camp, the Bud Shank workshop, and [trumpeter] Tom Harrell was there as were [pianist] Hal Galper [’57], [trombonist] Bob Brookmeyer, and [trumpeter] Bobby Shew. They were very encouraging to me. I was given a scholarship to Berklee that covered everything but my living expenses. My parents covered those for the first year, but then pulled out saying that being a musician was not a real job. So I was on my own. I applied to the Canada Council [for the Arts] and got money to pay my expenses for the second year. In my third and fourth years I worked a lot at a work-study job and played salsa gigs with [pianist] Danilo Pérez [’88], who was a student then.

What was your plan after you graduated?

I went to Denmark and stayed with my aunt. I was living there for free, transcribing solos, practicing, and playing sessions in Copenhagen. That’s what everyone dreams of doing when they finish school: just work-

ing on music and playing gigs. While there I became friends with [saxophonist and arranger] Ernie Wilkins, who turned out to be [trumpeter] Clark Terry’s best friend.

I stayed in Denmark for three months and then moved to the East Village in New York with some Berklee friends for the next year. We had a band with drums, bass, and keyboards called the Jazz Rainbow Coalition. We started playing in the subway, at Grand Central Station, and in Central Park in the days before you needed a permit to do that. We would sometimes play for five or six hours. I’d walk away with \$100 and think it was amazing. We also did café gigs.

How did you come to live in Vienna during the early 1990s?

Peter Herbert [’89], a bass player I knew from Berklee, connected me with a guy from Vienna who was looking for a female trumpet player for a Vienna Art Orchestra project that called for seven men and seven women. We toured for two weeks and then made a record in Switzerland. That was like a dream: my first real tour and recording session. While I was there, I played at a jam session at the Bruckner Conservatorium. The director there was looking for a trumpet teacher and liked my playing. I auditioned for the job and got it. I was living in New York at the time and was thinking of turning it down, but all of my European friends said it was a great offer and I should take the gig. I did and lived in Vienna for about three years. I was teaching, playing gigs, recording, and hanging out with [trumpeter] Art Farmer. He was one of my idols and lived in Vienna at the time.

How did you meet Clark Terry?

Before I left New York, I sat in at the Village Vanguard with Clark thanks to Ernie Wilkins’s daughter. She took me to the club and asked Clark to let me sit in. It was a super-nervous moment, but I got to play “Perdido” with another of my idols. I told him I was moving to Austria. He said we should stay in touch and that whenever he was over there I should come and sit in. And I did get to sit in over there with Lionel Hampton and the Golden Men of Jazz that included Clark, Benny Golson, and [Harry] Sweets Edison. I also sat in with them at a concert hall in Munich and through that, I met Alex Zivkovic, who managed the Golden Men of Jazz. He helped me get my first record deal.

When Alex was shopping my tape, I asked him to not to start out by telling the labels that I was a woman. I didn’t want to be a novelty or have people overlook the level of musicianship just because they thought I’d be marketable. I wanted them to make a decision based on what they heard. Matthias Winkelmann [founder] of Enja Records was interested and came out to hear me play. I signed with Enja and made three records: *Vernal Fields*, *Here on Earth*, and *Higher Grounds*.

Making my own records enabled me to put together some dream bands of people that I wanted to play with. I figured out who the core players would be, people that I could play with throughout my life. They include [bassist] Ed Howard, [drummer] Bill Stewart, and [pianist] Dave Kikoski [’81]. The Enja contract allowed me

to work with people who helped me get better faster and pushed me to be more Ingrid. It was a long process; it wasn't about getting famous and showing off what you can do. It was about who I was playing with at that point in my life and what we were putting forth.

When you moved back to New York, you played with Diva and Maria Schneider's band, both large ensembles led by women. How did that unfold?

That was an exciting period in my life that I didn't see coming. When I got together with the members of Diva, they were part of the first generation of women who were working shows and gigs, teaching, and becoming part of the New York jazz scene. When we got together and played, there was a core energy that was exciting. This had never happened before in New York, as far as I know. Diva was offering me a substantial amount of work and sponsored my visa. Because I'm Canadian, I needed a work visa. I wanted to be in New York to play with the people from my records. I had been playing in Europe with [tenor saxophonist] Rick Margitza ['81], and he suggested to Maria Schneider that she call me as a sub sometime. I got the call one night and played with the band and it went very well. I played with them for the next 10 years.

Today, a lot more women are pursuing careers in jazz. Why do you think more women are drawn into this music?

Esperanza Spalding has played a big part in it recently, and those of us who are older than her prepared the way. Esperanza opened the floodgates and became someone a lot of people came to know. She sings, writes, and plays electric and acoustic bass and is a pop artist and a jazz artist. She does all of those things with integrity and passion. Those of us who preceded her by many years were kind of underground. Terri Lyne Carrington has done a lot. She made the Mosaic Project recordings that brought together various female musicians from different paths. We all got together and it had an impact that made a lot of younger women and their parents think that women could work in jazz. It's still taking time, but jazz is a young music. It bothers me when people say that everything should be even by now. Jazz is barely 100 years old.

Was it through Maria Schneider that you began releasing records through the fan-funded ArtistShare label?

Maria and Brian Camelio started ArtistShare together. She was the first artist and it has gone really well for her. I released my *At Sea* album on the label and the Nordic Connect projects with my sister Christine and [pianist] Maggie Olin ['88], who I met at Berklee. I wanted to be a bit more independent and have more ownership of my recordings, so I went to ArtistShare.

At your recent appearance at the Zinc Bar in Greenwich Village, you played all trumpet. Do you still bring out the flugelhorn?

I don't need my flugelhorn anymore. It's in the Musical Instrument Museum in Arizona. I play only Monette trumpets now. The character of the instrument that Dave Monette made for me changes with different mouth-

pieces. I need to horse it sometimes to get that real lead-trumpet sound, but when I switch mouthpieces, I can get a darker sound for some tunes. It's not exactly like a flugelhorn, it's a blend of trumpet and flugel.

You have a very pure tone. Is that something that you have worked at steadily through the years?

On the trumpet, I always wanted to get the warm, breathy, vocal quality that Jack Teagarden got on trombone. Overall, it came from not liking the sound of the trumpet, and wanting to sing a note and get that sound into the horn. I graduated to the Monette, which is an advanced trumpet. It's a C instrument that has been made into a B-flat instrument, so it is much more in tune than a standard B-flat trumpet. It plays really straight in the middle. I was used to playing an old Bach trumpet, and then I got a Monette mouthpiece and found that my ideas were coming out more clearly. I'd had enough of cracking notes every four seconds. Now I get an even sound and I feel I can play with more expression. My concept of tone has been released by this instrument.

You have a very relaxed feel in your phrasing, even at fast tempos. Was that something you developed early on?

No, it was really hard and stressful for me to learn to play fast tempos. I remember the second that it changed. I was working on Charlie Parker's solo on "Now's the Time," and I was finally able to stop hearing it as a stressful fast tempo and feel it as a slow subdivision in relation to the pulse. You count slower when you play a fast tempo and subdivide faster when you play a ballad. Those subdivisions have made everything easier. I've spent a lot of time with the Indian *tanpura* drones and a metronome at every possible beat pulse and related meter. All of it has become internalized. My husband Jon is a drummer who has excellent time and we've done a lot of duo playing. I've spent a lot of time admitting where my weaknesses were in the bar and getting over them by internalized subdividing.

"It had an impact that made a lot of women and their parents think women could work in jazz."

Aydin Mayers





Ingrid and Christine Jensen

“To answer your question about my future plans, having a near-death experience changed it all.”

Do you have an agent or a manager to help handle your business?

It would be nice to have an agent or manager, but at this point I am able to juggle things so that I don't ever have to look for work. I'm very lucky. I can do all of these different projects, and that gives me a lot of freedom to play at a festival with my core band or go to Europe with my sister and a big band. When I do the calculations, it's a lot of work to keep everything in order, but I don't have anyone telling me what I need to do or who misrepresents what I do. Every band I put together and every gig I play, I love. It's just a big moment of joy.

I am focusing now on being a parent more than anything. I have the power to say no to something and not have it affect someone else's rent. If I had an agent who wanted me to take a gig because he needed the money, I might not be able to keep the plans I make for my daughter's school vacation. My husband Jon and I used to tour together a lot. We don't do that much anymore because one of us needs to be here for our daughter Karina who is in school. For the most part Jon works with Darcy James Argue's Secret Society [18-piece band]. We used to play together in that band. Now we have made our schedules work so we can take vacations together and have time to do things during the summer.

The flow of my work now is easier than ever. I am an artist in residence with [saxophonist] Tia Fuller at the Monterey Jazz Festival, and there are three parts to that. We did a clinic and performance in the fall [of 2017] and will do a camp in June. Then next fall we will do a tribute to Geri Allen and perform with our own bands at the festival. I have to set aside some time to write for that.

How much time do you devote to writing?

My writing time has taken a hit with my schedule as a mom. But even if I have only an hour, I can pop some stuff out. I am currently teaching at the New School and at Purchase College, and those things are taking more time than I anticipated. Despite it all, I have

another record coming out with one original tune and some very advanced arrangements of Kenny Wheeler tunes. I put a band together with Steve Treseler, a great saxophone player from Seattle, for the NPR show *Jazz Night in America*, hosted by Christian McBride. It was a tribute to Kenny Wheeler, and Steve and I both wrote music for it. We went into the studio during the day and recorded the music live before we did the show that night. Everything came out well, so we will release it on the Whirlwind label as an LP called *Invisible Sounds* in the fall.


Considering the boom of streaming and the pop music business being singles oriented, is the album still a viable product in the jazz world?

I wish I could say the album is still viable, but I don't know anymore. There are extremes in jazz where on one end, you do a single release with a video and on the other end, your fans are so hardcore that they want an album or LP. Some [artists] are not even thinking about tune order or artwork anymore. For my albums, I spend months on the tune order, spacing of the tracks, artwork, and the concept. I feel that an album should be something you savor. I'm old school in that regard. I should add that I sell a ton of CDs on gigs. When I am on tour, I always bring them because people want a signed CD. But fewer people in the U.S. are buying them. They don't even have CD players in their cars.

Do you have any special career aspirations as you look to the future?

How can I best say this? In the spring of 2017, I was going home from a gig and was attacked by a young man who wanted to rob me. I resisted and he strangled me to the point where I blacked out and was accepting that this might be how I go. Since the assault, I have been doing brainspotting therapy, which is being used to treat people who have been in combat and have PTSD. It has an extremely high success rate. After my incident, I went to a guy in New York who does this therapy. You find a spot and focus on it and they watch your brain activity connecting with your eyes. Once you are there, you start talking. The frontal lobe connects with the cerebral cortex and goes back to how it was before the trauma.

The incident happened late in the spring and I had to get ready to go on an extensive European tour at the end of June. I didn't want to hide in the corner, I wanted to play. I also had to be a mother for my child. I did the therapy every week, and I could feel the trauma leave. The exciting part is that I came out playing better than ever and with a new understanding about handling stress and anxiety.

So to answer your question about my future plans, having a near-death experience changed it all. This along with having the honor of being a mother was empowering in a weird way. I get on stage with my band and we hit, or I play in the park with my kid and feel that life is good. These days I'm not thinking about pie in the sky. This is the pie, we're *in* the pie! And it's a good-tasting pie with bitter and sweet spots and more. 

Bringing It Back Home

By Mark Small

For decades, alumni educators have shared musical knowledge with Japanese youth and burnished Berklee's image in the Land of the Rising Sun.



On January 17, 1995, Larry Monroe was in Tokyo for a meeting with Takanori Sugauchi to forge an important partnership. Monroe, Berklee's vice president for international programs at the time, and Sugauchi, the founder of Koyo Conservatory, were just about to sign an agreement to make Koyo Conservatory the first member of Berklee's international educational network in Japan. But plans changed abruptly. Waking early, Monroe thought he heard a creaking sound from the floors above his hotel room and saw the window curtains swaying. After turning on the television, he discovered that Kobe had just experienced a catastrophic earthquake, measuring 6.9 on the Richter scale.

"On the TV, I saw massive destruction in Kobe," recalls Monroe. "I tried to call Mr. Sugauchi, but the phone lines were down. It was clear to me that I wouldn't be going to Kobe that day." Monroe packed his bags and returned to Boston.

Meanwhile near the epicenter, Sugauchi walked from his home through Kobe's broken streets past collapsed buildings to discover the fate of his school. He found one of the conservatory's two adjacent buildings heavily damaged and the other still serviceable. Given the scope of the destruction everywhere, Sugauchi was understandably discouraged.

"At first I thought I'd just close the school," Sugauchi said in a recent conversation. "But when I got to have a phone conversation with Larry Monroe, he told me I should keep it going and that Berklee still wanted to sign the agreement. So we began fixing the damaged building." Reconstruction efforts throughout Kobe went at an impressive pace, and by June, Sugauchi's staff was teaching again on a limited scale. In a show of support, Berklee's president at the time, Lee Eliot Berk, sent a care package containing manuscript paper and other supplies for Koyo's music students.

That August, Monroe returned to Kobe. "I flew into Osaka with [professor] Jim Kelly," Monroe recalls. "We had to take a boat to Kobe because the railroads and streets were still pretty broken up. When we got to the school, they were holding classes in what looked like a construction site. We signed the deal, and Mr. Sugauchi was very grateful that Berklee stood by him after the quake. He expressed it each

time I visited over the next 15 years."

And so began Berklee's long and fruitful relationship with Koyo Conservatory. For years, Koyo has taught Berklee's methods and prepared students to continue their studies at Berklee. In 2015, Sugauchi handed over the school to Jikei Gakuen COM Group, a large consortium of colleges, and stayed on as the school's president. Relationships with other Jikei-owned music schools have since developed. Under Jikei's leadership, Koyo Conservatory of Music will be renamed Koyo School of Music & Dance in April 2019, and will relocate to the center of Kobe City in a new, state-of-the-art building.

Maiden Voyage

Berklee's ties to Japan date back to 1956 when Berklee founder Lawrence Berk brought the first Japanese student, Toshiko Akiyoshi '59, to the school on a full scholarship. Akiyoshi's brilliant career as a jazz pianist and composer later served as inspiration for other Japanese musicians—including Sadao Watanabe '65, Makoto Ozone '83, others—who followed her footsteps to Berklee.

Many cite Akiyoshi as a pivotal figure in widening the audience for jazz in post-WWII Japan. American military musicians have been credited with introducing jazz to Japanese audiences. In her 1993 cover story in *Berklee Today*, Akiyoshi spoke of her early gigs playing at dance halls for military personnel and learning from American jazz musicians visiting Japan on USO tours. (visit https://www.berklee.edu/sites/default/files/pdf/bt/old_issues/contents/spring1993.pdf.) Today, Tokyo, Osaka, and Kobe remain hotspots for jazz in the Land of the Rising Sun.

When the college launched the Berklee on the Road educational workshops in 1985, Japan was the first country on the tour. Gary Burton and Larry Monroe took an all-star faculty band that included Jeff Stout, Jim Kelly, Bill Pierce, Orville Wright, Bruce Gertz, and Tommy Campbell to Tokyo for a weeklong series of clinics, concerts, and recording. That trip and follow-up visits fostered enthusiasm for jazz and American music and inspired many Japanese students to desire continuing their studies at Berklee. Today, Japanese



Takanori Sugauchi



Toshiko Akiyoshi '59



Eiichiro Arasaki '84

alumni constitute the largest segment in the international alumni cohort.

In 1992, Berklee's second president, Lee Eliot Berk, developed the concept for the Berklee International Network (BIN) of music schools. It was designed to offer a way for Berklee alumni that seek to open schools in their home countries—and other established institutions—to formalize agreements to employ Berklee's teaching methods and create a path for their students to continue their education at Berklee.

The first BIN members were the L'Aula de Musica in Barcelona, Spain; the Rimón School of Jazz in Tel Aviv, Israel; and the Phillippos Nakas Centre of Music in Athens, Greece. The Pop & Jazz Conservatory in Helsinki, Finland, and the American School of Modern Music in Paris, France, joined the network two years later. As noted above, in 1995, Sugauchi signed an agreement making Koyo Conservatory the first school in Asia to join the network.

In a recent conversation over lunch in Kobe, Sugauchi explained that he founded Koyo Conservatory to further his own music education. A jazz pianist, and former concert and record producer, Sugauchi has a lifelong passion for jazz. "I started the school because I wanted to learn," he says with a laugh. "I was the first student when the school opened in 1980."

Jazz Foundation

Many Japanese-born Berklee alumni play key roles as teachers and administrators at Koyo and the other Jikei schools. Each possesses a zeal to share the knowledge they gained at Berklee. They have nurtured the talents of numerous musicians such as Koyo alumnus Keita Ogawa, the Grammy-winning percussionist for Snarky Puppy. They also assist students seeking a path to Berklee.

A prime example is tenor saxophonist Eiichiro Arasaki '84 who became an influential teacher at Koyo Conservatory in 1985. After earning a degree in chemistry at a university in Osaka, Arasaki moved to Tokyo to explore the jazz scene. He studied with celebrated saxophonist Hidefumi Toki before deciding to attend Berklee and broaden his knowledge. "I came to Berklee in 1982 to study jazz composition and arranging," Arasaki says. "Herb Pomeroy was my favorite teacher. After Berklee, I returned to Osaka and started looking for a school where I could teach." Arasaki was hired by Koyo Conservatory in nearby Kobe, and started sharing the knowledge he'd gained at Berklee.

"I began handwriting textbooks in Japanese for my classes in harmony, arranging, ear training," he says. "It was a lot of work." Arasaki's course materials blended Berklee's methods and his own ideas and became the foundation for Koyo's jazz curriculum. "Through the years, I've had a lot of good students who have gone on to professional careers," Arasaki shares.

In addition to teaching, Arasaki works steadily as a performer and arranger. "I do about three gigs a week going between Kyoto, Osaka, Kobe, and Hiroshima," he says. "For 30 years, I've also led a big band that plays my charts." Career high-water marks include performances with Japanese rock star Eikichi Yazawa and sharing the bandstand with American jazz artists Lester Bowie and Vincent Herring.

Stressing the Roots

Keisuke Okai '99 is the current assistant director of international affairs for Koyo. He handles communications with Jikei's partner schools and admission of international students seeking to enroll at Koyo. "We have had quite a few students from overseas seeking to earn academic credits at Koyo that they can transfer to Berklee," Okai says. "I oversee students on the track to Berklee and give them information about their musical proficiency and English skills."

Okai didn't play an instrument until his senior year in high school when he was an exchange student in Pennsylvania. He'd long been interested in African-American culture and musical styles, "But I hadn't listened to jazz," Okai says. "When I went to Pennsylvania, I brought more than 100 Miles Davis albums on cassette that I borrowed from my Japanese high school teacher. I spent the year listening to them and decided that trumpet would be my thing."

Circa 1993, while considering colleges, he met a jazz musician from New Orleans who told him that if he wanted to pursue modern jazz, he should study in New York or Boston. "I'd read about Koyo Conservatory and found that it had a connection with Berklee even though they had not signed a formal agreement yet. Koyo was jazz oriented and taught some Berklee methods and had two big bands. I studied there for two years."

In 1995, Okai came to Berklee and majored in trumpet performance, studying with Ken Cervenka, Jeff Stout, Ray Kotwica, Susan Fleet, Lin Biviano, and Darren Barrett. Shortly before he was to graduate, his mother developed a brain tumor and had to quit her job. With his financial support dried up, Okai returned to Japan. Finding it hard to make money in the short term as a trumpeter, he completed the certification process and started teaching English to high-school students in prep schools.

"By the time I'd done that for 10 years, I was married with a child and was approaching 35," he says. "In Japan you have to be in your career track by 35. If you change jobs after that you will be considered a beginner and will have difficulty getting hired. I always thought that my career would be in music, so I tried to find a way to connect with music again."

After being away from Koyo Conservatory for about 15 years, Okai cold-called the school and spoke with Mr. Sugauchi directly. "He remembered me and told me to send in my résumé," Okai says. "He thought I would be good for recruiting students as I had done at the schools where I taught English. I was so happy to get back into a music environment where I could pass on my experience to the younger generation."

Koyo Conservatory is a practical training school that accepts people of all ages, from secondary-school students to college students to adult learners. It's unique among Japanese music schools because of its jazz-oriented curriculum. "We spread the word that if students study roots and jazz music, they will be ready to go into any contemporary music style," Okai says.

Musical Motivator

Since 2015, Naoyuki Hosokawa has been part of Koyo's management and today he serves as the vice president and director of international affairs. But he still teaches some classes at Osaka School of Music, which is part of the Jikei network. "At Osaka, I love teaching jazz history," Hosokawa says. "We listen to a lot of music and talk about the artists." That's home turf for Hosokawa whose biggest influences in his youth were saxophonist John Coltrane and drummer Elvin Jones.

"I was very influenced by jazz and wanted to become a jazz guitarist when I finished high school," Hosokawa says. "I spent four years working to save the money to come to Berklee." High points at the college were his studies in jazz arranging with Herb Pomeroy and guitar lessons with professor Jon Damian. In 1987 he graduated from Berklee with a diploma in professional music. He returned to Japan and began teaching music theory, composition, and guitar at Osaka School of Music.

"After teaching at Osaka for 10 years, I started thinking I needed to learn more to teach the students, so I came back to Berklee and got my degree in 1999," Hosokawa shares. "After that, I wanted to stay in the United States and found a job at the Boston Higashi School." [Japanese autism education spe-



Keisuke Okai '99



Naoyuki Hosokawa '99



An architect's rendering of the new building for Koyo School of Music & Dance. Long known as the Koyo Conservatory of Music, the rebranded facility will open in April 2019 in Kobe City.

cialist Kiyo Kitahara founded the Higashi School for autistic children.] Hosokawa taught there for five years before returning to Japan and accepting the position at Osaka School of Music working on curriculum and counseling students. Hosokawa says that his studies at Berklee and his educational experience at Higashi prepared him for the work he now performs at Koyo and Osaka School of Music.

"I think I can motivate students to continue studying music," he says. "That is the best part of my job. As an alumnus of Berklee who has spent many years in the United States and almost 20 years at Osaka School of Music, I have many stories to tell that can motivate them."

Part of the Economy

Another Koyo alumnus and current instructor, Ryota Ueda '06, grew up in Nara, about 35 miles from Kobe. He played classical piano until he was 14, but hearing his mother's Herbie Hancock's albums around the home sparked his interest in jazz. "In junior high school, I read magazine articles about Berklee and decided to do some research," Ueda says. "I called Berklee and Sam Skau [director of global network and international programs] answered. He told me I should attend Koyo Conservatory for two years before coming to Berklee." Ueda followed Skau's advice and after two years at Koyo, he transferred to Berklee and majored in piano performance. After earning his diploma in 2006, he returned home. "I joined the faculty at Koyo in 2008," he recalls, "and started teaching piano, ensemble, jazz history, arranging, and ear training. I've had some good students who have continued on to Berklee. One, a bassist named Yuki Kodama, received the Jikei Scholarship and is now a Berklee student." Ueda gigs regularly, primarily playing his arrangements of jazz standards in trio and quintet settings. "There is a good music economy in Kobe," he says.

The Gospel Choir According to Shin

I caught up with Shin Ikesue '90 at Tokyo School of Music & Dance in the Shibuya section of Tokyo. He has built a reputation as an expert in vocal music and has guided students to successful careers in musical theater. One of his former students currently has a lead role in the Tokyo production of *Rent*, others are cast members in *Beautiful: The Carole King Musical* and *Les Misérables*. Ikesue is highly regarded for his work with gospel choirs. At Berklee, he concentrated on composition, arranging, and production courses, but he was also a member of Berklee's gospel choir. When he returned to Japan, he became a part-time teacher at Tokyo School of Music in Kasai.

"I started out teaching vocalists then began teaching ear training," Ikesue remembers. "The next year I was teaching three days. In 1991, I started a gospel choir here. The students really loved the music and how free it felt. Having the choir was also a good way to teach a lot of students at once. We sang a lot of modern gospel songs."

For the past two decades, Ikesue has taught at four schools in Tokyo, Fukuoka, and Osaka and built their choral programs. "I direct seven choirs, one at each of the four schools and three outside of the schools. I'm also the executive director of the Japan Gospel Music Association." When American guitarist Adrian Belew brought his David Bowie tribute tour to Japan, Ikesue's gospel choir was hired for a big show in Tokyo backing Belew on Bowie's song "Young Americans."

Ikesue is now the vice principal overseeing programs at several Jikei music schools. He has a gift for reaching and inspiring the students. "Love is the goal of music," he says. "It's a tool to touch people and help them unite. Good music—true art—can help to break down walls." Ikesue has nurtured the talents of many as a teacher. Some have gone on to Berklee, others are working in various capacities, including performing at Disneyland Tokyo. His goal? "I am hoping one day to see some of my students singing in New York on Broadway."

"It May Be Japan Forever"

American Max Mallowney '17 has a story that is the reverse of those related above. Mallowney, a guitarist, grew up in Stoneham, MA, and after graduating from Berklee in May 2017, made his way to Tokyo. "When I was a student, I was interested in coming to Japan," Mallowney tells me in the lobby of Tokyo School of Music & Dance in Shibuya. "It was my dream to teach at a college in Japan and to play there. I mentioned my plan to Ginny Fordham [Berklee major gifts officer] and Kim Perlak [assistant chair of the Guitar Department]. Ginny put me in touch with Naoyuki Hosokawa and I met with him during an exploratory trip I made to Japan last summer. He showed me around Tokyo and then took me to Osaka for a meeting with people at Jikei Gakuen Com Group. At that meeting I was offered an opportunity to work for Jikei."

In December 2017, Mallowney started teaching classes in music theory, ensemble, songwriting, and private guitar lessons. He teaches at the Tokyo School of Music & Dance and at their branch school in Shibuya. In addition to teaching, Mallowney is developing the curriculum for the school's Berklee track courses. Hosokawa translated Mallowney's curriculum into Japanese, and in April, both branches of the Tokyo School of Music & Dance began offering the Berklee classes.

"In Japan, there is a difference between a college and a university," Mallowney says. "Tokyo School of Music & Dance is a two-year technical school—kind of what Berklee was in its early years. The students are mostly 18 to 20 years old, but there are some older students too. We also have some students from Korea, a few Americans, and some from Europe. Tokyo is a great location for people to come and study. There is a lot of potential with Jikei because the company is so big," Mallowney says.

Mallowney seems to have found his niche. "I love education, he says. "Music is a tradition that needs to be passed on, and I love getting these ideas out there. I hope some of my students will want to have a career in music." Mallowney is steadily becoming fluent in Japanese. In addition to teaching, he's playing gigs and writing arrangements for various musical acts. He sees great potential for professional growth in several areas. When asked how long he plans to stay, he answers, "I am loving it here and feel at home musically. . . It may be Japan forever." 📍



Ryota Ueda '06



Shin Ikesue '90



Max Mallowney '17

The Liberal Arts Muse

By Associate Professor Patricia Peknik

Aristotle described the liberal arts as liberating because subjects like history, philosophy, science, and literature give students the freedom to think independently and ask complex, abstract, questions. We asked Berklee students to talk about how liberal arts classes have contributed to their development as musicians.

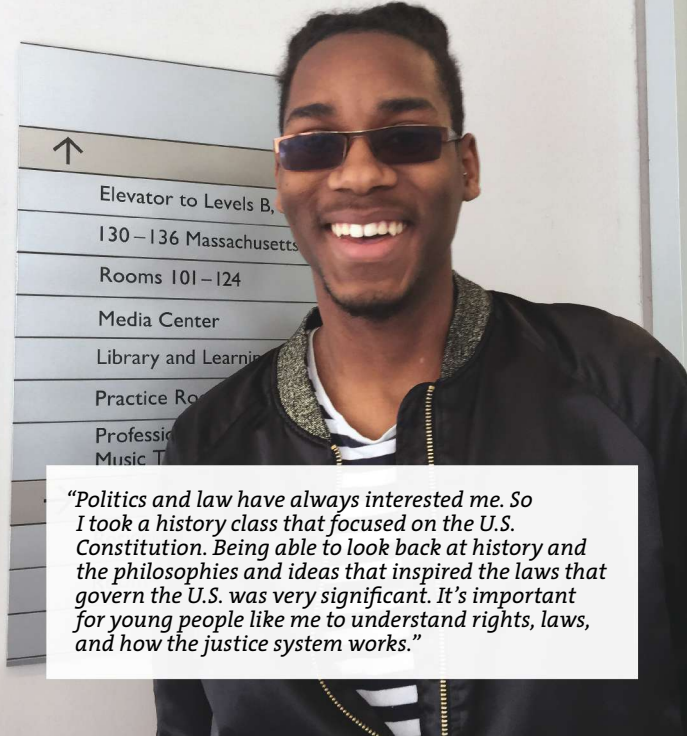


Andrew Schroeder '20
Madison, WI,
Music Business

"Since taking 'Psychoanalysis in Literature,' I've learned not to be dismissive of artists or genres that don't immediately fit my own taste. Every iteration of psychoanalysis was groundbreaking and momentous, and each new idea was examined, reexamined, criticized, and revised for the next generation. We now might scoff at Freud's initial theories just as we cringe at Pat Boone's version of 'Tutti Frutti,' but understanding the role of a new idea or new music in creating today's culture is critical."

Tariq Maduro '20

Cane Garden Bay, Virgin Islands,
Music Production & Engineering

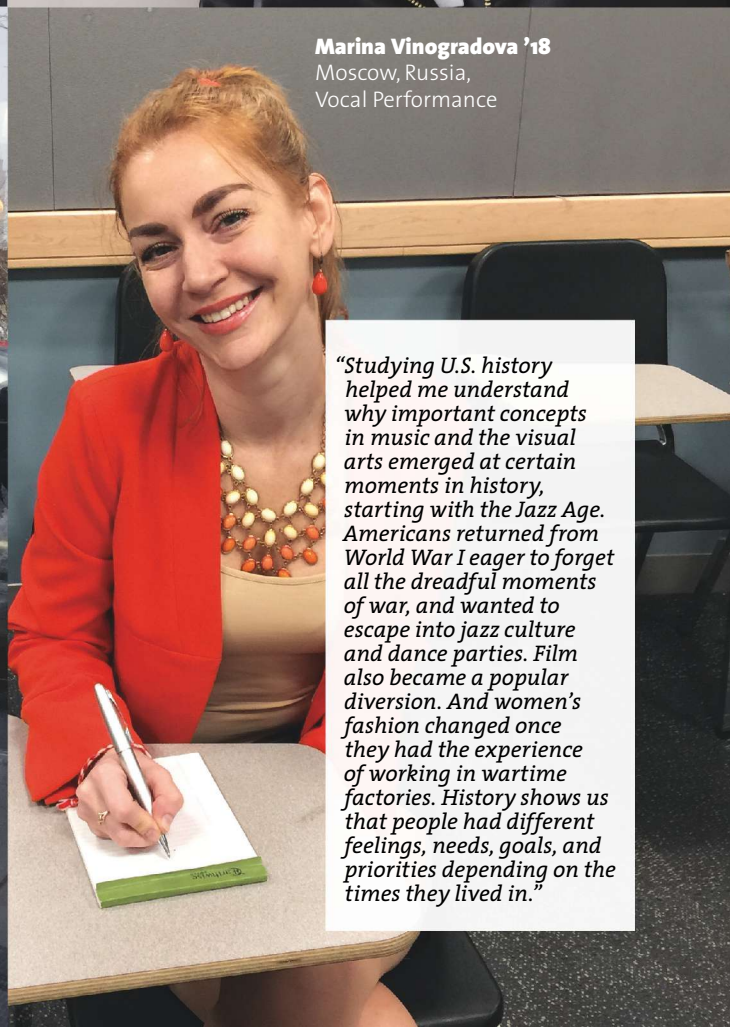


"Politics and law have always interested me. So I took a history class that focused on the U.S. Constitution. Being able to look back at history and the philosophies and ideas that inspired the laws that govern the U.S. was very significant. It's important for young people like me to understand rights, laws, and how the justice system works."



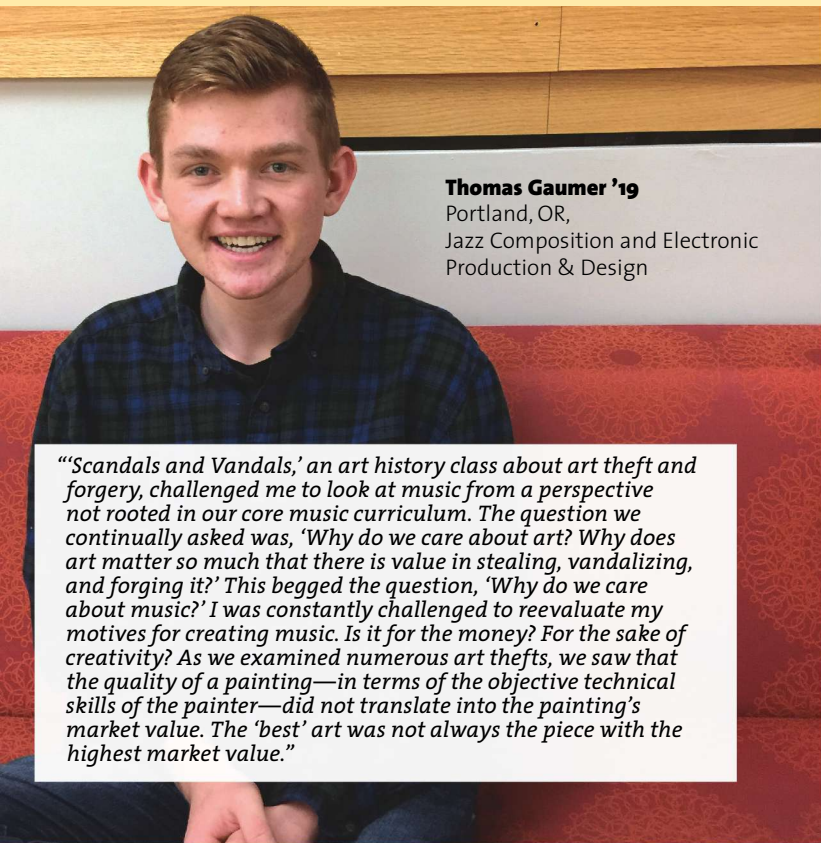
"'Ghosts, Specters, and Spirits' was a literature class that taught me how to analyze poems and stories, a skill I could then easily apply to music listening. I found myself asking deeper questions about music and lyrics when applying the methods of analysis we learned in class. We studied spooky and uncanny literature, some centuries old, and for my final project, I composed a song based on the beautiful poem 'Ghost Tango.' That project was the catalyst that inspired me to start the Recording and Production minor. Being able to produce a song that I composed and watch it come to life was incredibly intoxicating, and I owe that passion to a liberal arts class about supernatural literature."

Jack Dinger '19
Park City, UT,
Professional Music with
concentrations in Music
Business/Management and
Performance.



Marina Vinogradova '18
Moscow, Russia,
Vocal Performance

"Studying U.S. history helped me understand why important concepts in music and the visual arts emerged at certain moments in history, starting with the Jazz Age. Americans returned from World War I eager to forget all the dreadful moments of war, and wanted to escape into jazz culture and dance parties. Film also became a popular diversion. And women's fashion changed once they had the experience of working in wartime factories. History shows us that people had different feelings, needs, goals, and priorities depending on the times they lived in."



Thomas Gaumer '19
Portland, OR,
Jazz Composition and Electronic
Production & Design

“Scandals and Vandals,’ an art history class about art theft and forgery, challenged me to look at music from a perspective not rooted in our core music curriculum. The question we continually asked was, ‘Why do we care about art? Why does art matter so much that there is value in stealing, vandalizing, and forging it?’ This begged the question, ‘Why do we care about music?’ I was constantly challenged to reevaluate my motives for creating music. Is it for the money? For the sake of creativity? As we examined numerous art thefts, we saw that the quality of a painting—in terms of the objective technical skills of the painter—did not translate into the painting’s market value. The ‘best’ art was not always the piece with the highest market value.”



Anisa K. Abrams '19
Newark, NJ,
Music Business/Management

“I’ve always had a fascination with history and music history, which encompasses everything and everybody. Music is the purest form of oral tradition, and music history is genuine and emotional, the story of common people. You can listen to ‘The Message’ by Grandmaster Flash and the Furious Five and understand exactly what was going on in the inner city in 1982. It is our purpose as musicians to document the emotional state of the American people, which is based on the political, economic, and cultural events of the times they live through.”



CJ Miller '18
Jackson, NJ,
Film Scoring.

“Music classes helped me develop my proficiency as a writer and performer. Liberal arts classes helped me understand why I really want to make music: because we must create in order to provoke change. Music has always been closely related to politics, and for anyone with a creative mind, it’s important to understand how the world works. So liberal arts classes have not only been my favorite classes, they’ve also been the most important in my growth as a musician.”



Nano Raies '21
Homs, Syria,
Professional Music with a
concentration in performance,
songwriting, and arranging.

“Music Collaboration and Arts’ showed me that it’s possible to make sounds out of almost anything. I discovered my love for creating scenes involving acting, dancing, and music, and learned how to find inspiration from a painting or other art form and turn that inspiration into a piece of music.”

The Music Keeps Going

Bill Frisell '78 has followed a musically agnostic path that threads through jazz, pop, folk, country, avant-garde, and other styles.

By Mark Small

When he left Berklee in 1978, guitarist and composer Bill Frisell embarked on a career that has defied categorization and far exceeded his expectations. For 40 years, he has performed around the world with his own groups and as a sideman with such jazz mainstays as Paul Motian, Joe Lovano, Charles Lloyd, Elvin Jones, Paul Bley, Chick Corea, John Zorn, Fred Hersch, and many more. He has also worked with musicians from a range of musical styles including Paul Simon, Elvis Costello, Bono, Ginger Baker, the Los Angeles Philharmonic, Suzanne Vega, and countless others. Frisell has played on more than 250 albums and released 40 as a leader, including *Unspeakable*, which won him a Grammy in 2005 in the Best Contemporary Jazz Album category.

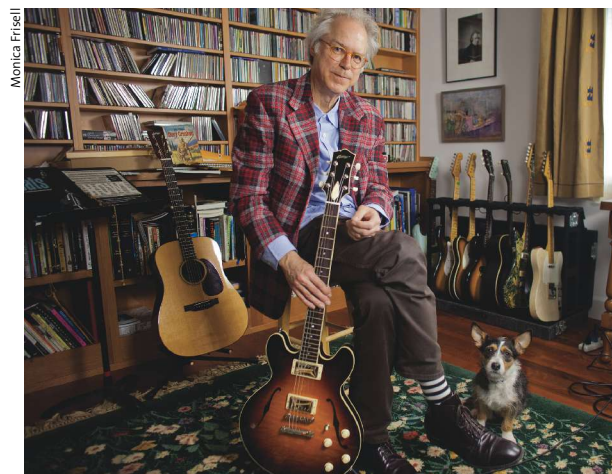
After earning his diploma at Berklee, Frisell performed around Europe with Berklee friends: bassist Kermit Driscoll '78, Belgian saxophonist Stephan Houben '77, and drummer Vinnie Johnson '75. While living in Belgium, he received a call from his former Berklee teacher Mike Gibbs '63, to fill the guitar chair for Gibbs's tour of England. It was a pivotal moment in Frisell's life as he made connections that bore fruit almost immediately. German bassist Eberhard Weber was also part of the tour and later invited Frisell to play on his 1978 album *Fluid Rustle* for the ECM label. At the sessions, Frisell was introduced to ECM producer and label chief Manfred Eicher, which led to recordings with other top ECM artists and Frisell's debut recording, *In Line*, plus two more albums for the label.

Anything but Predictable

As Frisell emerged on the scene, popular jazz and fusion groups with fiery guitar virtuosos were en vogue. Think John McLaughlin, Mike Stern, Al DiMeola '74, Allan Holdsworth, Steve Morse, and Frank Gambale. By contrast, Frisell pursued his own direction with a style that was often meditative and at other times a blend of avant-garde and psychedelic; always melodic, never chops-oriented. On a recommendation from Pat Metheny, iconic jazz drummer Paul Motian called Frisell in 1981 to round out his bassless trio with saxophonist Joe Lovano '72. It was a significant break that boosted Frisell's profile in American jazz. Frisell relocated from Belgium to Hoboken, NJ, to be close to New York. In addition to his work with Motian, Frisell formed his own group that further explored unusual instrumentation with cellist Hank Roberts, drummer Joey Baron, and bassist Kermit Driscoll. The group quickly garnered acclaim in the New York jazz scene.

In 1988, Frisell moved from New Jersey to Seattle, WA, and continued touring with his own groups and as a sideman. He signed that year with the Nonesuch label, beginning a 20-year relationship that yielded 21 albums that were anything but predictable. In his Nonesuch catalog, Frisell explored his own musical path, which included his scores for Buster Keaton silent films, ensembles with unique instrumental combinations such as his group with Ron Miles (trumpet), Eyvind Kang (violin, tuba), and Curtis Fowlkes (trombone) heard on the album *Quartet*.

In a recent phone conversation, Frisell spoke about his proclivity for offbeat instrumentation. "A lot of times I'm



Bill Frisell

thinking more about the players themselves rather than the instruments," he related. "I think about the personalities of the people and how their minds would mix together. You want to have people you can talk with. But I can't say that I'm not thinking about the instruments too."

While improvisation is always the backbone of Frisell's music, he has continually delved into non-jazz territory. Struggling to categorize the results, critics have described his work as "post-bop jazz" and "Americana" to describe his work. The Americana label was absolutely appropriate for the critically hailed 1992 album *Have a Little Faith*. On it, Frisell covered music by such diverse writers as John Hiatt, Aaron Copland, Charles Ives, Sonny Rollins, Bob Dylan, Madonna, Muddy Waters, John Philip Sousa, and others. Frisell's thumbprint guitar stylings unified the unlikely program with backing from Driscoll, Baron, Don Byron (clarinet), and Guy Klucevsek (accordion).

Frisell plowed another field with his 1997 album *Nashville*. It featured the guitarist in the company of top Nashville studio musicians Viktor Krauss (bass), Jerry Douglas (dobro), Ron Block (banjo), Adam Steffey (mandolin), as well as cameo appearances by Robin Holcomb (vocals) and Pat Bergeson (harmonica). The mix of Frisell's jazz-folk originals, bluegrass covers, and pop songs by Neil Young and Skeeter Davis drew listeners from across the music spectrum.

The Big-Tent Approach

Frisell takes a big-tent approach to music and seems oblivious to style boundaries. "This was going on before it was evident on the surface," he said. "I was in high school when I discovered jazz. I spent a few years shutting out everything else that had led me to that point—the Beatles, the Ventures, and other pop music I'd been listening to. I had this period when I just wanted to be a jazz guy. But it was through jazz that I realized what my heroes like Sonny Rollins or Miles Davis were doing. They were taking their life experience with music and putting it all out there. I figured out that I should be open to the whole picture and be honest about where I came from. So I have wanted to include anything that I loved and have it come out in my music."

The goal of any creative musician is to find his or her personal voice. Generally, a large part of an identifiable style is attributable to the artist's touch on the instrument. In large measure, Frisell's sound comes from his gentle right-hand attack and slow left-hand vibrato on the strings, his use of open strings and harmonics, as well as a predominantly a

a crystalline guitar tone. His use of digital reverb, delay, and looping devices add significantly to his identity as does his deployment of distortion pedals, ring modulators, and other signal processors. He turns to effects to augment the natural voice of the guitar.

“It may come from hearing the tone of a saxophone or feeling jealous that a pianist can hold down the sustain pedal and everything will ring,” he says. “Having a delay pedal can be similar to having a sustain pedal on the piano. Using a fuzz tone or distortion can get you closer to the sound of a saxophone. That’s what leads me to effects. At other times, I just want to experiment to see what sounds come out of some pedal. I like to be surprised, it’s inspirational when you surprise yourself, and effects can help you do that.”

There are many purely musical elements that identify Frisell’s style. One area is how he plays a melody, frequently punctuating phrases with a major or minor second under key notes. His reverence for melody is especially evident in his covers of well-known songs. “The melody is king,” he says. “It tells you everything you need to know. In any tune—my own, a standard, or a folk song—it’s important to me to keep the melody going. No matter how far away from it I get, I still want to know where it is. It’s not about playing the melody once and then playing all this other stuff that you figured out. The melody has to be the backbone. I’m reading a Thelonious Monk biography, and this [topic] keeps coming up. What I love about his music is that no matter how abstract or complicated it got, you could always hear the melody in what he played.”

Schooled in Breaking the Rules

Frisell’s harmonic vocabulary encompasses the jazz language as well as the diatonic sounds of pop tunes and strictly triadic harmonies of folk and country music. He has also developed an uncanny ability to make virtually any note work against any chord. “I could play a G chord and as I sit there and listen, it starts suggesting other notes,” he says. “You add up the experience of playing for more than 50 years, and you find that your ear leads you to more possibilities. It’s when you go deep into a song that this stuff starts happening. It could be a simple song with I, IV, V triads, but as you get deeper, you can be led to other places. When I was at Berklee, I was so lucky to study with Herb Pomeroy. In class we would discuss the basic harmony of a tune, and then he would talk about adding one wrong note to a chord or harmonizing a melody with a parallel line that was in another key. All of that is way back in my subconscious and comes out in my guitar playing. Herb really opened up those windows for me by showing us how to break the rules.”

Music IS, Frisell’s most recent album, is a solo project for which he culled his own compositions spanning his entire recorded oeuvre, and wrote five new tunes. The recording’s 16 tracks include solo-guitar renditions as well as pieces built upon loops and others with overdubbed electric and acoustic guitars, bass, ukulele, and music boxes. Revisiting vintage material gave Frisell the opportunity to search for sounds previously undiscovered.

“I hadn’t played some of the older tunes since I first recorded them,” he says. “‘In Line’ was on the first album I did under my own name 35 years ago. I recorded it and then never played it again. One thing about getting older is that it’s very interesting to look at what you did and not even recognize what it is anymore. You see the music through a completely different lens. I will find new possibilities in a tune that I never knew were there.”

For Frisell, the joy of music making is in taking chances. “It’s like being able to jump off a cliff, but in music you don’t



The Paul Motian Trio circa 2007. From the left: Joe Lovano, Paul Motian, Bill Frisell



Frisell leads his group in concert at Jazz at Lincoln Center. From the left: violist Eyvind Kang, bassist Thomas Morgan, vocalist Petra Haden, drummer Rudy Royston, and Bill Frisell.

get hurt,” he says with a smile in his voice. “The most wonderful moments for me are when I take a risk and find something new. I try to stay in that place as much as I can.”

“Nothing Is Finished”

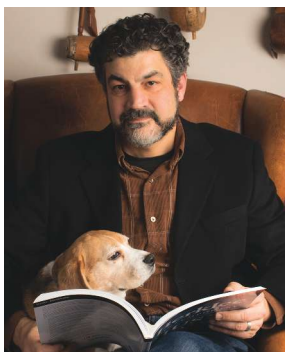
Music is ever-evolving for Frisell, even after he commits it to record. “Nothing is finished to me at all,” he says. “Something might feel finished, but if I look at it again, it could suggest something else. Recording freezes things in a moment and they have to seem finished. You have to think that it’s as good as you can get it right now and let it be finished. The reality is that the music keeps going. I’ve been lucky to do all these recordings. When I finish one—even if it doesn’t feel finished to me—I know I’ll be able to do another one.”

Frisell is awestruck by the reception of his music. “I remember taking a class on the music business at Berklee where Gary Burton was talking about the music business and publishing. I was thinking, ‘I don’t need to learn this stuff because I’ll never have to deal with it.’ It was beyond my wildest dreams then that I would ever make a record. So I don’t take all that has happened for me for granted. I realize now that I am beyond lucky to have been able to keep doing this and making some kind of a living at it.”

THE WOODSHED

Why Lead Sheets?

By Jonathan Feist



Jonathan Feist is the editor-in-chief of Berklee Press. He teaches the course Music Notation and Score Preparation Using Finale for Berklee Online.

The following is adapted from the book *Berklee Contemporary Music Notation* (Berklee Press) by Jonathan Feist.

What are Lead Sheets and Why Use Them?

Lead sheets are an abbreviated form of notation featuring just the essential musical information. Yet, in many contemporary music production scenarios, notation is commonly avoided. This can lead to miscommunication and unintentional changing of musical concepts. Carefully crafted lines can be lost without a written reference. The exact repetition of a concept—which can be so critically important for making it memorable—is more difficult to accomplish when relying solely on memory or verbal communication.

I'm an advocate for using some form of notation, particularly during collaborative music-making processes. While creating music, notation makes it easier to remember, refine, and craft our work, particularly when the concept is intricate.

Lead sheets are often the most efficient form for communicating musical ideas. They are less cumbersome than full arrangements and allow more creative freedom while providing more specific detail than chord charts (which provide only the chord changes).

In its purest form, lead sheet notation consists of just the melody or lead line and chord symbols. Whereas the classical notation paradigm specifies every note so that musicians perform the composer's explicit intent, in rhythm section-based music, players frequently develop their own unique parts. What they play will be based on the essential melody and harmony, as well as the musical genre, the usual ensemble roles that instruments play, the primary artist's current creative intention, and various other criteria. The lead sheet provides just enough information for everyone to be on the same page—literally—so that they can develop a unique interpretation of the tune together.

Everyone in the band might work from the same lead sheet. The lead guitarist may play the melody or improvise, the keyboard player will comp chords, the drummer will play beats and fills, and the bass player will create a bass line. In some situations, transposed lead sheets are provided for transposing instruments, but more commonly, everyone receives the same lead sheet.

Essential Components of Lead Sheets

Lead sheets typically have the following notation elements.

Chord Symbols. The defining, characteristic component of a lead sheet is its chord symbols. A chord symbol defines the current harmonic region, like a key signature, and it stays in effect until the chord changes. Chord symbols are set above the staff, centered over the beat where the new harmonic region begins.

Chord symbols include the following:

1. The root of the chord, indicated by a letter for the note name. The other information provided usually has a diatonic relationship to the given note.
2. The triad quality (other than major) is indicated with a suffix: minor (mi, min, -), augmented (aug, +), diminished (dim, o), sus4, or sus2.
3. A 7 appearing after the root (e.g., C7), indicates a dominant seventh chord. A major seventh chord requires a suffix such as Maj7 or Ma7.
4. It's common practice at Berklee to set chord tensions such as 9, 11, and 13, in parentheses, e.g. C7 (#11). Symbols for dominant chords, such as C9 and C13, are assumed to include the 7.
5. More advanced structural information, such as alternate bass notes or polychords, are indicated with slashes (e.g. C7/E).

See the chart on page 27 for a list of frequently encountered chord symbols.

Tempo, Styles, Clef, Key and time Signatures. These provide a basic orientation for the musician.

Melody. Lead sheet notation generally means single-line melody, and occasionally includes a harmony line or chord voicings. The melody might have dynamics and articulations, though many lead sheets don't specify them.

Roadmaps, Repeats, and Arrangement Directions. To keep lead sheets concise (often to a single page), multiple passes through a section are indicated with repeat signs, multiple ending systems, codas, segnos, and the like. Rehearsal letters or names for different sections (Intro, Verse, Chorus, etc.), are further clarified with double bar lines. Text indications such as "Play 4X" or "Vamp Out" shed light on the form or arrangement.

Slash Notation. Time slashes (////) with chord symbols written above indicate solo sections. Charts exclusively for rhythm section players might feature slash notation throughout with no written melody. In that case, the notation is called a chord chart rather than a lead sheet.

Ensemble Notation. Critical instrumental hooks, ensemble rhythmic concepts (stop time, or kicks), and repeated licks (often for the bass) might appear in smaller notation in a temporary second staff.

Lyrics. While arguably straying from pure lead sheet notation, lyrics are a common addition, and they can greatly clarify communication particularly between collaborating songwriters or between songwriter and vocalist. When there is a tricky rhythmic relationship between lyrics, melody, and beat-stress position within the measure, the best way to communicate that is with notation.

The following are common practices in writing lyrics on lead sheets. **Hyphens** connect multisyllable words sung over multiple notes. **Word extensions** clarify that a single-syllable word or the last



Someone Else's Blues

Jonathan Feist

Chord progression: Cmi7, Fmi7, Cmi7

Found some-one else's blues in - side my wine Found

5 Fmi7(9) Cmi7

some-one else's blues in - side my wine Gon-na

9 G7 Fmi7 Cmi7 1. Gmi7 2. Cmi7

keep from cry'ing 'til I'm sure the tears are mine

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syllable of a word is held over multiple notes. **Phrase marks** may clarify that a series of notes is associated with a single word. Several verses might appear under a melodic line, but often just the first verse is written below the melody. Subsequent verses may appear as blocks of text at the end of the score. My tune "Someone Else's Blues" (shown above) is an example of a lead sheet with lyrics.

Beyond Basic Lead Sheets

There are many style variations in lead sheets, in terms of what information is included. You might see lead sheets with guitar chord diagrams, written chord voicings under the melody, transpositions to different keys, arrangement directions, and more. I detail the many shortcuts

and special conventions in my book *Berklee Contemporary Music Notation*.

While a relatively codified form of lead sheet writing came out of the jazz era, the *Real Book* (circa 1972) has become the reference point for standard practice. Other abbreviated forms of notation have always existed in music from the basso continuo of the Baroque era to the Nashville numbering system and beyond. The conventions of lead-sheet writing are far from universal and variations abound. Like most things in music and the universe generally, deviation is the norm.

From a practical perspective, it is helpful to learn the many conventions in use and then focus on creating clear, consistent charts that help to facilitate communication. Which is, of course, the whole point.

Chord Symbol Chart

Quality	Abbreviations	Examples	Notes for C Root
Major	(none, triad only) Ma. Maj, M, Δ	C CMa7	C E G C E G B
Minor	mi, min, m, -	Cmi C-	C E♭ G
Suspended 2	sus2	Csus2	C D G
Suspended 4	sus4, sus	Csus4	C F G
Diminished	dim, °	Cdim	C E♭ G♭
Augmented	aug, +	Caug	C E G♯
Five (Power Chord)	5	C5	C G
Sixth	6	C6 C-6	C E G A C E♭ G A
Seventh	7	CMaj7 C7 C7♭5 Caug7 C-7 Cmin(Maj7) C°7 Cdim(Maj7) C7sus4	C E G B C E G B♭ C E G♭ B C E G♯ B C E♭ G B♭ C E♭ G B C E♭ G♭ B♭♭ C E♭ G♭ B C F G B♭
Half Diminished	mi7♭5, -7♭5, ø	Cmi7♭5	C E♭ G♭ B♭
Tensions	♭9, 9, ♯9, 11, ♯11, 13, ♭13		C E G B♭ D F♯ A
Altered	alt, (alt)	C7(alt)	Use tension substitutions per personal preference: D♭ D♯ G♭ B♭ A♭, etc.
Chord with Designated Bass Note	/	C/D	D C E G
Chord with Upper-Structure Triad	—	B♭ C7	C E G B♭ D F
Polychord	/	C7/D7	D F♯ A C E G B♭
No Chord	N/C	N/C	Chord without harmonic context or a tacet chord

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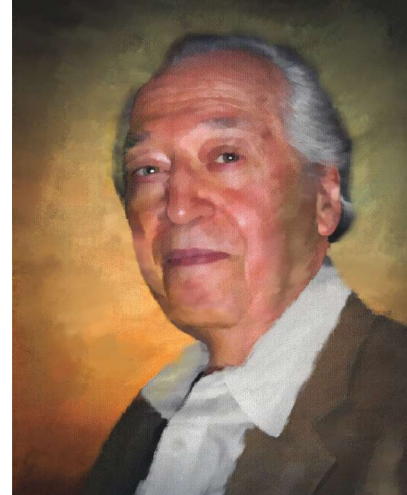
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EXPERT TESTIMONY

Berklee's Songwriting Department chair emeritus Jack Perricone talks about the craft of songwriting with Mark Small.



Jack Perricone

In 1986, Jack Perricone joined the Berklee faculty as the first chair of the Songwriting Department. He broke ground right away by developing courses for the nation's first college-level songwriting major.

Among his contributions in that role were courses on the business of songwriting, song survey courses, and designing the MIDI home recording lab facilities. Perricone earned his master's degree in composition at Indiana University and later worked in New York as a jingle writer and arranger and conductor for various recording artists. His credits as a songwriter include titles for Angela Bofill, Lou Rawls, David Geddes, and others.

Perricone penned the book *Melody in Songwriting: Tools and Techniques for Writing Hit Songs* for Berklee press in 2000. Oxford University Press has just released his thoroughgoing 379-page book *Great Songwriting Techniques*. Perricone took a few minutes to share thoughts on trends in songwriting and the importance of learning the craft of songwriting.

Do you believe that melody is the most important component of a popular song?

Melody certainly is an attractive component and often is the most memorable element in a song. The main musical parts in a song are melody, groove, tonal/harmonic environment, and texture. But honestly, discussing each element separately doesn't address the most important occurrence: prosody. Prosody is the way the components in a song—especially words and music—interact and enhance one another. I do spend a great many pages in my new book dealing with the subject of melody because there is a scarcity of material given to this area both in books and in music schools. I spend equal or more time on prosody.

What would you tell people who shy away from learning the craft of songwriting in favor of an intuition-only approach?

First, we must ask, "What place does intuition play in the creative process?" If you use an intuition-only approach you are relying solely on your imagination, feeling, and luck. I believe that your intuition can work in tandem with your intellect and can also be aligned with your intellect. When intuition and intellect are aligned, your intuition is fueled by real knowledge, knowledge sometimes buried deep within that becomes available when your emotions are turned on. These two aspects of your being, feelings and intellect, are often thought to be antagonists, but are, instead, great allies. When you align your imagination with knowledge, you create a flow in your process. You do not get stuck every 10 minutes and aren't forced to add one more to your long list of unfinished songs.

As an observer of songwriting, have you seen a progression from the long melodic phrases of songs in the *Great American Songbook* through the 1960s to a trend for shorter repeated phrases comprising a verse to hip-hop and rap melodies?

Popular songs and the way they are presented reflect the society in which they are born. Popular songs from 1900 to the early 1950s often contained lush harmonies, romantic lyrics, and long-lined melodies. Even during World War II, the popular music America listened to was mainly romantic, full of fantasy and positive feelings to buoy up hope and to keep the American dream alive, much like the Hollywood movies that were popular at that time.

The public's taste for lush harmonies and long-lined melodies has gradually dwindled since the end of the war. During the mid-1950s, teenagers rather than adults became the target audience for the sale of records for the first time. Many teenagers were being given allowances, which was a result of America's affluence provided by the outcome of the war. Early rock and roll heralded this new generation with blues-infused melodies that hit them with the rhythmic ferocity of a freight train in songs like Chuck Berry's "Johnny B. Goode" and Little Richard's "Good Golly Miss Molly."

There are always several streams of styles that run parallel to each other in every era, therefore, it is difficult to pin melodic attributes to any one era. For example, the funk-driven rhythmic melody of James Brown's "Cold Sweat" appeared on the *Billboard* charts in 1967 alongside Jimmy Webb's "MacArthur Park" with its lush harmonies, long-lined melody, and over-the-top arrangement and production.

The most recent major change in style came with hip-hop and rap. They almost completely eschewed any romantic gestures and soon pop songs began incorporating rap rhythms within pitched-melody. The resulting melodies, containing fast moving rhythms, produced a flattening out of the melodic contour—because it is difficult and almost impossible to sing a fast-moving melody with intervals larger than a third and simultaneously enunciate lyrics.

Contemporary pop hits, while using rap rhythms, do rely on melody to seduce listeners, and often contain multiple melodic hooks with unique rhythms and larger-than-a-third intervals to establish their memorability. Short repetitious melodic phrases abound, but phrase lengths vary and the length of phrases within each section is used as a contrasting device in helping to delineate the form.

But there are many exceptions to what I've just said, especially in the contemporary songs written and sung by singer/

songwriters and in country music, where some of the pop-music traits show up, but where longer-lined melodies also appear. My commentary centers on the mainstream pop music today.

Regarding harmony, your latest book has a section on the “physicality of chords” and how they add weight to a song. Do you feel that listeners could develop an appetite for adventurous chord progressions in pop songs?

The public has proven in the past that it can embrace songs with interesting and adventurous chord progressions. During the late '60s, the songs of the Beatles and Burt Bacharach employed innovative and challenging harmonies and in the '70s, Stevie Wonder and Joni Mitchell used innovative, jazz-influenced-chords in their songs.

Unlike professional musicians, the public does not respond to isolated chords or even to harmonic relationships; it responds to the whole, to the interaction of words to music to the effect of the entire song and production. Today, because of the Internet, we have a culture that is demographically diverse and is inundated with influences from everywhere, resulting in a multiplicity of musical styles. A good example of this and of adventurous harmony occurring in popular songs is Kendrick Lamar's use of jazz in his album *To Pimp a Butterfly*. However, the mainstream pop-music audience today wants a music that is not romantically overblown—so rich harmonies, along with long-lined melodies, are a rare occurrence.

Can you give a few thoughts about the formula you discuss in your book called “simple and interesting?”

Sure. My contention is that most hit songs are both simple and interesting, (i.e., they appear to be simple but often have a level of interest not perceived by listeners). A comment frequently made by both professional musicians and budding songwriters about a song that has gained popular success is, “It's so simple.” But that fact is a given—a popular song has to be simple enough for the public to grasp it. That is why there are no popular songs utilizing the 12-tone technique and very few that use mixed meters or polytonality. Presently, there are very few songs that even modulate! What is not generally perceived are the interesting and sometimes quite complex activities, both in the music and in the lyrics, that keep folks listening.

A good contemporary example of “simple and interesting” is the way certain songs that are based on a looped, four-chord progression have a contrasting melody in each section that is defined by its melodic rhythms, its tessitura, and where in the measure the melodic phrases enter and exit. The “simple” part of my formula in this case is provided by the repetitious chord progression; the “interesting” part is provided by the contrasting melodic rhythms, the change in tessitura and the relationship of the melodic phrases to the repetitious harmonic phrases.


Do you have any suggestions for getting started when you sit down to write but can't find that first idea?

I suggest trying different approaches to beginning a song—if one approach doesn't work, try another. What you need is something that gets you personally and emotionally involved. You want your song to say something, to be driven by your

emotions and body, and to be helped by your intellect.

Sometimes a song title can generate ideas that will lead you to that place. How evocative one lyric phrase such as “Call Me Maybe” or “Someone Like You,” or even one word like “Superstition” or “Hello” can be. Music is a great generator of emotion and if you are able to compose a musical idea, a unique melodic motive or a melodic phrase that has a harmony that produces an emotional reaction from you, that alone may generate some words that blossom into a lyric concept that carries a song to its fulfillment.

Another good place to start is with your body. You may have heard a groove in your mind or one that you borrow from another song, or you may go to your DAW and create a drum loop that gets your body going. You may even start with an intellectual challenge like prompting yourself to write a song to a loop-based chord progression and vow to keep that progression going for at least two out of three sections of the song. That will work as long as you make an emotional connection to the sounds you've produced. The most important thing to do is to begin and then give it everything you have. If you can't jump-start a song that day, there is always that night or the next morning.

That said, I find that most budding songwriters have no problem starting a song. Their problem is usually continuing and finishing the song. That is where my book, which contains many techniques that show people how to develop and treat ideas can be most useful. 



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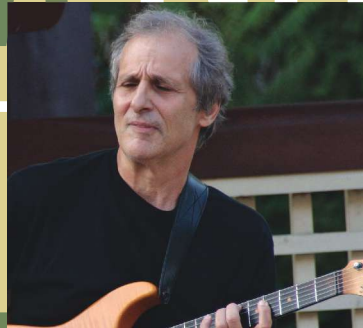
Thank You!

ALUM NOTES

Compiled by
Alexandra Jacobs '18



Don Davis '74



Jeff Chiampa '75



Laurie Cohen '76



Bob Holz '77

1966

Stephen Gould of Somerville, MA, attended masterclasses with djembe drum master Famoudou Konaté in the West African village of Sangbarala. Gould is the director of Ph.D. programs in Educational Leadership and Human Development and Learning at Lesley University.

1974

Woodwind player **Don Davis** of Manchester, NH, has recorded with the Microscopic Septet, Cecilia Zabala, and pianist Karl Berger. Visit soundcloud.com/don-davis.

Composer and drummer **Jeffrey Meyer** of New York City released the album *Paolo* for Paw Maw Music with **Michael Peller** '76 playing piano, which is available on iTunes. Meyer was recently a guest composer at the New Orleans Center for Creative Arts.

1975

Guitarist **Jeff Ciampa** of Warwick, NY, played on Pete Levin's *Möbius* and Tomas Martin Lopez's *Rhythm Rising* albums.

1976

Saxophonist **Robin Blakeman** of Brighton, England, played his piece "Fantasia Cubana" with the group Caribbean Jazz Report in St. Petersburg, Russia, during the International Jazz Day celebration.

Laurie Cohen of Mill Valley, CA, has retired as director of the Mill Valley Philharmonic orchestra, which she founded and led for 18 years. In May, she conducted the group's performances of Symphony No. 9 by Beethoven.

1977

Saxophonist **Harrison Goldberg** of Gualala, CA, released the album *Live at Sea Ranch Lodge* with his quintet Baku. Visit harrisongoldbergarts.com.

Drummer, composer, and bandleader **Bob Holz** of Fayetteville, NY, released his third album *Visions: Coast to Coast Connection* with MVD Audio. Visit bobholzband.com.

1978

Greg Steele of Lee's Summit, MO, is the senior video editor at KMBC-TV Kansas City and an independent ambient artist at GPS Productions.

Pianist and composer **Emil Viklicky** of Prague, Czech Republic, wrote music for Wynton Marsalis and the Lincoln Center Jazz Orchestra and performed his five-movement *Czech Suite* with the group at the Brno Jazz Festival in January.

1979

Trumpeter **Jonathan Lax** of Summit, NJ, recently played with bands at Neil's Music Room in East Memphis, TN, Maria's Cantina in Southaven, MS.

1980

Robert Harris of Sudbury, MA, is the CEO and founder of Edudexterity and was recognized by *Education Week* as a "leader to learn from."

Bassist **Dave Zinno** of Portsmouth, RI, and his group Unisphere released the album *River of January*, featuring **Mike Tucker** '06, **Leo Genovese** '04, Rafael Barata, and Benny Bloom.

1982

Alejandro Varela of Buenos Aires, Argentina, is a drummer, teacher, and author.

1983

Gina Biver of Falls Church, VA, and her electro-acoustic group Fuse Ensemble recorded the album *Fuse Ensemble 3, the Music of Gina Biver*. Visit www.ginabiver.com.

Trombonist and composer **Mark McGrain** of New Orleans, LA, released the album *Love, Time, and Divination* in February. It includes McGrain's originals and standards. Visit markmcgrain.com.

Saxophonist **Rainer Pusch** of Mannheim, Germany, has been playing in India and Thailand and teaches at the Nagaland Conservatory in Dimapur, India.

Paul Sciaba of Wakefield, MA, released the album *Sound Waves*, a collection of original compositions for acoustic guitar available through iTunes. Visit coolchangemusic.com.

1984

Composer **Joel Goodman** of Topanga, CA, wrote the scores for the documentaries *The Gilded Age* and *The Bombing of Wall Street*. Both aired on PBS in February. Visit joelgoodman.com.

Peter Gregory of Yardley, PA is the owner of Gregory Tech Drum Center. Visit gregorytechdrumcenter.com.

Drummer **Gene Jackson** of Brooklyn, NY, and his group Trio NuYorx released the album *Power of Love* on Whirlwind Recordings. It includes seven original jazz compositions plus tunes by Thelonious Monk and Cole Porter.

Drummer **Guillermo Nojehowicz** of Arlington, MA, recently released his album *EL ECO*. It was inspired by the childhood flight of his father from Eastern Europe to Argentina in 1933. Visit elecomusic.com.

Peter S. Singer of Carver, MA, worked with producer Mike Davidson on the new album *Eternal You*. The album's first single is available at <https://youtu.be/MafSxlyHXjg>. Visit petersingermusic.com.

alumni profile

Nils de Mol van Otterloo '01

Accidental Transformation

By Mark Small



Rainer Pusch '83

1986

Kevin Kastning of Groton, MA, released *17/66*, his 29th album on Greydisc Records, which features solo performances of nine original pieces on 36-, 30-, and 17-string guitars. Visit kevinkastning.com

1987

Jazz guitarist **Mordy Ferber** of Englewood, NJ, produced two instructional videos on improvisation for his website. Visit <https://www.mymusicmasterclass.com/premiumvideos/mordy-ferber-jazz-guitar-masterclass-musical-improvisation-1>.

Stephen Kaminski of Monmouth Junction, NJ, composed and arranged the soundtrack for the Netflix film *The Polka King* starring Jack Black. Visit stephenkaminskimusic.com.

1989

James Christian Miller of Clayton, GA, is the owner of Double Planet, Ltd. Co., which offers music instruction, recording, and music publishing services. Visit doubleplanet.com.

After graduating with his degree in music production and engineering, Nils de Mol van Otterloo felt ready to take on the music industry. So he charted his course for Los Angeles. "Like a lot of people, my plan was to go there and make it in the music business," Van Otterloo remembers. "I was lucky to have a few connections that opened doors to work with film composers." Things were going well for the first six months, but then changed suddenly.

"I had gone to bed on a Thursday," Van Otterloo says, "and woke up Friday morning with a bad headache on one side of my head. I called my mother and told her about the headache, and as I talked to her, I was having trouble finding words. I later checked my e-mail and the messages looked like they were written in Klingon. I couldn't read them. So I went to the hospital thinking they'd give me some medication that would straighten me out and I'd be able to go back to what I had been doing."

That would not be the case. The doctors did an MRI on Van Otterloo and determined that he had a vascular anomaly called arteriovenous malformation in his brain. This abnormal tangle of veins and arteries had ruptured, blood pooled on Van Otterloo's brain causing a type of stroke. The results are devastating for many patients. The situation was urgent, so the doctors had Van Otterloo transported to Cedars-Sinai Hospital. The surgeons there operated and corrected the problem and saved Van Otterloo's life. He remained in the hospital for a month.

He is in the small percentage of people that survives such a brain injury and an even smaller number who recover most of their former capabilities. But as is often the case, life changes after such a trauma. "Afterwards, my whole life was different," Van Otterloo shares. "I was not quite the same person I was

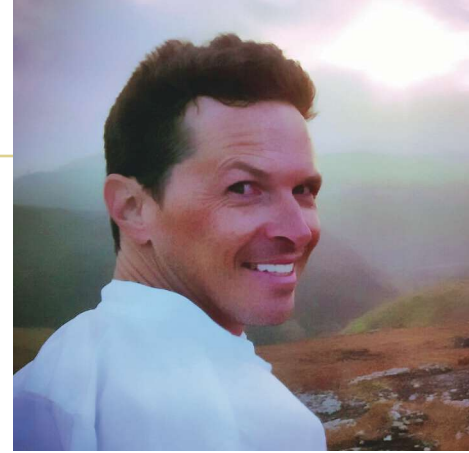
before prior to the injury. I have some challenges, but there are also some areas where I am much improved. I like to tell people that I had cosmetic brain surgery. Before this incident, I could be moody and not the most fun person to be around. Afterward, I had a much better outlook on life. People who survive a life-threatening incident gain a different perspective."

On the negative side of the ledger, Van Otterloo began to have grand mal seizures. On the positive, the medication prescribed to control his seizures also helps with mood disorders. He ended up a much happier person.

"My recovery was slow and steady," he says. "I decided to stay in Los Angeles and took a job at Sound Art L.A. The company conducts after-school music programs and at the time, was working with youth at the Camp David Gonzalez juvenile detention center." Van Otterloo stayed with Sound Art for 10 years and became an assistant manager for the program. The work combined his love of music and desire to help others. It got him thinking about where to go next with his career. He decided to pursue a master's degree in music therapy, but couldn't find a good local program.

"My wife is a social worker, a graduate of USC's Suzanne Dworak-Peck School of Social Work," Van Otterloo says. "So I decided to study social work. My experience working with at-risk youth was useful and I was interested in studying neurological disorders and traumatic brain injuries." As part of his program, Van Otterloo worked in hospice care with patients suffering from dementia and began using music to help them.

"I worked with one woman who was always sleepy, not very interactive," he states. "I pulled up the Glenn Miller band's version 'Chattanooga Choo Choo' on my phone and she started singing along. Soon, she was up and smiling and I realized that



Nils de Mol van Otterloo

this could help other patients. I am surprised that this has not been more institutionalized than it is presently."

One of his professors suggested that he apply for a Fulbright Fellowship to do research on musical reminiscence therapy for dementia care. "This professor was very good at planting seeds in his students' minds," Van Otterloo says. At first he had doubts about getting the Fulbright, but he received it and went to work among the people of India for six months. "India has the fastest growing cohort of people with dementia, but not a lot of resources for them," Van Otterloo shares. "I searched YouTube for famous Bollywood songs from the 1950s, and was able to get the same effect I had gotten with my American patients. When I got back to USC, I began working as a research scholar in residence at the Keck School of Medicine."

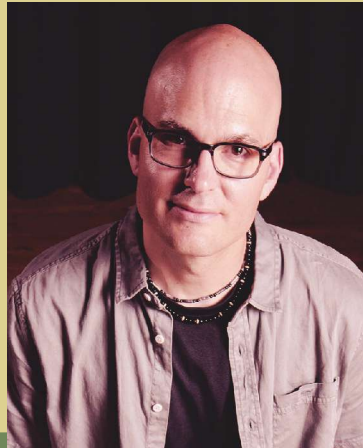
Van Otterloo also began doctoral studies at the Peck School of Social Work and currently serves as their creative arts and wellness coordinator.

The professor who advised Van Otterloo to apply for the Fulbright has encouraged him to consider a teaching career. "He'd like to see me become a professor," he says. "People who knew me before my brain injury would laugh at this because my personality is so different from that of the average social worker. But if I can get hired as a professor, I would go for it."

While at Berklee, Van Otterloo couldn't have predicted a journey would take him from studio engineer to social worker to academia. While many people consciously reinvent their lives, Van Otterloo's life was transformed literally by accident, and he's pleased with the outcome. "I am working as a doctoral student, going off to conferences, and have never been more busy," he says. "As well, my wife and I had our first child. I feel I am really living my life."



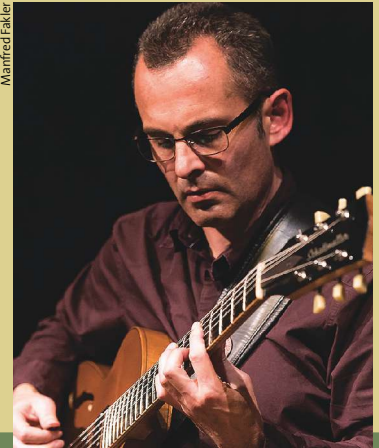
Brian Brodeur '91



Stephan Chaggaris '92



Martin Case '94



Manfred Junker '96

1990

Guitarist and vocalist **John Baldwin** of Chesapeake, VA, toured America with *Rockin' Road to Dublin* and played on the show's original cast album. Baldwin also re-released his debut album *Six String Slinger*. Visit johnbaldwinmusic.com.

Robert Bonfiglio of Toluca Lake, CA, is a self-employed musician. Visit robbonfiglio.com.

Neil Bowman of Woburn, MA, and his band the Cast Irons performed live at radio stations at Emerson College and Tufts University. Visit thecastironsonline.com.

Blake Morgan of New York City has performed with Tracy Bonham and Chris Barron and mastered a new single by David Poe. Visit ecrmusicgroup.com/artists/blake-morgan.

Derek Sivers of Seattle, WA, the founder and former owner of CD Baby, regularly posts advice articles about the music business at sivers.org.

1991

John Alexander of Hampstead, NC, is a lead iOS developer at IBM.

Brian Brodeur of Montclair, NJ, celebrated the 16th anniversary of his ACIEM Studios, the leading independent post-production company in NJ, producing 200 broadcast television episodes annually. Visit aciemstudios.com.

1992

Drummer **Stephan Chaggaris** of Ipswich, MA, performs and records with a variety of artists and plays with the cover band Splash!

New music composer **Jason Eckardt** of Kerhonkson, NY, presented a program of his music for solo instruments at Spectrum in Brooklyn, NY. Eckardt is a faculty member at Brooklyn College and City University of New York.

Beatriz de Mello conducted the children's choir and Newark School of the Arts Choir with the Hudson Singers at a Carnegie Hall performance in June 2017.

1994

Martin Case of Melbourne, Australia, teaches at JMC Academy and operates his production company. Visit martincasemediaproductions.com.

Producer and mixer **Paul J. Falcone** of New York City is the president of PJF Music Inc. He recently mixed a live performance by rapper Nas with the National Symphony Orchestra. Visit pauljfalcone.com.

Kevin Kaska of Encino, CA, arranged and conducted music for his jazz orchestra recording *Artistry*, which features trumpeter Arturo Sandoval and a host of top Los Angeles musicians in a program of 11 original compositions and a jazz standard. The album was released on the Denouement Records label.

1995

Zak Borovay of Silver Spring, MD, is now the video interactive designer and screens producer for Mode Studios. Borovay has served as the projection designer for a dozen Broadway shows and operates Borovay Design. Visit borovaydesign.com.

Stephan Kammerer of New York City unveiled his Origin Series saxophone mouthpieces, produced by his company SK Mouthpieces. Visit skmouthpieces.com.

Pianist and photographer **Paulo Tozzi** of São Paulo, Brazil, recorded the album *Aerial* with his jazz trio.

1996

Mike Baiardi of Encino, CA, received an ASCAP Screen Music Award for music he composed for numerous TV episodes and feature films. He is principal composer of Soundfile Music in Los Angeles. Visit soundfilemusic.com

Manfred Junker of Constance, Germany, released his 13th album, *Manfred Junker Organ Trio: Look Out!* with organist Elisabeth Berner and drummer Tony Renold. It features 10 original tunes by Junker. Visit manfredjunker.com.

Dana Wright of Ashland, MA, teaches privately and published the book *Essential Skills for the Guitarist* with Amazon. Visit <http://a.co/hhUFCuK> for more information.

1997

Piano technician **Christopher Pacewicz** of Waialua, HI, designed a music education video game called "8 Bit Conservatory" for phones and tablets to introduce musical concepts in a playful environment. Visit 8bitconservatory.com.

Composer and music editor **Shie Rozow** of Santa Clarita, CA, received his 16th Golden Reel nomination in the Best Achievement in Sound Editing: Episodic Long Form category for his work on John Singleton's *Rebel*. Visit shierozow.com.

Patric Skog of Sundryberg, Sweden, is the assistant manager and head of the guitar department at the Stockholm School of the Arts.

1998

Composer **Ben Goldberg** of Brooklyn, NY, was named as the composer-in-residence for Symphony Number One, a chamber orchestra in Baltimore, MD. Goldberg has won composition competitions with the Pittsburgh Symphony Orchestra and the Allentown Symphony Orchestra. Visit bengoldbergmusic.com.

1999

Trevor and **Anne Jones** of Plymouth, MA, fell in love during the fall of 1997 at Berklee. Now married, they have two daughters and look forward to spending the rest of their lives together.

Francisco Rafart '15 of Santiago, Chile, is a software developer for Bison Technology, a private equity analysis company in Boston. He also operates a production studio doing voice-over and podcast production. Visit www.rafartmusic.com.

Carmen Woodruff '15 of Boston, MA, is appearing in her own one-woman show, *Ella and Me*. She also freelances as a vocalist, voice teacher, and entertainment marketing professional. Visit her on Instagram @carmenonvocals.

Taylor Tobak '17 of Washington, D.C., works for Arena Stage at the Mead Center for American Theater as an inbound sales associate. Tobak also works with the Smithsonian Associates creating educational performing arts programming based on exhibits in the Smithsonian Institution.

Chris Attwell '16 of Bournemouth, UK, works in London and Spain as a freelance musician. He released an album with his pop project Tola Sun in May and is producing an album with his contemporary jazz group Nano Trio.

Berklee Case Study Center Launched

by Todd D. Gardner

Through the efforts of assistant professor Alexandre Perrin at Berklee's Valencia campus and several faculty colleagues, Berklee has launched the Berklee Case Study Center. The aim of the center is to produce case study-centered materials for music business students. The case study method provides students with a detailed narrative about a company, an artist, or a nonprofit organization that succeeded or failed in the music industry.

A sample case study details Perrin's work on Kobalt Music Group. It illustrates that a company can generate competitive advantage by leveraging the challenges existing within an industry, apply strategic and financial analysis tools to the company's financial situation, and analyze the impact of a disrupting firm in the traditional business model of music publishing.

"I see this as a tool for improving teaching skills in classrooms as well as for publishing amazing stories about how organizations finance music, how artists make



Carmen Woodruff '15



Babette Hoogendoorn '15

He recently signed as a Yamaha artist and is doing clinics, recordings, shows, online lessons, songwriting, and more.

Kyle M. Bagley '15 moved to China in 2015 to work in music marketing for a Shanghai-based startup specializing in electronic music and DJ promotion. Visit <http://kylembagley.com>

Babette Hoogendoorn '15 of Amsterdam, The Netherlands, works in the product department of Barcelona Music and Audio Technologies. The company tracks music on TV, radio, clubs, and digital services globally to increase artist royalty income.

music, or how music is distributed in the digital age," Perrin says. The Berklee Case Center has joined with the international Case Centre based in England, to provide access to the world's largest and most diverse collection of management cases, articles, book chapters, and teaching materials.

Once additional faculty members explore and implement the case study method, its application to many other disciplines other than music business is sure to follow. As students grasp the real-life problems that managers, business owners, and artists face, they will develop problem-solving skills for real-world application.

The Berklee Case Center invites all interested faculty colleagues to peruse case study materials. Training is available for those wanting to use case studies in the classroom, to serve as a subject expert, or to write case studies. For further information, visit berklee.edu/graduate-studies/berklee-case-study-center or contact Alex Perrin at aperrin1@berklee.edu.

Nashville Pros Travis Vance '03

by David Petrelli '05

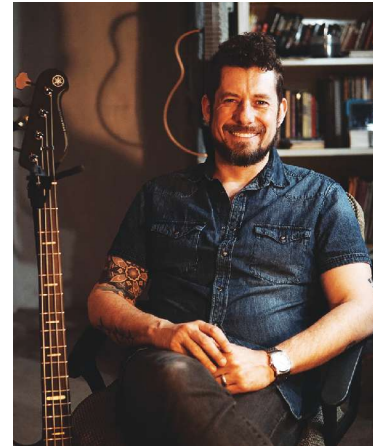
When quizzed about what he's learned in his life as a touring musician backing one of the biggest stars in country music today, bass player Travis Vance '03 pauses. Then he offers a simple, yet sage piece of advice. "Always pack a towel," he says.

"It's hard to describe because every gig is so different," he adds. "I've played small clubs and huge stadiums, and those [represent] very different days." Since 2011, Vance has been the bass player for Thomas Rhett, a second-generation country superstar. But it almost didn't turn out that way. Vance had been playing for a country trio that ultimately did not work out, even though the group had a record deal. As Vance was preparing to pack up his bass and search for the next opportunity, a member of the trio's management team asked whether he'd be interested in playing for a new artist they had just signed. His name? Thomas Rhett.

Before the days of tour buses and spotlights, however, there was Fort Worth, TX, where Vance grew up. Originally groomed on piano, he decided to learn bass so he could play in the newly formed jazz band at his middle school. Now, 25 years later, he's still reading the bass clef.

Like many budding musicians in Texas, following high school, Vance planned to attend the University of North Texas (UNT) and play in one of their famous lab bands. "But in my senior year, I had an older girlfriend who was already at UNT," he explains. "She completely broke my heart, and at that point I just wanted to get out of Texas entirely." Goodbye, Texas; hello, Berklee.

During his time at Berklee, he would occasionally make the long drive from Boston to Texas, stopping in Nashville on the way. On one of those visits the seed was planted. "I had always thought Tennessee was one of the prettiest states in the union," he recalls. "I moved down in the fall of 2003 and told myself I'd give it two years and see what happened. Now I



Travis Vance '03

have a kid about to enter kindergarten on the 15th anniversary of my move."

Vance has worked hard to establish connections, stay fresh, and diversify his musical portfolio—an increasing necessity for musicians to stay relevant in the changing Nashville music scene. When he's not on the road, he occasionally plays in tribute bands and does a bit of session work. He's even been known to send in bass parts he's recorded in a dressing room or hotel room while out on the road. Most recently, he has begun producing jingles and sync placements for a company called Color Wheel Music.

Vance has seen enough in his 15 years in town to know that every opportunity brings challenges, and massive changes in Nashville over the past decade have brought both opportunities and challenges. The cost of living has risen steadily and the population is exploding. "There are thousands of cats here who can *really* play their instruments," he explains, "but fewer who understand the business well enough to keep their egos in check and just be a professional."

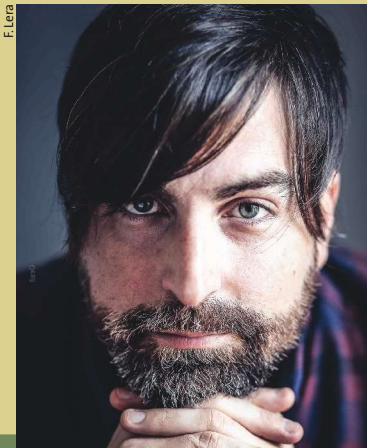
This summer, Vance will hit the road once more with Thomas Rhett as part of Kenny Chesney's Trip Around the Sun tour, which will put him on stage at 21 NFL stadiums through August. Multiple television appearances and arena dates on Rhett's Life Changes tour will round out a very busy 2018. There's no such thing as a sure thing in the music business. But Vance's demeanor and dedication to his craft have set him up for success no matter where it takes him—as long as he remembers to pack a towel.



Pascal Kaeser '00



Paulo Perfeito '01



Stefano Switala '05



Jen Hodges '08

In 2017, composer **George Kallis** of Los Angeles, CA, was named Breakthrough Composer of the Year category for his scores for the features *Albion: The Enchanted Stallion*, *The Black Prince*, and *Posledniy Bogatyr (The Last Warrior)*. Visit georgekallis.com.

Drummer, composer, and storyteller **Sean Noonan** of Easton, MA, received positive reviews for his album *Man No Longer Me*. In May 2018, he premiered his *Zappanation Rock Opera* in Germany. Visit seannoanmusic.com.

2000

Pascal Kaeser of Bolligen, Switzerland, released the album *Loud* with the r&b, soul, hip-hop, and funk band the Next Movement. Visit thenextmovement.ch.

2001

Matt Chase of Scituate, MA, released the album *One Last Try*, which features Tim Paul Weiner, **Mauricio Zottarelli** '02, and **Fernando Mainer** '02. Visit mattchasemusic.com.

Paulo Perfeito of Porto, Portugal, is the professor of jazz studies at Escola Superior de Música e Artes do Espetáculo.

2002

Fiddler **Nicky Sanders** of Asheville, NC, and the Steep Canyon Rangers released the album *Out in the Open* in January. In addition to its own gigs, the group has recorded and toured with comedian Steve Martin.

2003

Composer and pianist **JooWan Kim** of Oakland, CA, was commissioned by National Geographic to compose *Symphony for Our World* for a tour by the National Geographic Symphony. Kim is the founder of Ensemble Mik Nawooj. Visit ensemblemiknawooj.com.

David Mundy of Vero Beach, FL, is the director of jazz studies at Indian River Charter High School.

2004

Heather Briere of Woodside, NY, is the manager of school programs at the New York Philharmonic.

2005

Stefano Switala of Rome, Italy, scored the motion picture *Sconnessi*. Visit stefanoswitala.com.

Gregory Tripi of Valley Glen, CA, composed the score for the series *Manhunt: Unabomber*. The soundtrack was released worldwide in February. Visit greg-tripi.com.

2006

David Reffett of Dracut, MA, is teaching music for Nanwai King's College School in Wuxi, China.

2007

Bassist **Laurent Salzard** of Paris, France, released his debut album, *Time Keeper*, with instrumental backing from Anthony Jambon, Martin Wangermée, Fred Dupont, and Christophe Panzani. Visit laurentsalzard.com.

2008

Jen Hodges of Atlanta, GA, is the education and outreach specialist for Notes for Notes, a non-profit that designs and equips after-school recording studios. Visit notesfornotes.org.

Saxophonist and singer **Grace Kelly** of Astoria, NY, successfully funded her album *GO TiME: Brooklyn* through PledgeMusic. Visit gracekellymusic.com.

Drummer and bandleader **Dan Pugach** of Brooklyn, NY, released the album *Plus One* on Unit Records. It includes six original compositions and pieces by Chick Corea, Ivan Lins, and Dolly Parton. Performers include trumpeter **Ingrid Jensen** '89 and bassist **Tamir Shmerling** '11. Visit danpugach.com.

Hector Rodriguez Jr. of New Hyde Park, NY, is a sales and customer service representative for D'Addario & Company, Inc. Rodriguez is also the director of worship for Third Christian Church.

2009

Singer/songwriter **Zoë Evans** of Santa Fe, NM, released a music video for her new single "These Dreams." For more information, visit <http://smarturl.it/Thesedreams>.

Guitarist **Julian Lage** of New York City released the album *Modern Lore*, a trio outing with bassist Scott Colley and drummer Kenny Wollesen.

Film composer **James Roberson** of Los Angeles, CA, is writing for the DreamWorks TV series *Spirit Riding Free*. In 2016, Roberson released the album *Inspiring Indie Scores*. Visit robersonsound.com.

2010

Producer and songwriter **Jason Strong** of Senderwood, South Africa, recently coproduced Naïka's single "Ride," which has surpassed 3.5 million streams on Spotify.

2011

Danielle Deckard of Elizabeth Bay, Australia, released her latest single and music video "Honey." Visit danielledeckard.com.

West Coast News

By Justine Taormino '06

Hold the phone

There's an app for almost everything, but when **Sara Leib** '01 wanted an app that could support her students' vocal training, nothing satisfied. So, Leib, a professional singer, educator, and founder and CEO of Voice Guru, LLC, created her own, called Voxercise.

Launched in February 2018, Voxercise is a supplemental tool for professional vocal training. It offers an extensive array of exercises to help improve singing tone, range, pitch accuracy, and more. It's designed for a variety of users, from individuals with no vocal training to voice instructors to music education institutions.

The Voxercise app features a play-along option that emulates the student exercises a vocal coach would sing and play on piano. Users who read music can follow the written melodies, or simply listen to a human reference. It also features an instantaneous pitch meter to check if you are singing in tune.

Leib grew up in the mid-Wilshire area of Los Angeles, CA, in a family supportive of her desire to pursue music. A natural improviser, she began singing seriously while attending a performing arts high school. She entered Berklee on a scholarship and as soon as she arrived, she was hooked. "It felt like the most amazing, vibrant community," Leib says. "It felt like home." Her college education continued with studies at New England Conservatory of Music and then master's degree studies at the University of Southern California (USC) where she fell in love with teaching.

Through her in-person and online teaching, she found that many students viewed singing as an innate talent rather than a skill that could be developed. They were disregarding the value of practice and muscle memory. "We've *American Idol*-ized singing to where people believe you're either born a good singer or you're not," she says. "That's a ridiculous notion, and I created Voxercise to change the way people get better at singing."

Leib's road to app creation was long; it took four years. The first year involved lots of thinking, planning, and creating flow charts and handwritten wireframes to sketch out ideas. Leib also conducted her own market research within her professional network and with current and former students. What features did people need and want? What were the priorities?



Sara Leib

What cost was appropriate for features and the app itself?

The consensus was that people wanted something that is inherently musical. Prioritized features include a tuner, musical staff, and keyboard that plays notes in real time. "I spent months just trying to make sure that the accompaniment sounded good and employing singers who sound smooth through their registral shifts so that users can sing along with good models of vocal technique," she recalls.

It took another year and a half to find a designer and developer—specifically one who was both a musician and a coder. After a final year of development and then a few months of beta testing, the app entered the world.

Leib makes it clear that Voxercise in no way replaces formal training. "I tell my clients that voice lessons are like personal training sessions," she says. "You don't get stronger just because you see a trainer who shows you how to work out. You get stronger because you go to the gym or do your exercises as much as you can in between those training sessions."

It's right in line with Leib's personal work ethic. "If you put your head down and work hard, it'll come," she says. "I wanted to create an app that was a useful educational tool and could help people." Four years later, Leib's diligence has paid off. "So many times I said, 'I can't do this,'" she recalls. "There were a lot of tears, but then I would remember that I was someone who studied jazz and was making a living, and I'd realize that I have the ability to do the things I want to do."

Long term, Leib hopes to give back by devoting a percentage of the profits from Voxercise to music scholarships. Recently, Oceanside Jazz Festival partnered with Leib to award students scholarships to a local jazz academy.

Voxercise can be downloaded free from the App Store and Google Play. Additional packages of exercises are available for in-app purchase. To learn more or connect with Leib, visit www.voxercise.com.

A Lasting Legacy

By Peter Gordon '78

As the latest in an annual series of fundraising concerts in Los Angeles, WesFest 13 was an amazing musical experience that took the spirit of celebration to new heights.

WesFest raises funds for the Wes Wehmiller Endowed Scholarship at Berklee. To date, the fund has accrued more than \$575,000. The level of talent of the artists appearing on the stage at SIR in Hollywood for the March 8th concert was world-class. The latest Wehmiller Scholarship recipient, **C.C. Ellis** '19, led off the night in great style with a band that included Berklee faculty members Danny Morris and Marty Walsh, as well as Eric Jackowitz and **David Stewart** '17.

They were followed by the WesFest All-Stars that included **Bryan**

Beller '92, Mike Keneally, **Joe Travers** '03, Rick Musallam, **Griff Peters** '93, and **Colin Keenan** '93. To top it off, guitarist Phil Collen of Def Leppard sat in for the All-Stars' closing song backing powerhouse vocalist Debbi Blackwell-Cook. The evening's headliners were **Will Calhoun** '86 and Doug Wimbish of HeadFake, best known as the rhythm section of Living Colour, who delivered a set that was both remarkable and transcendent.

Wes's parents, John and Paula Wehmiller, the heart and soul of WesFest, were in the audience as they are each year. During an evening that celebrated the memory of their son, **Wes Wehmiller** '93, a remarkable bassist who left a lasting legacy, one could say that, "Wes was in the room!"



The C.C. Ellis Band featuring (from the left): Marty Walsh, David Stewart, Eric Jackowitz, Danny Morris, and C.C. Ellis



From the left: Mike Keneally, Phil Collen, and Debbi Blackwell-Cook



From the left: John Wehmiller, Will Calhoun '86, Paula Wehmiller, and Doug Wimbish



Chelsea McKinney '13



Viktorija Pilatovic '13



Zuzana Michlerová '15



Stephanie Hernandez '15

Lydia Liebman of Boston, MA, operates Lydia Liebman Promotions.

Bassist **Louis de Mieuille** of Brooklyn, NY, and drummer Matt Garstka released the EP *Dual* that blends math-rock grooves and classical polyphony. **David Potaux-Razel** '06, **Aki Ishiguro** '06, and **Jussi Reijonen** '11 appear on the EP.

Songwriter and healer **Jourdan Rystrom** of Los Angeles, CA, launched her music and healing business Awaken the Glow. Visit awakentheglow.com.

Preston Shinall of Woodstock, GA, is a guitar instructor at Jennings Music. Visit reverbnation.com/prestonshinall.

2012

Bassist and composer **Junichi Arima** of Brooklyn, NY, is working with hip-hop, r&b, and West African musicians. Visit junichiarima.com.

2013

Paul Hatfield of Irvine, CA, was promoted to audio producer at Blizzard Entertainment.

Chelsea McKinney of Ann Arbor, MI, earned her MBA from the Ross School of Business at the University of Michigan. Visit her on LinkedIn.

Television composer **Oguz Can Ozcanli**, of Izmir, Turkey, wrote the music for the TV movie *Billy the Kid: New Evidence*, starring Kevin Costner. Visit soundcloud.com/oguz-can-ozcanli.

Lithuanian jazz vocalist and composer **Viktorija Pilatovic** of Valencia, Spain, is a member of the voice faculty at Berklee Valencia. Her latest album release is titled *Stories*. Visit viktorijapilatovic.com.

Trumpeter and bandleader **Jeremy Turgeon** of Springfield, MA, released the album *What Matters Most* with the Jeremy Turgeon Quintet. He teaches at the Community Music School of Springfield. Visit jeremyturgeon.com.

Multi-percussionist, composer, and educator **Fran Vielma** of Salem, MA, released the album *Tendencias* with the Venezuelan Jazz Collective. Visit franvielma.com.

2014

Alexey León Reyes of Valencia, Spain, won First Prize at the Young Jazz Musicians Competition in Havana, Cuba, and released the album *Cuban Connection*. Visit alexeyleonreyes.com.

Chris Uribe of Mexico City, Mexico, released an EP titled *Vuelve*, which is available on Spotify, Deezer, Amazon, and Apple Music.

2015

Guido Arcella Diez of Merida, México, is the founder of 4 Mayan Seasons, a production company promoting concerts by young Mayan artists. Visit 4mayanseasons.com.

Thorvaldur Halldorsson of Gardur, Iceland, is a freelance percussionist and teacher at the Reykjanesbaer Music School.

Stephanie Hernandez of Miami Beach, FL, is the marketing coordinator for the Miami Music Project.

Composer and orchestrator **Zuzana Michlerová** of Mostkovice, Czech Republic, has had her orchestral arrangements recorded by FILMharmonic Orchestra Prague, Bulgarian National Radio Symphony Orchestra, and with the Budapest Art Orchestra. Visit zuzanamichlerova.com.

David Milazzo of Brooklyn, NY, won the Vandoren Emerging Artist first prize in jazz saxophone. In May he earned a master of music degree in jazz performance from Juilliard.

Jakob Rabitsch of North Hollywood, CA, did keyboard and production work for the Grammy-nominated album *Free Black*.

Belén Vivero of Chico, Ecuador, won an award in the Best Vocal Song category from an International Film at the 2017 Garden State Film Festival for her song "Don't Show You Cried." Two of her other songs were finalists in the UK Songwriting Contest in 2017. Visit belenvivero.com.

2016

Guitarist **Julian Harris** of Palmetto Bay, FL, and singer **Julia Camayd** '16 of Soul-pax, released the single "Inside Outside" on YouTube. Visit youtube.com/watch?v=ZkZB4mblkHk&feature=youtu.be.

Rapper and lyricist **Itaek Hong** of Seoul, South Korea, is a music editor and content specialist on the YouTube/Google Play team for Google Korea. Visit staggermusic.com.

Caroline Kim of Seoul, South Korea, is managing PONY, Asia's leading celebrity makeup artist.

Alumni Place in IAMA Contest

Eight Berklee alumni reached the finals of the 14th annual International Acoustic Music Awards (IAMA). They included **Nicky Kerr** '13 (runner-up), **Doug Hammer** '89, and **Elise Go** '17, **Devin D'Amato** '14, **Haley Chic** '16, **Nick Goldston** '12, **Isabelle Pasqualone** '12, and **Sonya Rae Taylor** '10. Congratulations to all.

Alumni Happenings

Peripixel Photography



On January 28, guitarist and music entrepreneur Steve Vai '79 was the keynote speaker at the annual Los Angeles alumni brunch. Vai shared thoughts with a crowd of 360 attendees about being present in the moment and following your creative impulses to create your own definition of success.

Darragh Dandurand



Left to right: Carl Betty (Berklee's assistant VP of artist and music industry relations) and Grammy nominees Joe Mardin '85, Mindy Abair '91, and Joel Goodman '84 attended a reception for this year's Grammy hopefuls at Power Station at BerkleeNYC on January 27.

Mine Okamoto



Pianist Makoto Ozone '83 (center) was honored at a February 6 reception in Tokyo marking his appearance on the cover of Berklee today magazine. Berklee staff members Ginny Fordham '80 and Mark Small '73 (at Ozone's left) and faculty members Tiger Okoshi '75 and Steve Wilkes '80 greeted a group of international alumni who turned out for the event, which included a panel discussion with Ozone.



From the left: Karen Bell '90 (Berklee's senior alumni officer), Shachar Oren (president of Georgia Music Partners), Greg Crawford (mix engineer, sound designer), Jim Dellas (composer, producer), Kerren Berz (Columbus Symphony Orchestra concert master), Martina Albano '14 (Atlanta alumni volunteer), and Prince Charles Alexander (Berklee MP&E professor) participated in a discussion at Berklee Night in Atlanta in March. The panel of music industry professionals shared information with students and alumni from Berklee and Georgia State University about how Atlanta's tax incentives for music, film, and video gaming are promoting opportunity in the Peach State.



Eduardo Mercuri '16



Misaki Nakamichi '16



Majou '17



Erin Jarvis '17

Nitish Kulkarni of Fort Wayne, IN, released his second album, *Listen*, which showcases instruments from around the world. Visit nitishkulkarni.com.

Guitarist **Eduardo Mercuri** of Medford, MA, released an album of jazz standards titled *Prelude to a Kiss* with backing from **Patrick Simard '13**, Hayden Ferrar, Gustavo D'Amico, and a woodwind quartet. Visit <http://eduardomercurimusic.com>.

Composer **Pietro Milanese** of Los Angeles, CA, wrote music for the Netflix documentary *Icarus*, which won several awards, including the 2018 Academy Award in the Best Documentary Feature category. Visit pietromilanese.com.

Misaki Nakamichi of Osaka, Japan, is a professional drummer. Visit misaki-beat.info.

Educator, arranger, and composer **Eleftherios Papadakis** of Chania, Greece, has performed in concert and in the studio with renowned Greek musical artists. Find Papadakis on YouTube at <http://bit.ly/2r44Tiv>.

Trumpeter and pianist **Mao Soné** of Nagareyama, Chiba, Japan, released the double album *Infinite Creature* for the Pony Canyon label. **Misaki Nakamichi '16**, **Ren Yamamoto '14**, **Hiro Kimura '13**, **Mei Inoue '13**, and **Nori Shiota '13** contributed to the album. Visit maosone.com.

Drummer **Gregory Szaro** of Linden, NJ, is the principal orchestra drummer for Royal Caribbean International. Visit gregszaro.com.

Kyle Tesalona of Port Saint Lucie, FL, is the audio supervisor and orchestral recordist for the upcoming indie film *How the Moon Fell from the Sky* and *No One Even Noticed*. Visit kyletesalona.com.

Michael Weberman, **Anthony Quirk**, and **Adam Discipio** of Nashville, TN, perform with Ben Sparaco and the New Effect. The three alumni recently performed at a Marjory Stoneman Douglas High School benefit concert in Fort Lauderdale, FL.

2017

Jose Carlos Campos Alejos of Allston, MA, is a music producer at his startup Your Tracks Online. The company outsources instrumental recordings to Venezuela and records with the Venezuela Symphony Orchestra. Visit yourtracksonline.com.

Composer and arranger **King Hen Leung** of Hong Kong, China, is doing MIDI programming and score preparation for film, TV, and jingles, for Dome Production Ltd. Visit leungkingheng.com

Ross Hodgkinson of North Hollywood, CA, tours with Ethan Bortnick and recorded three live videos with pop artist Katelyn Tarver. Hodgkinson's band, Munro the Band, has released the single "Longer Than a Day without You." Visit www.rosshodgkinson.com.

Singer-songwriter **Erin Jarvis** of Nashville, TN, is working with noted songwriter Jeff Cohen and will release

her debut record later this year. Visit erinjarvismusic.com.

Marcelo Fernandes Maccagnan of New York City released the album *Looking Ahead*, which is available on Spotify, iTunes, and SoundCloud.

Majou of Santa Monica, CA, is working as an assistant to two-time Grammy Award-winning composer Christopher Tin.

Hudson Stanton of La Mirada, CA, is writing and producing songs. Visit hudsonstanton.com.

John Varkados of Brighton, MA, is a manager at GFP Productions LLC. The company recently released its

first original short film, *Wonderful*. Varkados also cofounded the record label, Vision Records Music Group, with Gianni DiFusco. Visit jvarkados.wixiste.com/johnv.

Film composer and sound artist **Lu Wang** of Long Island, NY, created sound-visual installations that were presented at 3LD Art & Technology Center in New York City. Visit Wang on Instagram @daisykh92.

Drummer, pianist, composer, and arranger **Joshua Wheatley** of Valencia, Spain, is an instructor at Berklee Valencia and directs the Contemporary Instrumental Gospel Ensemble. Visit facebook.com/JWheatleyMusic.

Musicians All

Music has long been a constant in the lives of the five children of Berklee parents Liz and Steve Porter of Mesa, AZ. **Denver Porter '09** became interested in Berklee while serving a two-year mission for the Church of Jesus Christ of Latter-day Saints in Boston. He later enrolled, and three of his siblings followed suit.

Catie, the youngest, attends Brigham Young University, and sings with BYU's vocal ensemble Noteworthy.

"As adults, they continue the tradition we started," says Liz Porter. "Making music is a huge part of their lives. All are involved in music in some way and passing it on to the next generation."



Of the Porter family siblings, four out of five attended Berklee. Left to right: Carly Walton '13, Catie Josephson, Tara Brough '10, Drew Porter '11, and Denver Porter '09.

FINAL CADENCE

Berklee trustee emerita **Rhoda Sapers** of Boston, MA, passed away on February 4. The daughter of Fred Berman, the founding chair of the Berklee Brass Department, Sapers was 85. She joined Berklee's Board of Trustees in 2001 and served on the board for nine years. She served as chair for the Encore Gala twice and established an endowed scholarship for brass students in her father's name. She leaves her husband, Bill Sapers, two sons, a daughter, and five grandchildren.

Paul Whitbeck '67 of Delmar, NJ, died on April 24. He was 73. Whitbeck earned his bachelor's degree at Berklee and did master's work at the College of Saint Rose in Albany, NY. He worked for a time as a studio musician in New York and toured the country with his band. He later settled in Delmar and spent most of his career employed by the Albany City School District as a music teacher where he was the band

director. He leaves two daughters and four grandchildren.

Gerald James Giunta '67 of Clearwater, FL, died on April 9 after a long illness. He was 73. Giunta attended Berklee and later earned his undergraduate degree from Ohio State University. He worked for a time as a school teacher and was later employed in a variety of occupations. He leaves his companion, Victoria Koresi, and two daughters.

Darryl Eaton '68 of Milton, Ontario, Canada, passed away on April 9. He was 77. Eaton earned his Berklee degree in composition and a degree in trumpet performance from the University of Western Ontario. He played with Royal Canadian Air Force bands and with the big bands of Buddy Rich, Stan Kenton, and Phil Nimmons. He later enjoyed a long career as a secondary school music educator. He leaves his wife, Anita, two sons, two daughters, and three grandchildren.

Chaya Tinterow of Houston, TX, died on April 28 after a long struggle with depression. He was 61. A pianist, Tinterow was the son of violinist Bobby Tinterow and was a popular entertainer working in piano bars in the Houston area throughout his career.

Grammy Award-winning record producer, engineer, and saxophonist **Rick DePofi** '81 died on February 6 at his home in New York City after a two-year battle with brain cancer. With his business partners Craig Bishop and John Leventhal, DePofi produced and arranged music at his recording studio, New York Noise, with such artists as Rosanne Cash, Marc Cohn, and Shawn Colvin. DePofi was instrumental in saving the historic Power Station recording studio (also known as Avatar) by making connections that linked the studio, Berklee, and the City of New York. It is now known as Power Station BerkleeNYC. A *Berklee today* profile of DePofi can be found at [https://](https://www.berklee.edu/berklee-today/spring-2018/career-retrospective)



Rhoda Sapers

www.berklee.edu/berklee-today/spring-2018/career-retrospective. He is survived by his wife, Kristin, a sister, and two brothers.

Leah LaBelle Vladowski '07 of Seattle, WA, and her husband, former NBA player Rasual Butler, died in a car crash on January 31. Vladowski was 31. She was an r&b artist known as Leah LaBelle and an *American Idol* finalist who went on to work with various artists in the music industry.

Thinking about Returning to Berklee?

- ▶▶ Finish your degree (on campus, online, or both).
- ▶▶ Turn your diploma into a degree.
- ▶▶ Earn a master's degree at Berklee's campus in Boston, Massachusetts, or Valencia, Spain.

Returning to Berklee is easy. You do not need to reapply for admission, and you may return at any time. Financial assistance may be available.

LEARN MORE
berklee.edu/registrar/returning-student-information



Over 300 alumni return to Berklee each year.
Are you ready to come back?

What's your story?

Share it with everyone in Alum Notes via e-mail at alumnotes@berklee.edu or by filling out and mailing in this form.

Name _____

Street address _____

City _____ State _____ Zip code _____

Country _____ Phone _____

Last year you attended Berklee Degree Diploma

Email _____

On a separate sheet, provide details of the newsworthy milestones that you would like the Berklee community to know about. Entries will be edited. To include photos, CDs, or items of interest, mail to:

Berklee today
Berklee College of Music
1140 Boylston Street
Boston, MA 02215-3693

Educating Artistic Citizens

By Dr. Bill Banfield

For music education to have lasting value, it must focus on fostering a committed work ethic among students and inspire them to strive for artistic excellence at every level. In my classes, I stress that music and the other arts are the repository of culture and shed light on the human experience during the time periods in which they were created. It's vitally important that young people understand that while music is a cherished form of entertainment, it has a greater potential to enlighten listeners. The goal of artistic citizenry should be to understand the power of music and learn how to harness it.

As educators, imparting the social value of music allows us to focus on the richest parts of the educational experience: to challenge and encourage young people to think more expansively. We can guide younger students toward centering their life pursuits on inspiring others to better their lives and the world. Artistic citizens use their talents to present their unique perspective to the public.

During the past decade, Berklee began offering a minor in Africana studies. We have offered a variety of classes, clinics, concerts, film and lecture series and sponsored black music studies professorships with Amiri Baraka, Bobby McFerrin, and Lalah Hathaway. As well, we have invited more than 75 leading artists and scholars in the field including Geri Allen, Dr. Billy Taylor, founding members of the Sun Ra Arkestra, George Duke, Robin Kelley, George Clinton, Sweet Honey in the Rock, Stanley Crouch, Regina Carter, Richard Smallwood, Mint Condition, Maria Schneider, the Clark Sisters, Ty Tribbet, David Honeyboy Edwards, Lionel Loueke 'oo, and many more.

In our classes, we take up what I call "ethnomusicologizing." We look at events in the world of music at large and in culture presently. It's a form of contemporary ethnomusicology that ponders various types of intercultural relationships, and how they affect music. We think carefully and deeply about the meaning, purpose, and impact of music through the music itself, as well as via the lyrics, images, and social impact. For us, it is cultivating and sharpening creative minds and upholding great music traditions in

neighborhoods, cities, the nation, and the world.

It's important to expose the rising generation to great exemplars of artistic achievement and to demonstrate how, throughout history, music has had a transformative effect on the world. There are many models of artist citizens that include figures from the recent past such as Woody Guthrie, John Coltrane, Mary Lou Williams, Nina Simone, and Bob Marley, as well as contemporary artists Jill Scott, Kendrick Lamar, Esperanza Spalding, Beyoncé, and others. All have been passionately committed to artistic excellence with no compromises—no matter the cost.

Recently, I've read the collected words of saxophonist John Coltrane. In an extraordinary response to an editor's question about the difficulty in finding a positive philosophy of justification for art, Coltrane answered. "The jazz musician does not have this problem at all. . . . We have absolutely no reason to worry about lack of positive and affirmative philosophy. It's built in us. The phrasing, the sound of the music attest to this fact. We are naturally endowed with it. . . . The whole face of the globe is our community. You see, it is really easy for us to create. We are born with this feeling that just comes out no matter what conditions exist. . . . Any music which could grow and propagate itself as our music has, must have a hell of an affirmation belief inherent in it. . . . It seems history shows that the innovator is, more often than not, met with some degree of condemnation. Change



Bill Banfield

is always so hard to accept. We also see that these innovators always seek to revitalize, extend, and reconstruct the status quo in their given fields. . . . They are people who endure great personal tragedy in their lives. Whatever the case, whether accepted or rejected, rich or poor, they are forever guided by that great and eternal creative urge."

Today more than ever, many feel that creative urge. I think there is an overload in today's music ecosystem. The culture in which we are producing music is oxygen-starved and doesn't produce enough income to support the system. It needs rebooting with additional venues, a more equitable share of profits, and a clearer commitment to the core values of art. It should not be based on just getting attention and money. In order for music to survive, the ecosystem needs an equal distribution of thoughtful and informed, creative people providing music (e.g., nutrients), feeders (e.g., the audience), distributors (e.g., entrepreneurs), teachers, and business infrastructure builders.

The image below shows the Webb-Baylor family in Tompkins County, Ithaca, NY, in the late 1880s. They are pictured on family property, with family and friends from

neighboring counties. It's a simpatico group comprising a blend of people of African, native, and Caucasian heritage. On the left are members of the family band who had been Civil War musicians. It captures a successful paradigm of people with different backgrounds coexisting that could be replicated in a new and inclusive music industry. The American equation for culture involves many voices uniting to make a nation.

Like all great art, black music is about the power to move toward human truths, universal ideals that reflect balance, order, beauty, love, justice, and inspiring ideas that change people's lives. It has always been primarily about black peoples' lives and preserving culture, directed through extraordinary black performance practices, and tied to the African griot traditions of carrying and critiquing culture, creating community, and caring for society as well. We must be committed to this as performers, producers, conceptualists, teachers, historians of the trade, and participants in the business of music. Most importantly, we must comprehend the real purpose of music: to lift people and transform the world in which we all live.

Photo courtesy of the History Center in Tompkins County, Ithaca, NY



Members of the multi-ethnic Webb-Baylor family in Ithaca, NY, lived together harmoniously during the late 1880s.

A woman with voluminous, curly dark hair is smiling broadly, looking off to the side. She is wearing a black jacket over a black top with white polka dots and a long silver chain necklace. She is holding a silver saxophone. The background is a blurred outdoor setting with a brick wall.

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