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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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Beyond Berklee's Walls

by Associate Vice President for Operations Tom Riley '78

Do you remember how you first heard of Berklee? Chances are a teacher or an alumnus told you about a college in Boston where you could study jazz and popular music. After a little research, you eventually found out how to contact the college and some weeks later received a catalog of Berklee's faculty and courses. The catalog was a revelation: this was the place for you. You could picture yourself at Berklee, studying the music you loved and launching your career in music.

Today, most students still hear of Berklee in the same way, but now most use the Internet to learn more about us. Berklee's web site, <www.berklee.edu>, receives over half a million visitors a year. Not all visitors are prospective students of course; many are alumni who have discovered the site to be an invaluable way of keeping in touch with what's happening on campus. On the site you can find up-to-date news and events (including a calendar of events and an on-line version of this magazine), listen to streaming audio of student recordings, or test your skills with practice questions from placement exams. Other offerings abound and recent additions include the Giving to Berklee section where Berklee supporters can make online contributions to various student scholarship funds, such as those created by the Zildjian Company.

Berklee's strategic plan for 2000-2005 calls for us to become even more active in building the college's Internet presence in ways that will benefit alumni. (If you have not yet had a chance to read the new strategic plan, you can find it on the web at <www.berklee.edu/Berklee2005>.) One of the ways we are doing this is by creating a special web site for alumni, <www.alumni.berklee.edu>. At this site you can register for your lifelong e-mail account and search and post job listings and "yellow pages" business listings. An alumni directory and many other services will be added to the site over time.

The most aggressive part of the strategic plan involves use of the Internet for distance education. We have already begun experimenting with this. Last summer, we successfully conducted workshops in Boston for a group of students in Athens. In the future, we will begin broadcasting workshops like this over the web with programs geared specifically toward alumni. The web can also be used to present course work. We are closely watching the developments in online learning and will be developing content of value to alumni in the period ahead. The long-term plan is to offer these courses and workshops through a separate web site, <Berkleemusic.com>. Already launched is <BerkleePress.com>. Here you can order books from Berklee Press and from other music publishers. The site features many extracts from currently published books and an e-mail newsletter.

These are the some of the initiatives we are pursuing to build our Internet presence, and the key to our success will be alumni participation. With your involvement, the Berklee community will expand far beyond the walls of our campus.

New Fordham Road Practice Facility Creates Opportunities for Students



Architect's rendering of Berklee's new Fordham Road facility

One vitally important component of the Berklee experience is the opportunity for young players immersed in a musical environment to meet and play with other musicians from all over the world after class hours. While these informal jam sessions have historically fostered tremendous musical freedom and exploration, too often space in which to hold these jams has been hard to find.

In an effort to make it easier for students to have these experiences, Berklee formally opened a new, state-of-the-art student practice facility located at 25 Fordham Road in the Packard's Corner section of Allston February 2. The new facility, with over 12,000 square feet of rehearsal space, provides students with 55 new practice rooms; 10 of these have been created for rehearsals.

The newly renovated building includes five large ensemble rooms for group practice; five trio rooms, four of which will be equipped with grand pianos, and one will be a percussion room; and 45 rooms for individual practice. Each of the practice rooms was professionally engineered and built by Acoustic Systems to provide outstanding sound within each space and to minimize sound transfer between rooms.

In addition to the practice rooms, the facility also has a lounge area, vending machines, a pool table, and three computer workstations with wireless Internet connections. Plans call for the building to be open seven days a week from noon to 11 p.m. with facility supervisors and security on hand during all business hours.

The Fordham Road facility will help relieve some of the pressure of the practice crunch during the evening hours and make ensemble rooms, trio rooms, and individual practice rooms available in the afternoons. As part of the practice facility plan, we surveyed the students to determine what their practice needs were and then designed the Fordham Road facility accordingly.

Some of the individual practice rooms are specifically intended for drum and piano practice. The general practice rooms (made to accommodate a variety of instrumentalists) are equipped with digital pianos and guitar amps. The larger ensemble rooms feature what has become standard ensemble room equipment (piano, bass, and guitar amplifiers, and a sound system). Equipment for the practice rooms was provided by the generous support of Fender Musical Instruments, Technics Musical Instruments, Roland Corporation, Avedis Zildjian Company, and Paiste Cymbal Corporation.

The site was designed to be a friendly place for students to practice, jam, and relax. Students can sign out a practice room while they wait for an ensemble room to open up. They can also take a break from practicing and check their e-mail at the Internet cafe, or shoot some pool in the lounge. I hope that all students will take advantage of this new educational opportunity.

Though a few finishing touches were still being completed, the facility opened to students on Monday, December 11, to enable them to utilize the space in preparation for finals.

The Fordham Road location is accessible by the MBTA Green line (B line) and convenient for the many Berklee students who live in the Allston-Brighton neighborhood—which, after the Back Bay/Fenway area, has the second-largest Berklee student population.

Plans are not finalized for the additional 8,000 square feet at the Fordham Road facility that have not yet been renovated. How this area will be used is still to be determined and will depend upon Berklee's future demands for space.

—Matt Marvuglio
Dean of the Performance Division

Berklee beat

Dubbed "One of the Hottest Fundraisers in Town," Encore Gala Nets \$380,000 for BCM Scholarships

Hundreds of friends of Berklee filled the Harvard Club on October 21 to participate in what the *Boston Globe* referred to as "one of the hottest fundraisers in town." In its sixth year, the Encore Gala has become Berklee's premier musical event of the year. The 2000 gala raised \$380,000 for scholarships for Berklee City Music (BCM), the college's outreach program for talented urban youth. BCM helps to keep aspiring musicians in high school and prepares them for a college education through mentoring, a summer performance program, and the City Music Saturday program.

More than 100 faculty and student musicians joined forces at the Harvard Club in nine nightclub settings, creating some unforgettable musical moments for dancing and listening audiences. Singer/songwriter Livingston Taylor made a special guest appearance, captivating the crowd in the Superstar Ballroom. The gala also featured legendary keyboardist and record producer Al Kooper with an all-star faculty blues band, and



From the left: Board of Trustees Chair Will Davis and wife Jessica with Schwab Capital Markets V.P. Jim Leonard, his wife Elizabeth, and Berklee Trustee Phoebe Milligan and her husband Charles

outstanding vocal performances by Donna McElroy, Maggie Scott, and Nancy Morris.

The Berklee Tower of Power Ensemble led by Wayne Naus and Lin Biviano's Urban Outreach Big Band kept everyone dancing until midnight, while the Berklee Jazz-Rock Ensemble, directed by Ken Zambello, had the audience singing along



The Berklee Tower of Power Ensemble packed them in at the Harvard Club

PHOTOS BY BOB KRAMER



Musical chairs: From the left, trustees Allan McLean and Scott Benson, who served as gala co-chairs, with Susan and Lee Eliot Berk, who acted as the gala's honorary co-chairs

in the Superstar Ballroom. Berklee's City Music System 5 Ensemble showcased the incredible young talent of participants in the BCM program. Phil Wilson's Berklee Rainbow Band, one of the top student ensembles at Berklee, performed chestnuts from the big band repertoire. The World Music Gallery featured traditional Puerto Rican and Peruvian music, while classical, jazz, and folk ensembles performed in various rooms throughout the evening.

Berklee trustee Don Rose and his wife, Nina Simonds, chaired the silent auction. Always an area of interest, the auction raised close to \$60,000. Among the noteworthy items on the auction block were a Yamaha Disklavier GranTouch Piano, Billy Joel's personal Korg Triton keyboard, vacations on Mustique and in an Irish castle, a private concert by vibist Gary Burton and pianist Makoto Ozone, limited edition prints made by David Bowie of his wife Iman, silver-level tickets and post-party passes to the Grammy Awards, and more.

Schwab Capital Markets sponsored the gala for the third year in a row as part of their commitment to forming educational partnerships that benefit local communities. Jim Leonard, senior vice president of Schwab Capital Markets, said, "Sponsoring the Encore Gala has given Schwab Capital Markets an opportunity to support music

education for inner-city youth through the Berklee City Music program. Schwab Capital Markets is proud of its extended partnership with Berklee and long standing tradition of giving back to the community."

Berklee trustees Scott Benson and Allan McLean served as co-chairs of the Encore Gala and also nightclub sponsors. President Lee Eliot Berk and his wife Susan served as honorary co-chairs. Berklee trustee Mike Dreese was the program book chair.

Gala Superstar Ballroom sponsors included Newbury Comics and XOFF Records. Other gala nightclub sponsors included Acme Building Services, ARAMARK Campus Services, Ascent Venture Partners, Tim Collins, Will and Jessica Davis, Donaldson, Lufkin & Jenrette, Essex Investment Management Company LLC, Gabelli Asset Management, Grantham, Mayo, Van Otterloo & Company, Longwood Security Services, Beth and Bill Lynch, MBNA New England, Allan and Mary Ann McLean, Payton Construction Corporation, Piano Forte, Bill and Tia Van Loan, and the Van Otterloo family.

After it was all over, gala cochair and Berklee Trustee Allan McLean stated, "The gala has once again proven to be a tremendous success. Everyone seemed to thoroughly enjoy themselves and at the same time contributed to a very worthy cause."



Vocalists John Campbell and Rhea Dummett fronting the Berklee Jazz-Rock Ensemble in the Superstar Ballroom

Technology 101 for Music Educators

On October 14, Berklee faculty members and experts from Apple Computer teamed up to present a conference for K-12 and college music teachers titled Music Education and Technology in the 21st Century. The event featured a variety of speakers, panel discussions, question-and-answer sessions, and campus tours—both virtual and physical. The conference drew a number of area music educators to Berklee and provided a useful exchange of ideas on using technology in a classroom environment. The event was also webcast via QuickTime to Apple Market Centers across the nation.

Among other things, conference attendees were treated to demonstrations of MIDI sequencers, musical notation software, and a cross-country musical exchange. A performance by the Hilltop High School Music Technology Ensemble of Chula Vista, California, was transmitted via video teleconference to viewers in Boston, and Berklee's Techno-Rave Ensemble, in turn, performed for viewers in California.

Panelists included members of Berklee's faculty and administration David Mash, John Hagon, Harry Chalmiers, Dan Newsom, and Michael Moniz, as well as Dr. Thomas Rudolph, director of music for the School District of Haverford, Pennsylvania; Stefani

Langol, music technology coordinator for St. Ann's School in Brooklyn Heights, New York; Steve Antosca of the Levine School of Music in Washington, D.C.; and Gordon Duckel, music department chair for Newton South High School in Newton, Massachusetts.

The event was Berklee's first step in a new initiative to assist music educators in developing K-12

music curricula that takes full advantage of the latest developments in music technology. The college recently received a \$1,000,000 grant from the U.S. Department of Education to fund the undertaking.

The goal of the initiative is to encourage future teachers to embrace technology as a teaching tool and to improve students' interest and proficiency in music.

Speaker Stefani Langol made a presentation to teachers about types of computer labs (teacher and student stations, portable workstations), hardware and software needs, and networking issues. Thomas Rudolph described how the addition of music components to a school's computer lab can help to nurture a student's creativity and critical thinking skills.



From the left: Representatives from Apple Computer Daryl Hawes, Melody McClain, Berklee V.P. David Mash, Doug Brooks, Wendy Fisher, and Norah Alexander at the technology conference

"It is important for teachers to feel just as comfortable using a MIDI sequencer in their classrooms as they are with using a CD player," said John Hagon, chair of Berklee's Music Education Department. "Technology can enhance learning in all areas of music education, from theory to history to composition to performance."

As Berklee's music technology initiative moves forward, the college plans to share its findings with other music educators by hosting educational conferences and webcasting the conferences to local sites around the country. Information and updates about the grant program can be viewed at <<http://pt3.berklee.edu>> on the web.

—Sarah Godcher

Epic/Sony Records to Release Berklee Compilation CD

At an October concert in the Berklee Performance Center, executives from Epic/Sony Records announced their plans to collaborate with Heavy Rotation Records, the student-operated label at Berklee. The merger will yield a compilation CD titled *Shekinah*, featuring 13 of Berklee's top female singer/songwriters. An advance from Epic and royalties from the recording will go to an endowed scholarship fund at Berklee. The deal is the first-ever collaboration between a major record label and a student-run label.

Jeff Dorenfeld, who is the faculty advisor to

the students involved in Heavy Rotation Records, conceived the collaboration. "The label is senior practicum for Music Business/Management majors," said Dorenfeld. "I had revamped the business plan for the label and was seeking major-label distribution for Heavy Rotation releases." Beginning in the fall of 1999, Dorenfeld began inviting Epic executives to the campus to present workshops and to view a student presentation detailing the idea of an all-female compilation recording.

Impressed by the presentation and the list of successful female alumni in the recording industry (including Paula Cole, Melissa Etheridge, Rachelle Ferrell, Diana Krall, Natalie Maines, Aimee Mann, Susan Tedeschi, and others), Epic offered a contract to the college label.

Students involved in Heavy Rotation Records have gotten hands-on experience in record company operations. They oversee A&R, marketing, sales, publicity, promotion, booking, and other duties. They selected the 13 artists who will be featured on the upcoming disc. Among them are Adrienne, Antje, Valerie Brinker, Cami, Kristin Cifelli, Rhea

Dummett, Kyler, Mancain, Alison Notkin, Polina, Anne Chandler, Clare Muldaur, and Amanda Williams. Members of Berklee's MP&E faculty produced all but one of the tracks in Berklee's studios. Stephen Webber produced the majority of the cuts but Carl Beatty, Mitch Benoff, and Bill Scheniman also produced tracks. Multiplatinum record producer Josh Leo produced Anne Chandler's song during a visit to the college last summer. Only two tracks remain to be completed.

The October 18, 2000, BPC concert served as a showcase of the 13 artists for the Epic officials and a large audience of students. Reflecting the direction of the upcoming CD, the night's music ranged from folk and alternative to R&B and heavy metal music. Attending on behalf of Epic were Chris Poppe (Epic's VP of marketing and product manager) and Lori Lambert (VP of strategic marketing and development), and former V2 Records president Dan Beck who was an early champion of the project. Poppe commented, "The music is amazing and the marketing plan is great. I think it is going to be very successful. I hope this is the beginning of a very long and successful relationship between Epic and Berklee."

A release party for the *Shekinah* CD will be announced in the coming months.



From the left: Susan Berk, Lee Eliot Berk, Jeff Dorenfeld, Chris Poppe, and Stephen Webber after the Heavy Rotation showcase concert where Poppe announced that Epic/Sony Records will collaborate with Berklee on a CD.

Stern and Chattaway Residencies Give "Otherworldly" Perspective

During the fall semester, Writing Division Dean Joseph Smith invited two very different and accomplished contemporary composers, Leni Stern '80 and Jay Chattaway, to Boston for artist residencies that left a definite impact on students.

Guitarist/composer Stern, called "one of the most original jazz guitar composers of her time" by National Public Radio, has released a dozen solo albums and worked with some of the top players in jazz. She has received the Gibson Award for Best Female Guitarist three times and is the owner of her own label, LSR Recordings.

Drawing on her skills as a composer, singer, and guitarist, Stern mentored four students (Debbie Little, Julie Schreiber, Eunice Sim, and Aiko Fukushima) during November 2000. The students met weekly with Stern to polish their melodies and lyrics, develop arrangements, and finally record the finished songs. Joining them in the recording studio was Stern's producer George Whitty '82. During her time on campus, Stern also spoke with music business students about the intricacies of owning and operating an independent record label.

Prolific film and television composer Jay Chattaway was also on campus in October and November. Chattaway has scored 26 feature films and served as composer for the last four

seasons of "Star Trek: The Next Generation," all seven seasons of "Star Trek: Deep Space Nine," and the pilot and all seven seasons of "Star Trek: Voyager." He has earned eight Emmy nominations, and four Grammy nominations and has recorded four gold albums.

In classes, lectures, and recording sessions, Chattaway discussed the many issues and techniques related to a successful career in film scoring. On the last day of Chattaway's residency, four top film scoring students, Brian Simmons, Aiko

Fukushima, Christopher Dierks, and Michael Goodenow, experienced what a day in the life of a composer like Chattaway involves. Each student was given the assignment to compose and record music for an episode of "Star Trek." The recording session took place on the stage of the Berklee Performance Center, where a student orchestra performed the music of the composers as a scene from "Star Trek" was projected on a screen behind them.



Trekkies for a Day: Composer Jay Chattaway (center) flanked by students (left to right) Brian Simmons, Aiko Fukushima, Christopher Dierks, and Michael Goodenow at the conclusion of a mock "Star Trek" scoring session in the Berklee Performance Center

At the conclusion of the sessions, the student composers received a critique by Chattaway who shared technical tips and his impressions on how their music matched the emotion of the scenes.

Both residencies provided the students with invaluable instruction from a top artist in the field, some real-world experience, and a recording to add to their portfolios.

Jeronimas Kacinskas Tribute Concert Slated for April 8

On Sunday, April 8, 2001, at 3:00 p.m. in the David Friend Recital Hall, Berklee's Composition Department will present a special concert tribute to composer Jeronimas Kacinskas. At 93, he is Boston's oldest living classical composer and one of the city's best-kept musical secrets.

Berklee alumni of 1967 through 1986 became acquainted with Kacinskas during that time when he taught composition and conducting at the college. His reputation as a distinguished composer and conductor in his native Lithuania was well known to his students. Prior to WW II, Kacinskas was conductor of Lithuania's top orchestra, the Vilnius Philharmonic Orchestra, and the Vilnius State Opera, conducting 1,000 concerts. That ended when the Russian Army overran the country in 1944 and Kacinskas and his wife Elena fled their home on foot. They walked for several months covering nearly 600 miles before reaching American-held territory in Augsburg, Germany. They came to the U.S. in 1949. [The Spring 1992 issue of *Berklee Today* carried a detailed story.]

The April 8 concert will feature music from Kacinskas's past and present, including his *Nonet* (1938), his *String Quartet #4* (1997), and his latest composition, *2000 Year Anniversary of Jesus Christ's Holy Message to the People* (2000).



Composer Jeronimas Kacinskas

The Kacinskas *Nonet* has a colorful history. It is one of the few surviving pre-war works by the composer. The piece was premiered in 1938 at the International Society for Contemporary Music festival in London alongside premieres of works by Bela Bartok and Olivier Messiaen. During his harrowing

escape from Lithuania, Kacinskas lost all of the manuscripts of his compositions. With the help of Czech alumnus Emil Viklicky '78, string and woodwind parts to *Nonet* were located and retrieved from the shelves of a Czech archive in 1992 and returned to Berklee. Working with a computer, Professor John Bavicchi recreated a score and generated new parts to the 45-minute piece for its American premiere in 1993. Professor David Callahan will conduct a Berklee faculty ensemble in the April 8 performance of the work.

The acclaimed Esterhazy String Quartet, who will be in residence at Berklee that week, will be the performers in the Kacinskas *String Quartet #4*. Composed in 1997, the piece has received numerous performances in Lithuania and the United States. The program will also include Kacinskas's octet for brass titled *2000 Years Anniversary of Jesus Christ's Holy Message to the People*, completed just a few months ago. Associate Professor Louis Stewart will direct a faculty brass ensemble in this work.

Admission to the concert is free. The David Friend Recital Hall is located on the first floor of the Genko Uchida Building at 921 Boylston Street.

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Berklee's Helping Hands

BERKLEE'S NEW SARAH VAUGHAN AND TERRI LYNE CARRINGTON ENDOWED FUNDS MAKE FIRST AWARDS

"At first I thought, what are we doing celebrating Sarah Vaughan at a gospel concert," said Berklee Trustee David Lee in remarks preceding Berklee's Reverence Gospel Choir Concert on November 27. "Then I remembered that Sarah began singing in the Mount Zion Baptist Church in Newark. We are coming full circle in awarding the first scholarship from this fund at a gospel concert." Lee joined fellow trustee Vivian Beard and President Lee Eliot Berk in awarding the first scholarship from the Sarah Vaughan Endowed Fund to vocalist Nia Allen. Allen later performed with the Gospel Choir.

The fund has grown due to the generosity of Berklee's three African-American trustees, Vivian Beard, Dolores Johnson, and David Lee, who together, initiated the effort. A significant gift from fellow trustee Mike Dreese, gifts from the Boston Links, members of Boston's African-American community, and fellow Berklee trustees William Davis, Laura Bernard, and Scott Benson enabled the fund to become endowed.

The goal is to build the fund so that a full-tuition scholarship can be awarded annually. "We want to make it possible for a young musician to come to Berklee and get to the next level," Beard noted. "We need the financial support of others who care to make this happen."



From the left: Trustees David Lee and Vivian Beard, Sarah Vaughan award recipient Nia Allen, and President Lee Eliot Berk

Composer, producer, world-renowned drummer and Berklee alumna Terri Lyne Carrington was on hand to present the first scholarship from the Terri Lyne Carrington Endowed Fund. She joined Avedis Zildjian Company CEO and Berklee trustee Craigie Zildjian and President Lee Eliot Berk in presenting the award to Daniela Schachter '02, a pianist from Messina, Italy. A Performance major, Schachter has maintained a 3.88 cumulative grade point average.

Craigie Zildjian explained that she was motivated to create a fund for outstanding female instrumentalists at Berklee. "As a trustee, I wanted to establish this scholarship in keeping with Berklee's mission to increase diversity. Terri Lyne is a truly remarkable musician whose talent has inspired women musicians everywhere. And as a drummer, Terri Lyne was the first to put the gender issue to bed! It is only natural to have this scholarship in her name."



From the left: Craigie Zildjian, Terri Lyne Carrington, scholarship award recipient Daniela Schachter, and President Lee Eliot Berk

Gifts to the Sarah Vaughan or Terri Lyne Carrington endowed fund can be made by contacting Marjorie O'Malley at (617) 747-2569 or <momalley@berklee.edu>.

TECHNICS, FENDER, PAISTE, ZILDJIAN, AND KORG HELP EQUIP FACILITIES

Berklee's new practice facility at Fordham Road [see related article on page 2] has been equipped with Technics SXPR51 digital pianos thanks to the generous support of Technics Musical Instruments. Ikutaro Kakehashi, founder and CEO of the Roland Corporation, provided Roland VS-1680 HD digital studio workstations to allow personal multitrack recording for students at the new facility. Fender Musical Instruments expanded their amplifier loan program with Berklee to include the guitar and bass amplifiers for the complex. Avedis Zildjian Company and Paiste Cymbal Corporation donated the cymbals for the drum practice and ensemble areas.

Korg USA recently made a very generous gift and equipped Berklee's Learning Center with new Korg Triton keyboards. The effort was part of an ongoing partnership with Korg, who helped to establish Berklee's Learning Center in 1991.

"We are most pleased to have received these new Korg Tritons," said Vice President for Information Technology David Mash. "We look forward to the new sounds and features these instruments will provide for students as they work at honing their musical skills."

ROUNDER RECORDS GIVES BACK

In celebration of Rounder Records' 30th Anniversary, the label donated the proceeds from its newest Heritage Series of albums to establish a scholarship at Berklee. Brad Paul, vice president of promotion, observed, "It's been a lot of fun putting together this series of shows that represents both the musical diversity of the label and the variety of venues and promoters that support our acts year-in and year-out. We really wanted to reach out to the community that has nurtured us over the years and thank everyone for their support and continued camaraderie. It is great to be able to give back to Berklee."

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I certify that I have read, understood and accept the rules and regulations of the USA Songwriting Competition. Signature:

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REFERENCE # BK2

Mail all entries to: USA Songwriting Competition, 4331 N. Federal Highway, Suite 403A, Ft. Lauderdale, FL 33308, USA

If the entrant is under 18 years old, signature of parent or guardian is required:

Rules & Regulations:

1. Each entry must include: (a) Completed entry form (or photocopy). All signatures must be original. (b) Audio Cassette(s) or CD containing 1 song only, 5 minutes or less in length. Lyrics Only category do not require audio cassette or CD. (c) Lyric sheet (please include English translation if applicable). Lyrics are not required for instrumental category. (d) Check or money order for US \$30.00 (US currency only). If paying by credit card, US \$30.00 will be charged to your account. All entries must be postmarked by May 31, 2001.

2. All songs submitted must be original.

3. Contestants may enter as many songs in as many categories as desired but each entry requires a separate cassette or CD, entry form, lyric sheet and entry fee. One check for multiple entries/categories is permitted. Entry fee is non-refundable. USA Songwriting Competition is not responsible for late, lost or damaged, misdirected, postage due, stolen or misappropriated entries.

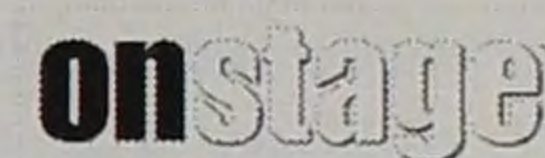
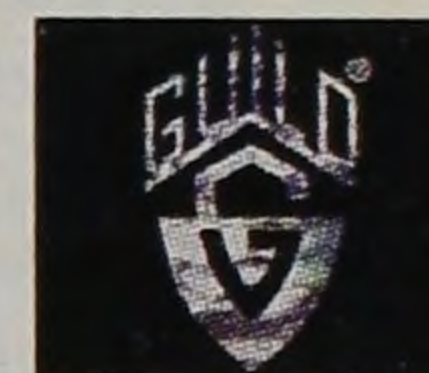
4. This competition is open to all amateur and professional songwriters and anyone regardless of nationality or origin. Employees of USA Songwriting Competition, their families, subsidiaries and affiliates are not eligible.

Cassettes, CDs and lyrics will not be returned.

5. Winners will be chosen by a Blue Ribbon Judging Committee comprised of music industry professionals including A&R managers from record labels, publishers and producers. Songs are judged equally on originality, lyrics, melody and composition. **Songs may be in any language.** Quality of performance and production will not be considered. Prizes will be awarded jointly to all authors of any song. Division of prizes is responsibility of winners. The winners release sponsors from all liability regarding prizes won. Taxes are winners' responsibility. Entrants and their collaborators will retain full rights to all work submitted for the competition.

6. Winners will be notified by mail and must sign and return an affidavit

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confirming that winner's song is original and he/she holds rights to the song. Failure to sign and return the form within 30 days will result in immediate disqualification and an alternative winner will be selected. Entry constitutes permission to use winners' names, likeness and voices for future publicity and advertising purposes without additional compensation. Winners will be determined by November 15th, 2001, after which each entrant will receive a winners list by mail.

7. Prizes: Overall Grand Prize winner will receive US\$50,000 worth of cash, merchandise and services. Overall 2nd Prize winner will receive \$7,800 worth of cash and merchandise. Overall 3rd Prize winner will receive \$5,800 worth of cash and merchandise. 1st Prize winners in each of the 15 categories will receive \$2,000 worth of cash and merchandise. 20 Honorable Mention winners will each receive over \$200 worth of merchandise. PLEASE WRITE OR PRINT CLEARLY AND NEATLY.

For more information visit:

Faculty notes

Ear Training Department Chair Steve Prosser is producing a CD for Jazz Composition Professor Greg Hopkins that will feature Professor Mick Goodrick (guitar), Woodwind Department Chair Bill Pierce (saxophone), drummer Gary Chaffee, and Associate Professor Jim Stinnett (bass).

Ensemble Department Chair Ron Savage launched a Cambridge neighborhood music program called Abundant Life Musical Instruction.

The CD *Kimotion* by Kimo Williams '76 features Performance Division Dean Matt Marvuglio (flute), Assistant Dean Jim Odgren (saxophone), Associate Professor Kenwood Dennard and Vinnie Colaiuta '75 (drums). MP&E Associate Professor Terry Becker engineered the sessions.

Assistant Dean of the Performance Division Jim Odgren wrote the title track and played saxophone on the CD *We All Need a Warm Breeze*. The disc features Emil Haddad '49 (trumpet), Bob Simonelli '79 (bass), Eric Nebbia (drums), and Dick Odgren '75 (piano).

Associate Professor of Piano JoAnne Brackeen has recorded a disc of Latin music featuring Paquito D'Rivera.

Brass Department Professor Phil Wilson was re-elected to the board of advisors of the International Trombone Association. Wilson performed at the IAJE Convention in January in New York City and directed the Berklee Rainbow Band in concerts at the Eastern MENC Conference and the Tri-City Jazz Festival in Cleveland.

Associate Professor of Piano Marc W. Rossi and fellow pianist/composer Ben Schwendener released a CD titled *Living Geometry*. Additionally, Rossi had his solo cello piece "Blues Among Us," premiered by cellist Xin-Hua of the Shanghai String Quartet.

Associate Professor Nancy Zeltsman was the featured soloist at a marimba festival in Tuxtla Gutierrez (Chiapas), Mexico. She also gave the American premiere of Louis Andriessen's piece "Woodpecker" at the Percussive Arts Society International Convention in Dallas. Visit Zeltsman's website at <www.nancyzeltsman.com>.

Jazz Composition Professor C. Scott Free received an ASCAP Award.

Associate Professor of Voice Lisa Thorson did a residency at the Broward Center for the Arts in Ft. Lauderdale, Florida. She also performed last fall at Sanders Theater with Voice Department Chair Jan Shapiro and Assistant Professor Adriana Balic and their group Boswellmania.

Assistant Professor of Composition Andrew List is the first American composer to receive an eight-month artist-in-residence grant sponsored by the City of Amsterdam, Holland. During his stay, several of his works will be performed.

Assistant Professor of MP&E Sean Carberry

by Toni Ballard

received a gold record for his engineering on Susan Tedeschi's *Just Won't Burn* CD. He also writes for *Electronic Musician* magazine. Visit his website at <www.carpdonut.com>.

Film Scoring Associate Professor Sheldon Mirowitz recently composed music for the first two hours of the new eight-hour PBS miniseries *Evolution*, which will air in the fall of 2001.

MP&E Assistant Professor Tony Hoover was an acoustics consultant for the Federal Courthouse in Orlando, Florida. He also chaired a session of the Acoustical Society of America in Newport Beach, California, called "Integration of Synthesis Techniques and 'Acoustical' Music." At the same event, Brass Department Chair Tom Plsek presented a paper on signal processing in brass performance, and MP&E Assistant Professor Alex Case spoke on pop music production.

Guitar Associate Professor John Baboian's faculty group the Be-Bop Guitars released the CD *Be-Bop Guitars . . . and More!* Featured on the disc are Baboian, Garrison Fewell, Jack Pezanelli, John Wilkins, and John Marasco (all on guitars), Jerry Cecco (trumpet and flute), Victor Mendoza (vibes), Ron Mahdi (bass), and Jon Hazilla (drums).

Associate Professor Larry Finn completed the book *Beyond the Backbeat*, the instructional video *Accelerate Your Drumming*, and a new CD.

Associate Professor of Voice Gabrielle Goodman has taken a semester off to tour with the show "Forever Swing."

Associate Professor Oscar Stagnaro, bassist with the Paquito D'Rivera Quintet, toured internationally with the group to promote the film *Calle 54* [*54th Street*] about the Latin music scene in New York City. In January, Stagnaro released *The Latin Bass Book* on Sher Music.

Associate Professor Tom Stein (bass) played at the House of Blues with Al Kooper and the Funky Faculty.

Piano Professor Neil Olmstead composed and performed on the score for the film *First Light: Cape Cod and Magical Islands*.

Mel Bay Publications released a book and companion CD titled *Finger Gymnastics: Warm-up, Flexibility, Speed & Strength Studies* by Guitar Professor Charles Chapman.

The CD *Petrophonics* by Birdsongs of the Mesozoic features Associate Professor Michael Bierylo (guitar) and Ken Field '80 (saxophone). Frederick Rubens '99 mixed the CD, with assistance from MP&E Chair Bill Scheniman on two tracks.

Compositions by Professor Jeff Friedman and Harmony Instructor Darrell Katz were featured at the 15th Anniversary Celebration of the Jazz Composers Alliance Orchestra in Boston.



Assistant Professor of Harmony John Stein

Assistant Professor John Stein released his third CD titled *Portraits and Landscapes* for Germany's Jardis label. The disc features nine of Stein's jazz originals.

Assistant Professor Ben Sher (guitar) and his Brazilian jazz group TuduBem released a new CD featuring Kenny Barron. Sher has played at the Montreux, North Sea, and Marsala jazz festivals.

Assistant Professor Ed Blomquist co-authored an article for the 2000 edition of *Entertainment Industry Contracts*.

Professor Charles Cassara presented a clinic on developing a community band with Music Education Department Chair John Hagon at the MET2K Conference.

Assistant Professor Richard Ehrman presented a workshop at the Feldenkrais Guild of North America's annual conference in Washington, D.C.

Associate Professor Mitch Seidman (guitar), Assistant Professor Jeff Galindo (trumpet), and saxophonist Charlie Kohlhas released the CD *Congeniality* for Cadence Jazz Recordings.

Professor Dave Vose produced and played drums on a CD by 60s Invasion that will be used on the TV show "Dawson's Creek."

Percussion Manager Matthias Lupri (vibes) recorded his third CD. It features guitarist Kurt Rosenwinkel '90, saxophonist Mark Turner '90, bassist Reuben Rogers '98, and drummer Gregory Hutchinson.

Faculty participating in panels or clinics, and/or performing at the January IAJE Conference in New York included Music Business/Management Chair Don Gorder, String Department Chair Matt Glaser, Voice Department Assistant Chair Bob Stoloff, Assistant Professor Shannon LeClaire, Associate Professor Dave Samuels, and Executive Vice President Gary Burton.

Playing with the Masters



THOMAS NEFORAS

Bill Pierce

Sitting in his office overlooking Boylston Street, saxophonist and Woodwind Department Chair Bill Pierce tells me that he has no plans to make a new CD anytime soon. "There is a glut of music out there, and I don't want to add to it unless I come up with something that I really want to do," he says without a hint of negativity. Such frankness and self-restraint are hallmarks of a mature and experienced musician and part of what make Pierce a great teacher and player.

He has enjoyed a long and distinguished career as a music educator and performer. Pierce has been a Berklee faculty member for over two decades and has performed with some of the indisputable masters of jazz—Freddie Hubbard, Tony Williams, Art Farmer, Hank Jones, James Williams, and Art Blakey, to name a few. Pierce's sinewy tenor and soprano saxophone lines can be heard on 70 albums on which he was a sideman and on 11 of his own recordings.

He was raised in Florida by parents who were both educators. The household valued music and Pierce and his siblings each learned an instrument. He took up the saxophone as a child and started out listening to records by Dave Brubeck. Later he was drawn to the music of John Coltrane and Cannonball Adderley. Since he was only 16 when he graduated from high school, his parents steered him toward a college in the South so he wouldn't be too far from home. After he turned 18, he transferred to Berklee and has made Boston his home base ever since.

At Berklee during the late 1960s, Pierce went for total immersion in music, studying jazz during the day and gigging at night. For two years, he played steadily at the Sugar Shack, a now defunct club on Boylston Street opposite the Boston Common where all of the top r&b acts used to play. "That place was the r&b Mecca of Boston," recalled Pierce. "The house band had a bunch of

great musicians in it, some of whom later became well known. Back then, Motown artists and acts like the Stylistics, the Dells, the Temptations, and the Supremes used to work clubs. It was wonderful to play the real thing the way I think that music is supposed to be played—with the audience right there. I really learned how to be a musician then, attending Berklee during the day and getting hands-on experience at night."

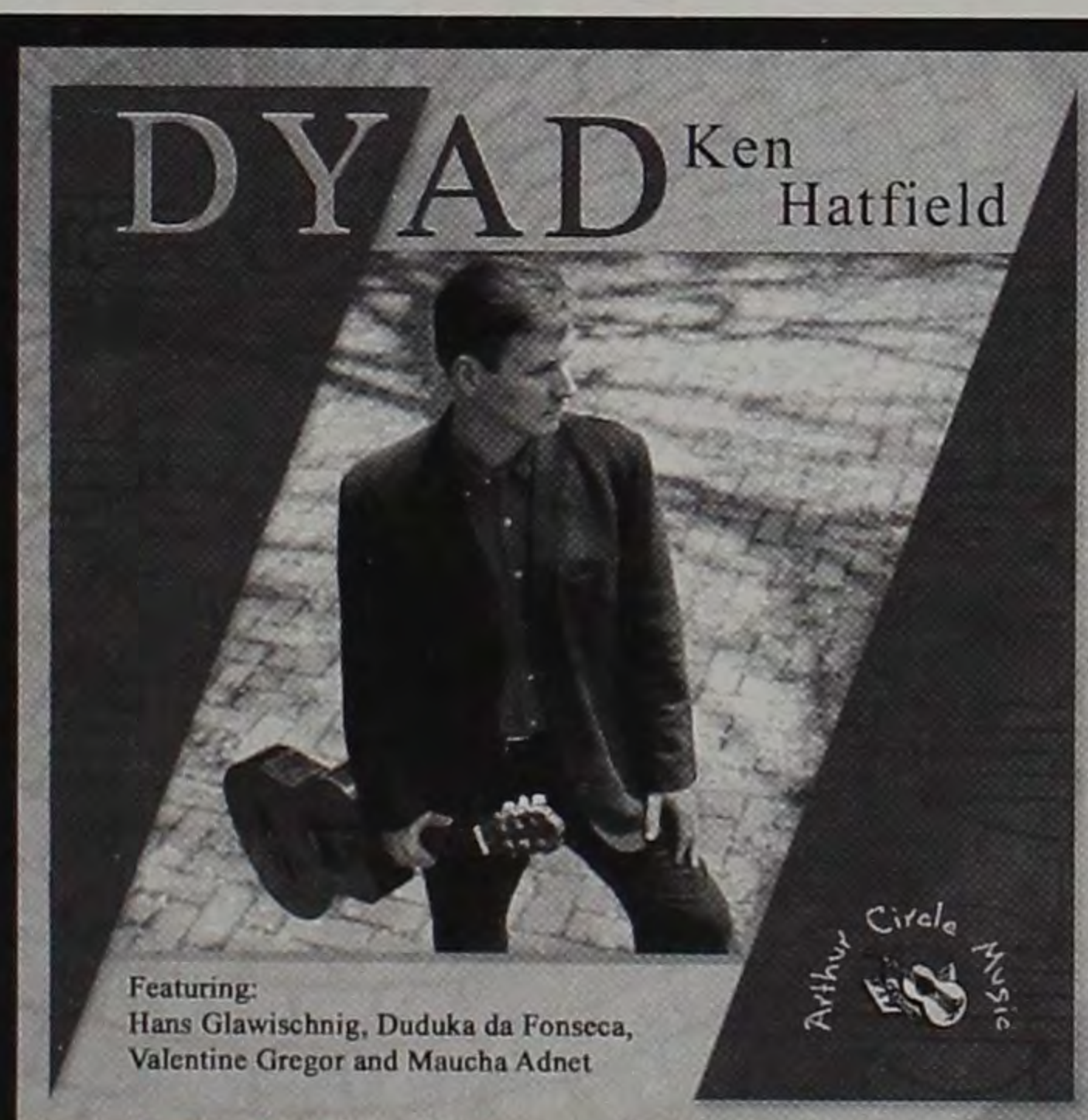
Pierce interrupted his studies for a short time to tour with Stevie Wonder. He subsequently returned to graduate and then became a part-time member of the faculty in 1975. He focused on playing jazz locally until the night he sat in with drummer Art Blakey's group. "I had some friends in Blakey's band who told me I should come down to sit in," said Pierce. After hearing him, Blakey asked him to join the band. That gave Pierce stature in the jazz world and kept him on the road about 10 months a year for nearly three years. "It was one of the best times of my life, being young and playing music all night and then hanging out all day. We went all over the world, North and South America, Asia, and Europe."

Pierce later teamed up with the late great drummer Tony Williams and made five recordings with him. "Playing with Tony was the highlight of my musical career in a lot of ways," Pierce said. "He was an idol of mine when I was younger so playing with him was special. I don't think I have ever played with anyone more intense than him. When he got

behind the drums he was nothing but business, and the business was music. Having worked with Max Roach, Roy Haynes, Art Blakey, Alan Dawson, Elvin Jones, and Tony, I've gotten to play with some of the best drummers in modern jazz. They had a certain special thing that only comes around now and then. These guys were masters and originated a lot of things that continue to be a big part of what is going on in jazz. I was very fortunate to be able to play with them."

Pierce told me that he awaits no innovation to sweep the jazz world. "Art music will evolve—that is the nature of music that starts out being something other than a commodity. Innovation is an organic process and is not something that you can decide to do. It happens when someone shows up with something that is fresh and worthwhile. Musicians have to be a part of their own generation and culture, but the history of the music should be strong enough that it will always be a part of the new developments."

Returning to the subject of the CD that he is in no hurry to make, Pierce confides that he does have one album concept he'd like to realize. "Like all jazz musicians, my dream is to do something with strings. I would make it a little more integrated than just presenting a soloist with the strings playing whole notes behind him. I haven't heard it in my head yet; when I do, maybe it will happen." Those familiar with Pierce's artistry hope that he will hear it sometime soon.



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Piano

Stories

Cyrus *Chestnut*

After releasing nine albums as a leader and playing on dozens more as a sideman, **Cyrus Chestnut** is following the path of the jazz pioneers and revealing himself through his music.

by
Mark L. Small '73

It is a bright Saturday morning, and there is a wintry snap in the air as I make my way to the Regattabar in Cambridge, Massachusetts, to meet with Cyrus Chestnut '85. He is halfway through his two-night engagement in town. I caught his first set last night. The place was packed. Cyrus and his trio (featuring drummer Neal Smith and bassist Zachary Pride) turned up the heat in a program that crossed stylistic borders to include jazz standards, Latin-flavored originals, piano solo renditions of a hymn and Grieg's "Hall of the Mountain King," and Vince Guaraldi's "Linus and Lucy" theme from Chestnut's new CD, *A Charlie Brown Christmas*. The combination of his impressive jazz chops, deep blues and gospel roots, and affable stage persona totally charmed the audience.

After getting acquainted, we start discussing his show of the night before. The calm, collected demeanor he radiated from the stage betrayed nary a hint of the difficulty he had traveling that day. On Friday morning, he started driving from Baltimore to his home in New York. Enroute, an engine light came on in his car. Luckily, he was close enough to Brooklyn to see his own mechanic, who took care of the problem. The unexpected delay lasted long enough to cause Chestnut to miss his scheduled flight to Boston. He finally arrived at his hotel room in Cambridge with just enough time to steam the wrinkles out of his suit and get to the club.

That didn't throw Chestnut, a true pro who has played gigs for over 30 years. He started out at seven years old playing piano at Baltimore's Calvary Star Baptist Church. He would later study classical music at Peabody Conservatory and then jazz at Berklee, where Composition and Arranging was his major.

After graduating, he spent a decade learning the ropes as a sideman with jazz icons like Jon Hendricks, Wynton Marsalis, Slide

Hampton, George Adams, Steve Turre, Roy Hargrove '89, Terence Blanchard, Betty Carter, and Donald Harrison '81. The jazz press numbered him among the pride of "young lions" that dominated the jazz scene in the early 1990s. His two-year tenure with Betty Carter led directly to his signing with Atlantic Records. His first release for the label, *Revelation*, lodged at number one on the *Gavin Report* radio charts in 1994. Since then he has recorded six more discs for Atlantic, toured extensively with his own trio, and played hundreds of sessions with artists ranging from Bette Midler to Ron Carter.

In conversation, he describes his feeling that the best jazz players have the ability to tell a story with their music. His task as he sees it now is to organically combine his many disparate musical influences and tell the story of his own life through the piano. At 37, he is only a few chapters into it. There are many pages yet to be written.

Did growing up in a musical home have a big impact on you as a child?

There was music going on all the time at home. If the record player wasn't on, my father would be playing the piano and my mother would be singing. My mother says that by the age of four, I was going up to the piano trying to play it. It is interesting: my daughter, who is three, tries to get up to the piano too. Whether she will end up being a piano player like her dad remains to be seen.

I think every kid should be exposed to music or some form of culture. It opens up another side that is different from the nuts and bolts of life. When I was in elementary school, we would go at least once a year to see a presentation by the Baltimore Symphony. I was also going to Peabody Conservatory learning to play Beethoven, Brahms, Bach, and Mozart on the piano.

Your family was very involved with gospel music at church, and you had classical

instruction. What other kinds of music were you listening to at that time?

I was very fortunate to have been exposed to a lot of different types of music. My parents played a lot of gospel records by people like Shirley Caesar, James Cleveland, Mahalia Jackson, Edwin Hawkins, and the Caravans. I was also listening to the radio and my mom's 45s by people like King Curtis, Jackie Wilson, and Sam Cook.

I was tuned into jazz at a young age. When I was nine, I took my own money down to the five and dime store and bought a record called "Thelonious Monk's Greatest Hits" for \$1.99. That had a large impact on me. I didn't know who Monk was when I bought it. I just saw the picture on the cover of a man sitting at the piano, and I wanted it. At the same time, the Vince Guaraldi music on Charlie Brown specials made a deep impression on me.

I enjoyed watching your interactions with the audience as you performed last night.

They could be doing so many things other than coming out to hear me, but they came here, and I appreciate that. I don't want to do tricks to get over. I have to get their attention by playing music the best that I can. From the very first note, I try to bring these people in from all places.

I remember working in a duo at the Knickerbocker Bar and Grill. I had been there before to hear other jazz artists, and the people were talking so loudly. I figured people wouldn't pay attention to me, I'd just be background. After we played the first piece, we heard applause. I thought, wow, they are listening. By the end of the night, the chatter had stopped and all you could hear was whispering. That taught me a great lesson. You should never underestimate your audience. Sometimes I feel like telling the people to keep the noise down, but I want the music to get their attention. If I can get an audience interested, then they are going to go away feeling satisfied and that the 20 or 25 dollars that they spent was worth it.



“Young musicians should know that there is a price you pay. The dues are ongoing. I am starting to see that you don’t just pay a certain amount of dues, get a record contract, and then that part is all over.”

You played the hymn tune “I Need Thee Every Hour” as a solo in the set. Even though it was very different from the other material, you made it fit into the set very nicely.

I like to give an honest performance and draw from a number of places. I did a solo record called *Blessed Quietness* that is a collection of hymns and spirituals. It would have been too easy to play those in a traditional spiritual style. I am not the type of person who wants to do things the way everyone else does them. I need to find a different angle.

People will come up to me after a set and say this or that tune sounded just like Oscar Peterson or Ahmad Jamal. I am not trying to be them; I am trying to find out who Cyrus Chestnut is. If I have to go through these people and their representative styles to get to Cyrus Chestnut, then so be it. But I am not satisfied to just try to sound like Oscar Peterson or Ahmad Jamal.

We still have Oscar and Ahmad. It makes little sense from a career standpoint to adopt someone else’s style.

Their legacy will live on after they go on to the other side, and their music will be with us forever. Betty Carter always used to say that jazz is about finding out who you are. That’s what I am trying to do.

Did you have any teachers at Berklee who were particularly influential in your development?

Sure, there were people like Donald Brown, Donny Nolan, and Alex Elin. I used to arrive at Alex’s room 10 minutes before class and we would play piano duets. Before I knew him well, Phil Wilson asked me to get together and play with him. Hanging out with him was an inspiration. He gave me the opportunity to be in the International Dues Band and the Rainbow Band. I appreciated Phil extending his hand to me.

Do you still play with any friends you met back in your student days?

I have worked with Terri Lyne Carrington [’81], Mark Whitfield [’87], Donald Harrison [’81], and some others. I arrived at Berklee in September of 1981. Those coming up after the class with Branford Marsalis [’80], Jeff Watts [’81], and others left included Tim Williams [’88], Greg Osby [’81], Makoto Ozone [’83], and others. We would get up, go to classes from nine to five, eat dinner, and then go to a jam session. The ensemble

rooms used to be open from 6:00 p.m. to midnight, and there were sessions going on every night. Anyone who didn’t have a gig would go to a session. Then you’d go back to your room to do some homework, get a few hours of sleep, and then do it all over again the next day.

It sounds like that was a great opportunity for growth.

It was. I tell everyone that I grew up here in Boston. I came here at 18, not knowing anything about Boston. My parents brought me up, and we stayed overnight at the Sheraton. They got me settled at 90 Hemenway Street the next day, and then I had to go take my placement tests. My dad came in to tell me that they had to leave for home. After that, I was on my own; there was no family. I had to

Your time with Betty Carter has been referred to as a rite of passage in your career. Can you explain?

The first time I met Betty Carter was at a master class when I was a student at Berklee. I went there, and someone in the audience said, “Betty, we’ve heard you talk; now we want to hear you sing.” She said, “But my piano player is gone.” Someone yelled out, “Get Cyrus Chestnut.” Before I knew it, the students in the Berklee Performance Center were chanting my name. She invited me up, and I was shaking. She called “Body and Soul,” and I thought, great, I know this one. This is going to be fun. As I went to the piano she said, “Play it in G.” I had always played it in C. When I sat down and couldn’t think of what the first chord would be, Betty started singing the chords to me. Afterwards, I went backstage figuring I would apologize and take my whupping like a man. She gave me a hug and said it was wonderful. I learned a good lesson that day about being nervous. You have to find a way of channeling nervous energy so that it can be of benefit to you. I told myself that someday I would make it up to her. Years went by, and then I got a phone call to work with her, so I got the chance to make it right.

How did you end up signing with the Atlantic Jazz label?

These days, most artists have a producer or a manager with ties to a record company shop a deal for them. It wasn’t that way for me. Someone came and heard what I did and liked it.



KEN FRANCKLING

make my own way. So I grew up in a lot of ways in Boston.

Who was the first prominent jazz artist that you worked with?

Jon Hendricks. In 1986, I was working the hotel circuit in Boston when I got a call from Mark Ledford [’82] who told me about auditions for Jon’s group. In the rhythm section were bassist Larry Gales and drummer Mike Carvin. I felt like the green boy with them. I’m glad that I had the good fortune of being exposed to some of the great jazz pioneers.

It happened while I was working with Betty Carter at a club called SOB’s on a double bill with Abbey Lincoln. It was a weird day. Betty was in a mood and decided to give me and the other members of her trio [Chris Thomas and Clarence Penn] one of her famous lectures. We decided that in the next set, we would just go out there and really nail it.

The club was loaded, and a guy from Atlantic Records was in the audience. A few days later, I got a call from Betty’s manager, who was all excited, saying, “Yves Beauvais, a producer from Atlantic has called, and he wants you to give him a call.” Betty had taught

me about following up with contacts made along the way, collecting press clips, and getting a promo picture. I made an appointment to meet with Yves and brought in my makeshift press kit and a demo I had made of my tunes. He said that maybe we could do something.

Not long after that, I was at a pay phone at a subway stop in New York checking my phone messages. There was one from Yves Beauvais saying Atlantic wanted to sign me. I just started yelling and jumping up and down in the subway.

Your first Atlantic Record in 1994, *Revelation*, sold really well.

I benefited from all the juice that was going into revamping the Atlantic Jazz label at that time. I was working with Roy Hargrove at the time, and when the record went out, it got a lot of press. Michelle Taylor from Atlantic called me and said the record was getting so much attention that they were going to need me to leave Roy's band and go out to support it. The label had only expected it to sell five or ten thousand copies, but it did a lot of things that they didn't expect. It was number one on the *Gavin* radio charts for two months; the *New York Times* called it one of the best jazz records of the year. So, a lot of things started happening, and I was very appreciative.

Last night you said that your latest Atlantic CD, *Cyrus Chestnut and Friends: A Charlie Brown Christmas*, found you acting as captain of a ship with an all-star crew. The players include Michael Brecker, Manhattan Transfer, Steve Gadd, Pat Martino, Brian McKnight, and many more. How did that project come about? I was talking with Steve Debro from Atlantic, who said they had been talking with people from [Charlie Brown cartoon creator] Charles Schulz's office about doing a recording of the Charlie Brown Christmas music. It started off as a project that many different artists would contribute to and I would just play a few tunes. They ended up leaving the project in my hands.

Atlantic wanted the record to be something big and to have some star power, so they enlisted the production team of Guy and Ed Eckstine. They are sons of Billy Eckstine. They were able to get Vanessa Williams, Manhattan Transfer, and a lot of other great musicians.

Did you write the charts?

I arranged about 85 percent of the record. Bob Belden helped with the vocal arrangements and the violin part in "Skating." I don't look at this as a remake of the original. Vince Guaraldi did a great job on that. It has been 35 years since it came out and it is still well received. I look at the new recording as the world of Charlie Brown as seen by Cyrus Chestnut. On some songs, I didn't want to make too radical a change, but others I wanted to go a little further. The Guaraldi version "My Little Drum" [a.k.a. "Little Drummer Boy"] was a bossa nova, and he only played an excerpt of the melody. I envisioned a drummer boy on 125th Street. There is a little r&b undertone and then a little country flavor to it. Don Alias and Steve Turre played



Chestnut: "They could be doing so many things other than coming out to hear me, but they came here, and I appreciate that. I have to get their attention by playing music the best that I can. From the very first note, I try to bring these people in from all places."

beautifully on it. For most of the pieces, I tried to find a new approach.

It sounds like you spent a lot of time thinking about the songs before you started arranging them.

A lot of thought went into this project. I really like this music. I didn't want it to just be another ho-hum Christmas record. It takes me back to when I was six or seven years old. About three days before the sessions began, I had a set of arrangements all set to go. Then I tore them all up and started over again. I wanted to approach the music from right here, right now, utilizing everything that I have been exposed to.

A few years ago, you toured and recorded with classical diva Kathleen Battle. After that, you said you wanted to move beyond the boundaries of jazz in your musical pursuits. What did you mean by that?

The record I did with her started me thinking about bringing various musical elements to the table. Working with [arranger and producer] Bob Sadin, I sat at the piano as he gave me ideas. I remember him telling me to imagine Herbie Hancock meeting [gospel music innovator] Thomas Whittfield. I found myself in those sessions thinking more of blending jazz, gospel, classical, and Brazilian music together rather than thinking of slipping into the gospel bag here, the jazz bag there. I wanted to put all of the musical ingredients that I have experienced in a pot together. Hopefully when it is served, it will be something that represents me.

What direction might you take in the future?

Everyone talks about my gospel roots, saying that I "take the people to church" when I play. So I have thought about doing something in that vein, but I couldn't just do a straight gospel record. I have been doing research on Sister Rosetta Thorpe, Mahalia Jackson, Thomas Dorsey, and Paul Robeson. I want to go back to the history of gospel music, maybe

even go back to before Thomas Dorsey. I don't want to do a repertoire record. I just want to listen to the music from the 1930s, '40s and '50s and bring it up to the year 2001. I want it to reflect the history but to have another twist to it. It might be like *Blessed Quietness Part II*; it will have a little different angle. I like it when I hear music that makes me stop and go, huh? I like to do that in my concerts too and give the people something unexpected.

What would you say to young musicians who see your career and would like to do what you are doing?

First, you have to be in love with music. If you love it, then you will do whatever it takes. It's not all peaches and cream; sometimes it can be hard and cold. But when I feel I have been able to get to an audience and have one person say that I made their day, that's my pay. I'm not in this for the money or to live the large life. I do it because I think it is important to share this God-given gift. It is rewarding to look out and see an audience of people clapping and showing their appreciation.

Young musicians should know that there is a price you pay. The dues are ongoing. I am starting to see that you don't just pay a certain amount of dues, get a record contract, and then that part is all over. The challenges may not be the same ones, but they are still there. If you are willing to do what it takes, it can be great.

As most would say, I don't have any regrets. I could have stayed playing in a church or been a teacher, and the time may come when I do something different, but performing music now is where I am at. I like the space that I'm in. I just want to tell my story the best way I can. I look forward to writing music for the gospel album and continuing to play classics or standards. The jazz pioneers wrote their own music and played standards in their own way. I am just trying to follow that path. ■

The Care and Feeding of Your Audience

by Mark Small '73

Over the past 10 or so years, numerous experts have published books that shed light on the mysterious workings of the music business. One new book, *Stage Performance* by Professor Livingston Taylor, should be read before those tomes on getting a record contract or releasing your own CD. In it, Taylor deals with the most basic need of any music professional: an audience. Ultimately, they are the ones who pay your salary. Taylor's pearls of wisdom will benefit anyone who is now or hopes to someday become a career performer.

For three decades, he has seen the view from many quarters of the music/entertainment complex. He has played thousands of concerts, released a dozen albums, penned and sung hit tunes, jingles, and TV themes, and even been a TV host. In the book's introduction, he describes his innate curiosity about how things work. The experiences he has had in the industry and his gift for analyzing things give him the credibility to espouse the precepts that should be core knowledge to all performers.

Taylor's own career provides encouragement and proof that it doesn't have to be feast or famine for musical performers. He has made a comfortable living and enjoyed a fulfilling career flying happily below the radar that tracks the movements of superstars. In this book, he discloses some important dos and don'ts that artists should observe in their efforts to launch and then control their careers.

The sole source of income

Taylor's main thesis is that success in the music business comes as a result of the cultivation, care, and feeding of your audience. An artist's following is the foundation of a career, and, most importantly, "the source of all money in the music industry." He defines them as a group of individuals "who have decided that your art has value." Record companies, managers, and agents are important, but "they do not generate income directly (at least not for long). The only enduring source of support for a career is an audience." He spends much of the book underscoring the

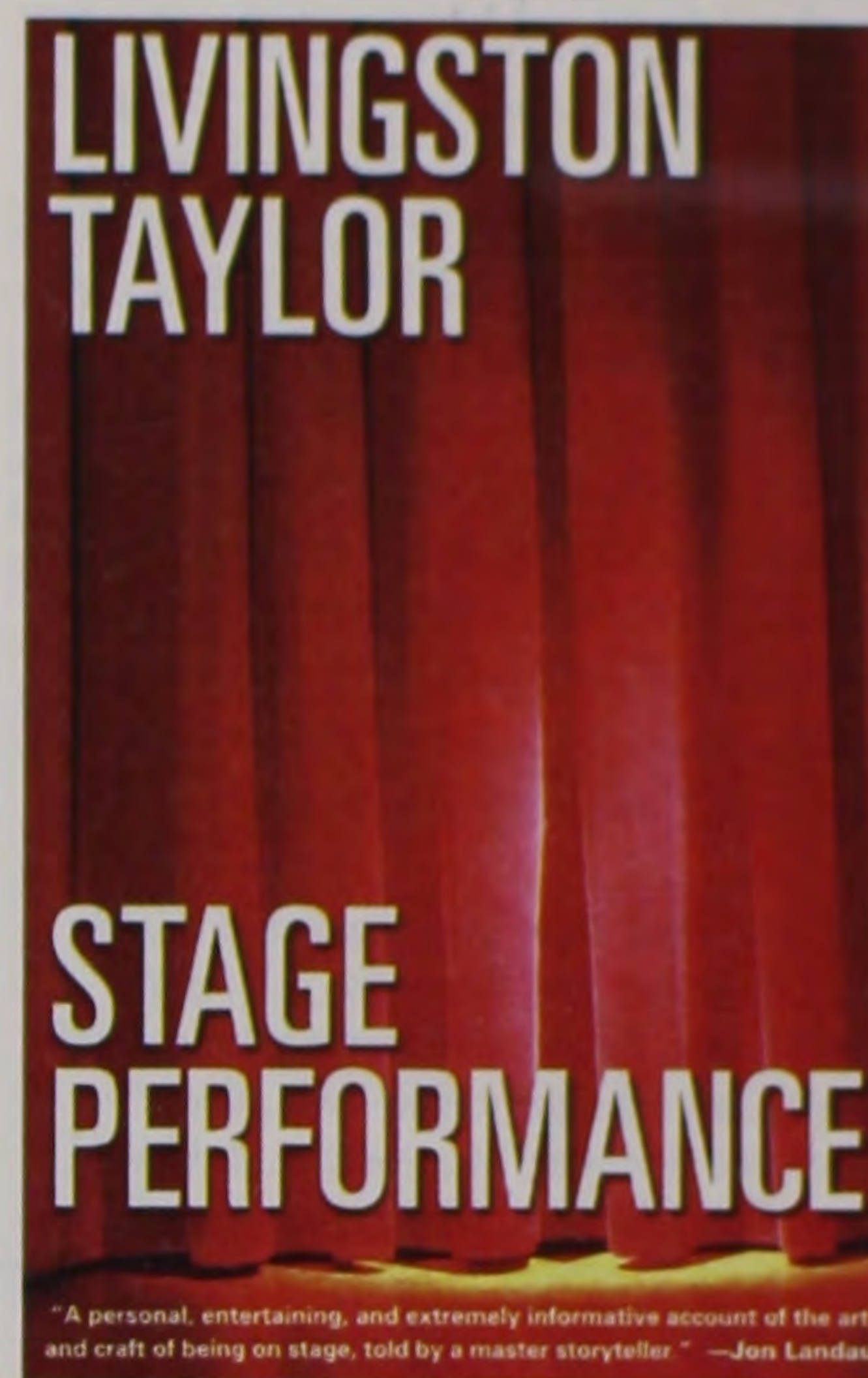
wisdom of courting that audience (rather than music industry power brokers).

The book is largely based on conversations he has had in his performance techniques class at Berklee over the past decade. He presents his philosophy in Socratic fashion. "What is a performance?" he asks rhetorically of his young charges. "It's when you play onstage," one student replies. "It's going in front of people and doing what you do," says another. "It's entertaining people by showing them your talent," adds a third. You can almost imagine Taylor pacing at the front of the classroom, brows knit, right hand gripping his chin, replying in a professorial tone, "Good answers, but they all indicate that a performer is doing something 'to' an audience. I don't quite view it that way." For Taylor, a performance is a conversation between the performer and an audience, and listening—on the part of the performer—is crucial. "The best conversations are based on taking in as opposed to putting out."

Taylor stresses that much of this communication is nonverbal. Body language and facial expressions reveal to the ticket buyers more than many performers realize about their comfort level and confidence. "Everything you do onstage tells a story about who you are and how you feel. You cannot hide." An audience comes to your gig wanting more than a musical experience, he says. "They want to feel that their presence is special to you, that it makes a difference in the course of events that make up your show. They want to believe you are glad to be with them." Consequently, the performer has to be completely in the moment to know how the audience is receiving the show.

Getting branded

He describes how listeners bond emotionally with a piece of music and, hence, with an artist. He calls it being "branded." Many view a favorite artist as one of the composers of the soundtrack of their lives. An anecdote from Taylor's life illustrates the circumstances under which he got branded. "I am at a truck stop south of Macon, Georgia. It's 2:00 a.m. and I am eating eggs and toast after a week on the road. I'm tired and drained and completely available to be beat up by a song. I've probably heard it 20 times before with no reaction, but now I'm ready. 'Anything for You' by



Stage Performance by Livingston Taylor
New York: 2000, Pocket Books, 144 pages.

Gloria Estéfan comes on and slaps me around. Why didn't it do that the other times I heard it? Because I wasn't ready. But at that diner when I was tired and lonely, it got me. I needed to cry and the song let me.

"In 30 years of making recordings and playing shows, I've done my share of branding other people," he continues. "I see them come to my shows to retrieve those moments. Touching people with your music is the best. This is a major component of the maturing career. Our songs remind them of past worlds. When they want to relive those worlds, they seek us out."

Two views of stage fright

Taylor shares that his way of dealing with jitters before a performance is turning to the divine. "When nervousness and fear threaten to drown me as I take my place before some important career event," he says, "I love having a conversation with God. But what I enjoy saying is thanks. I thank God for putting me in a position where I can be nervous. If I am nervous, it is because it's important to me. I asked for it. I've been given what I asked for."

He examines stage fright from the other

side of the footlights, too, speaking with candor calculated to coax inexperienced performers out of self-absorption. He contends that an audience, no doubt composed of very decent and kindly people, really doesn't care how you are feeling about yourself as you go onstage. "They have given you their time and money and they expect you to pay attention to them. They want to have a good time, to suspend their reality and be part of the reality that you as a performer are creating."

No democracy onstage

A theme that surfaces throughout the book is that the performer has to take control. "When you are onstage you are not running a democracy. You're in charge and people want you to be." This is one good reason why a performer should not go onstage under the influence of drugs and alcohol. A performer is like the designated driver he contends, so when he or she demonstrates that everything is under control, it leaves the audience free to have a good time.

He also says that when a performer presents something that is challenging to listeners, they oftentimes don't know right away if it was good. They look to the performer for information. "With a light smile and pleasant countenance," Taylor advises, "you nonverbally inform them that what they heard was good. Although it might have been strange and new, they can go ahead and like it."

The subject of silence also comes up. He tells what a valuable tool silence is in the hands of the seasoned performer. Taylor encourages enlisting the venue management's help before the concert to reduce extraneous noise (from air conditioning units, ventilating systems, blenders, etc.) in the club or concert hall. He explains that most people live in noisy environments and consequently rarely experience true silence. A performer who is comfortable with it can lead an audience through that unfamiliar environment. "Silence is the canvas on which we paint our performance. There is nothing more wonderful than complete silence in a sold-out hall—the anticipation of the paint on canvas."

Great expectations

How should a performer deal with failing to meet his or her own expectations onstage? Taylor makes a lesson of an experience he once had when, after some hard travel and little sleep, he found himself unable to read and therefore connect with the audience and give his all to the performance. "I refused to compound my difficulties by beating myself up for not being 100 percent," he says. "My responsibility was to monitor myself, take stock of what I had left, and do my best. I didn't play very well, but people came up to me afterward and said, 'Livingston, you were great!' I looked them in the eye, shook their hands and said, 'Thank you, I had a terrific time too.' It was a lie. But what gives me the right to dispute or to take someone else's pleasure at anything other than face value?

A compliment is a gift, and graciously receiving a gift is a very kind act. You do the monitoring. Let God do the judging."

He brings up a point that will resonate with many who play instrumental music. He advises all to know and play within their limits. Too many players feel that they have to come out and show everything they've got immediately. "Don't go beyond your comfort level," he cautions. "Do not ask your beautiful music and talent to do more than they can. You will find yourself resentful of your talent when it doesn't live up to your expectations. Said another way, your music is fine; it is your expectations that need work." Beating yourself up onstage for being imperfect (in other words, human) "scars an audience because they are human too."

With humor, Taylor reveals his humility in showing how willing he is to do tasks that I imagine few headliners do before a performance. He recounts times when he has arrived at a club and found the premises a mess. He has rolled up his sleeves to wash the glass doors in the entryway, clean toilets and sinks, and pick up trash in the lobby. He quickly points out that it is not for the benefit of a slovenly club owner that he does it—it is for the people who will be coming to see him that evening. "They buy the tickets and I work for them. They are my boss, and I don't like my boss having to stand in line looking at cigarette butts or using dirty bathrooms. The ability to show up early and do the low and funky jobs speaks volumes about how seriously you take your performance."

Practical matters

Taylor also devotes some space to practical matters like approaching record companies and handling money and fame should they come your way. He provides a checklist for neophytes hitting the road in beat-up vans: steam clean the engine and drive train (makes it easier to diagnose and fix problems), get a new battery, change all hoses, fan belts, and fluids, and check the brakes and tires. Replacing burnt-out bulbs may spare you an encounter with a bored police officer late at night.

One area where he has little advice to give is on eating well while out on the road. "A club sandwich with potato chips is hard to mess up," he says. "But when it's 2:00 a.m. and the only place open is 7-Eleven or the Toot and Scoot, you're on your own. Hint: stay away from the pickled eggs."

I found Taylor's book both enlightening and entertaining. Being just 144 pages, it is a quick read, but it presents a lot of concentrated wisdom that Taylor has gathered bit by bit over the past 30 years. *Stage Performance* will help developing performers gain perspective and set their sights on worthwhile and achievable goals. ■

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In the Moment . . .

Music lovers in general, and jazz fans in particular, relish those moments that I refer to as "epiphanies." Something happens that is so magical, you walk away with a lighter, yet slower, step. Marveling, perhaps, at what your eyes, ears, and all other senses have just witnessed and absorbed.

Usually, it is the chemistry between the musicians that reaches an uncommon height as they connect with each other and pull the audience deeper into this shared experience. Those kinds of things are the rarities—always sought after, yet when they happen, you know it. And you savor it, never knowing when the musical spirits will send another one your way.

The photographic moments we work to reveal in music take place in the same way. You get into a rhythm, anticipating, hoping, but never quite sure when something very special will happen in your presence. In live performance, and in portraiture, musicians reveal a sense of themselves that extends beyond the moment. Capturing it is the challenge. Sharing it with others who understand is the joy.

—Ken Franckling



ROY HARGROVE '89



GARY BURTON '62



JOHN ABERCROMBIE '67



AIMEE MANN '80



MARK WHITFIELD '87



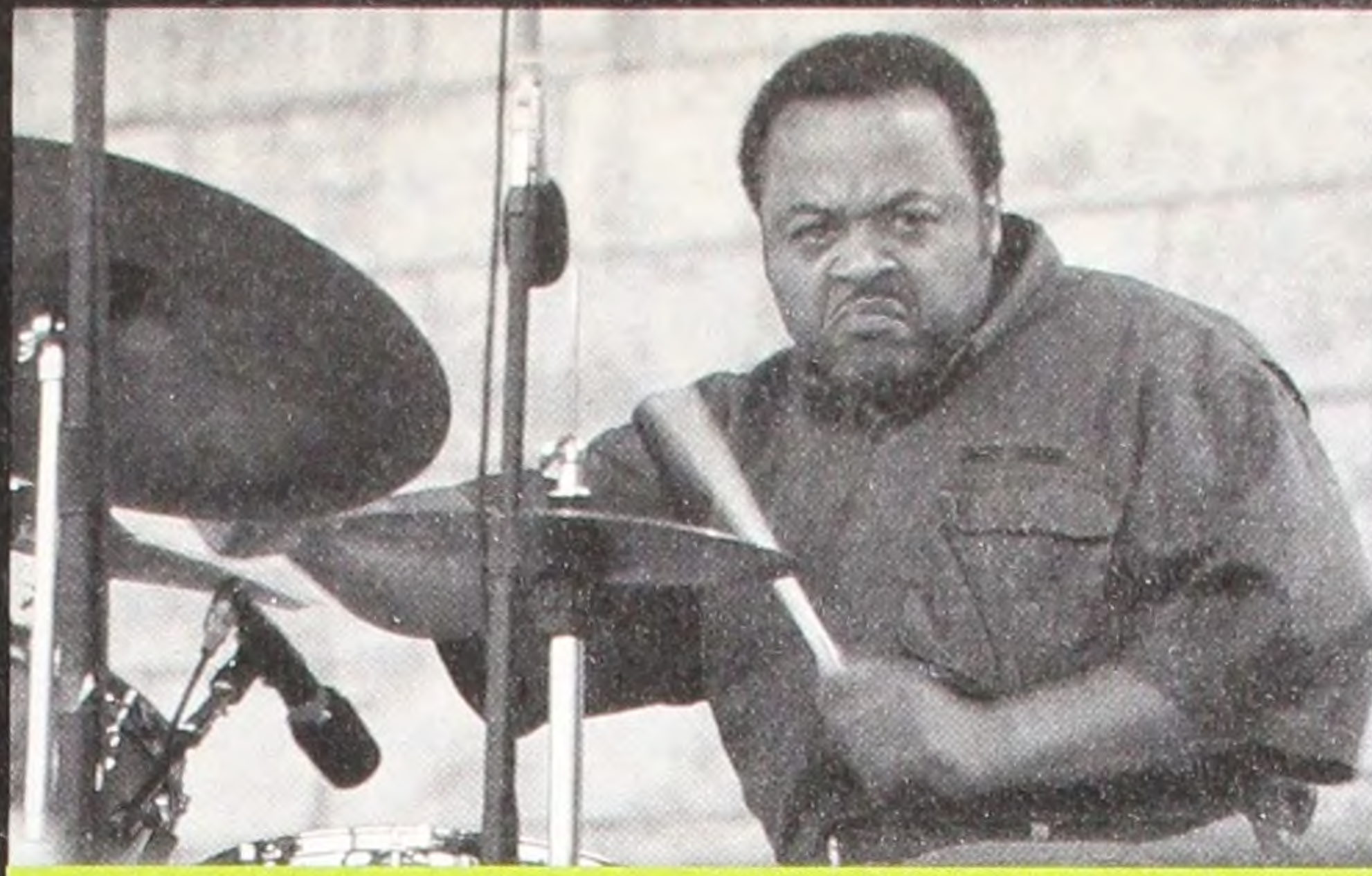
JAVON JACKSON '87



DIANA KRALL '83



BRUCE COCKBURN '65



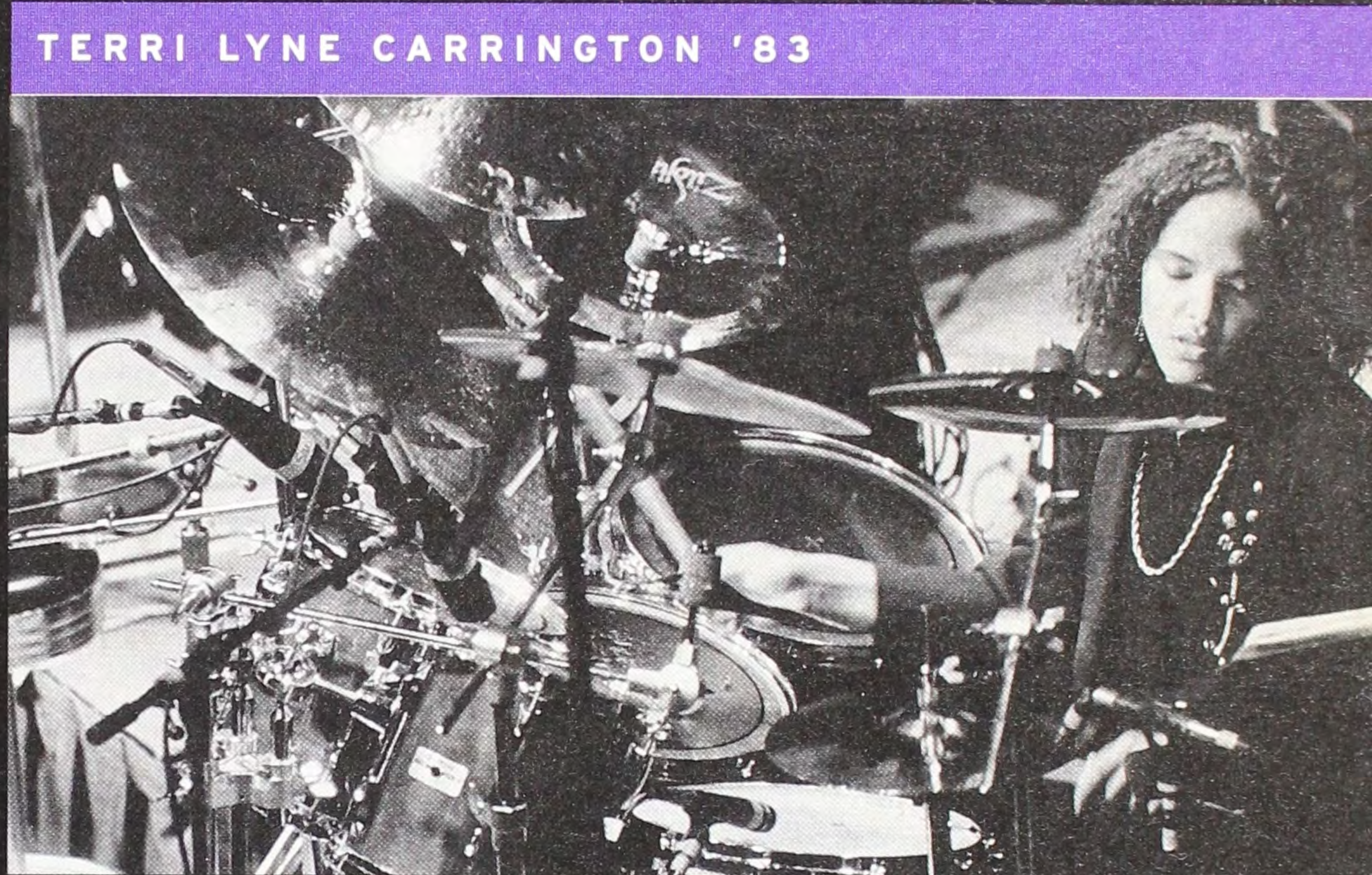
JEFF "TAIN" WATTS '81



GEORGE MRAZ '70



BRUCE HORNSBY '74



TERRI LYNE CARRINGTON '83

Ken Franckling is a veteran arts writer and freelance photographer specializing in music photography. His catalog includes rare images of more than 2,000 musicians. Contact him at <franckling@aol.com> to obtain limited-edition fine art prints or for photo assignments.



JOE LOVANO '72



Winter Health Tips

for

Vocalists



by Anne Peckham

The winter season is a busy time of the year for a lot of people. Along with changes in weather comes an increased potential for colds and upper respiratory ailments that can adversely affect the musical activities of singers. Health problems persist at this time of year due to a number of factors. Heating systems dry out the air we breathe. When the throat and nasal cavity are dry they are more prone to retain germs that cause colds. Add in the fact that many of us are not getting enough sleep and have unhealthy diets, and the result can be weakened resistance. What follows are some basic ideas to help you maintain your vocal health.

Get plenty of rest

Everyone has different needs for sleep. Know how much sleep you need to function best, and maintain a regular sleep schedule as much as you can. Rest your voice whenever possible. Schedule time to unwind during your day. This will help you have renewed energy when you need to sing. Don't wait until you burn out before you schedule downtime away from stressful activities.

Drink water

If you stay well hydrated, your body is better able to flush out the germs that cause colds. Make sure to drink six to eight 8-ounce glasses of water per day. Drinking plenty of water can help your voice function better because your vocal cords must be well lubricated to vibrate with the least amount of friction. The water you drink does not go immediately to your vocal cords. Although you feel the immediate relief of water in your throat, it goes to your stomach and passes through your entire system before hydrating the vocal cords. This takes time, so be sure to drink water before you feel thirsty.

Stay physically fit

Your body is your instrument. Whatever you do to improve the health of your body and mind

eventually shows up in your voice as increased vitality and energy. Singing is physically demanding, and maintaining good health is essential to career success. Exercising can help you to stay physically and mentally alert and have more energy.

Do not smoke

Anyone who is serious about having a singing career should not smoke. Smoking has long been known to cause emphysema and cancer of the mouth and vocal tract. It irritates vocal tract membranes and the vocal cords. When these membranes are dry and irritated from the chemicals in smoke, your body tries to compensate with secretions. These make you need to clear your throat, which causes further irritation.

Smoking can also aggravate reflux, a condition that occurs when the contents of your stomach migrate back into the esophagus and throat, causing inflammation. Singers sensitive to reflux react to a number of foods and drinks that can impact their vocal condition and singing by causing reflux laryngitis. Singers are particularly prone to reflux due to the high abdominal pressure that is used for breath support.

Don't sing if it hurts

As simple as this advice sounds, many singers get caught up in the moment and don't listen to their bodies when they feel discomfort. When you are tired you should rest your voice. If you have what seems to be more than a simple cold or slight pain in your larynx, see a qualified laryngologist who works with singers.

Sometimes, when singers suspect a health problem beyond a cold, they delay going to a doctor because they don't want to receive confirmation that they have a serious vocal problem. Don't delay! Go to a laryngologist who can diagnose the problem and offer advice regarding upcoming singing engagements.

Singing over a cold

There are times when you can sing with a

cold and times when you absolutely *must* rest your voice. When the occasional cold comes on, sometimes you can rely on breath support and body awareness to get through rehearsals and concerts without exacerbating fatigue or doing permanent damage.

You can usually sing over a cold if you have nasal congestion but no throat symptoms. Your tone may be a bit nasal, but in general, you can sing over or through congestion. The first line of treatment for your singing voice is moisture. Drinking a lot of water will keep your throat and nasal mucus thin. Inhaling steam seems to be helpful for the same reason. Cough drops can keep you from coughing to the point of hoarseness. However, the sugar and menthol in them can make you feel dry. Caffeine-free herbal teas can be soothing and add moisture back to your system. Caffeine, alcohol, and smoking should be avoided because they all have a drying effect on your voice and body.

Places and things to avoid

Performing environments such as theaters, clubs, and bars are often dusty, smoky, and noisy—all things to be avoided by singers. While often this is not possible, you can take some measures to help prevent vocal burnout.

1. Do your best to avoid smoke-filled rooms and don't hang around smoky areas on your breaks.
2. Keep quiet on breaks. Talking over background music and other noise makes you talk louder than normal and can lead to vocal strain. Be aware that when you travel, background noise in cars, airplanes, trains, and other vehicles forces you to speak louder than normal and can be detrimental to your voice. Before traveling, prepare your body by super-hydrating, drinking eight to 10 glasses of water a day for several days beforehand.
3. Avoid alcohol and caffeine while performing. As mentioned above, they can dry your body and vocal mechanism. Alcohol can also alter your perception of how loud you are singing,

impair your ability to sing in tune, and lead to unnecessary strain. Drinks containing alcohol and caffeine can also lead to reflux laryngitis.

4. Throat clearing is hard to avoid when you have a stubborn spot of thick mucous rattling around and you're trying to sing. Clearing your throat will remove the bothersome mucous but can also irritate the leading edges of the vocal cords. When practicing, try to sing the mucous off. If you must clear your throat, do it gently and avoid habitual throat clearing.

Develop good rehearsal habits

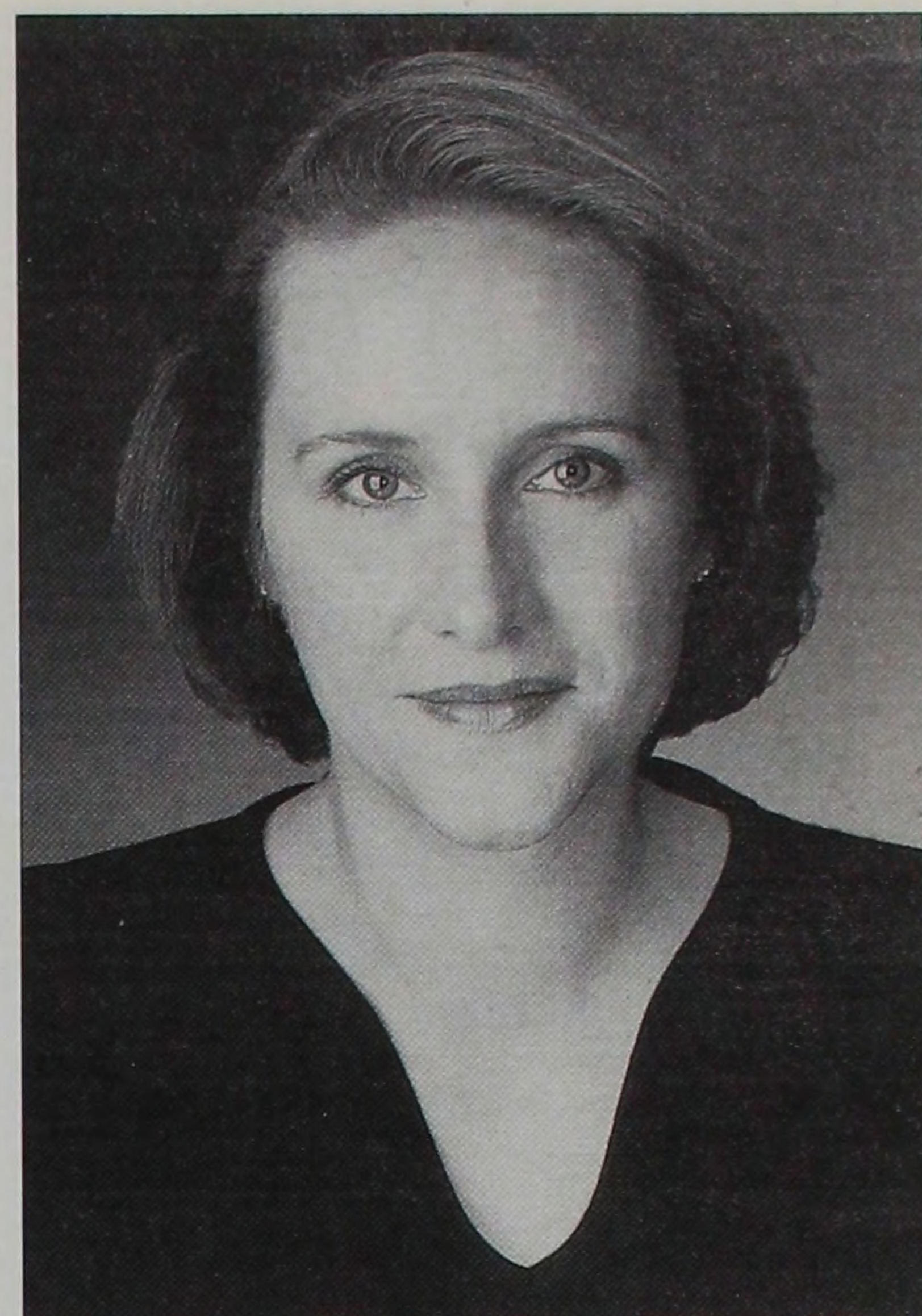
Warming up before rehearsals will help you avoid straining your voice. During a long rehearsal, be sure to take breaks and drink plenty of water.

Always use a microphone when singing with an amplified band. Position yourself so that you can hear your voice from an amp or monitor. Singers who cannot hear themselves tend to compensate by over-singing. This is a sure way to wear out your voice.

It is important to prevent problems by knowing yourself, your voice, your limits, and how to take care of yourself. Many singers complain of being sick with colds and various

illnesses all year long. However, if they were to examine their daily voice use, practice habits, and vocal hygiene, they would probably find that they are slighting or ignoring some basic elements for maintaining good health. If you follow these basic precepts, you will have a better chance of fighting colds and getting through the season. Use common sense. Rest your voice, eat right, and get enough sleep.

(These guidelines are not intended to be a substitute for professional medical care. Consult your physician if you develop health problems.)



LINDA HOLT

Anne Peckham, an associate professor in the Voice Department, is an active member of the National Association of Teachers of Singing and authored *The Contemporary Singer*, which is published by Berklee Press.

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notes

1958

Tenor saxophonist Gordon Brisker of Sydney, Australia, has released a new CD entitled *My Son John* on the Naxos Jazz label. Appearing on the disc are Mike Nock '62, Tim Hagans, Billy Hart, and Anthony Jackson. Brisker is currently teaching at the University of Sydney and the Sidney Conservatorium of Music.

1966

Composer Alf Clausen of Northridge, CA, recently won an Annie Award for Outstanding Achievement in a Primetime or Late Night Animated Television Program for his work on "The Simpsons," and Outstanding Individual Achievement for Music in an Animated Television Production for his contribution to "The Simpsons: Behind the Laughter." He is currently featured in an audio portrait on ASCAP's website at <http://www.ascap.com/audioportraits/audioportraits.html>.

1967

Pianist Bob Shallue of Fairfield, CT, has been working as a freelance arranger and performer for the last 15 years. He previously worked for Warner Bros. Publications and Cherry Lane Music.

1970

Woodwind player Marc Elbaum of Meredith, NH, played saxophone and clarinet on the new CD *Something I Saw or Thought I Saw* by Bill Morrissey. The disc will be released on the Philo/Rounder label in March.

1975

Saxophonist Dennis Taylor of Nashville, TN, was recently nominated for a Nashville Music Award in the category Outstanding Wind Player. This is the second year in a row Taylor has received this nomi-



Marlène Tachoir '77

nation. In addition, Taylor appears on Chicago blues legend Eddy "The Chief" Clearwater's new album *Reservation Blues*.

1976

Pianist Dave Cashin of Redmond, WA, recently released his first solo piano/synth CD, entitled *Serenity*. In addition, Cashin has been performing with Percy Faith, Fat James, and Keb Mo.

Pianist Lenn Millbower of Davenport, FL, recently published *Training with a Beat: The Teaching Power of Music*, a book that explores the link between learning and music. Since its publication, Millbower has spoken at conferences for the International Society for Performance Improvement and the American Society for Training and Development.

1977

Bassist Fred Berman of Bayside Queens, NY, is teaching and performing regularly in the New York City area with his trio Threedom. Berman also performs regularly with legendary pianist Bross Townshend.

Composer/pianist Marlène Tachoir of Nashville, TN, was named the first-prize winner of the Global Music Network's Women in Jazz composer contest. Her composi-

tion "Flyer," the unanimous choice of the judges, has been recorded by Tachoir a group led by her husband, vibraphonist Jerry Tachoir '77. The piece can be heard at www.gmn.com. Tachoir also recently finished a multimovement work titled *Vibraphone Concerto for Orchestra* and is penning a book about piano voicings.

1978

Pianist Robert Cento of Norwood, MA, recently published two intermediate-level piano solos, "Homage to Grieg" and "In the Sultan's Palace" with Myklas Music Press of Denver, CO. The music is available in stores in the U.S. and Canada.

Saxophonist Clare Cooper of New York City, NY, has released her first album, *Valentine*, and has earned several songwriting awards from the Songwriter's Guild of America.

Last fall, pianist Scott Gordon of New York City released a seasonal CD titled *Merry Christmas*. The disc was played widely on 38 syndicated stations. Visit his web site at www.scottgordonmusic.com.

1980

Guitarist Paul Bettencourt of West Warwick, RI, provided new vocal and instrumental music for a stage

adaptation of *The Grapes of Wrath*, directed by David DiLullo. Bettencourt also served as music director, accompanist, and featured narrator for the show's performances in South Kingstown, RI.

Trumpet player Jonathan Lax of Summit, NJ, is performing with the Herald Trumpet Ensemble and the Mirandola Consort. He also performed with the reggae band Ecstasy at the Hedonism III resort in Runaway Bay, Jamaica. Lax also serves as director of the Bayonne High School Jazz Ensemble in Bayonne, NJ.

Composer Frank Macchia of Burbank, CA, has released the fourth volume of *Little Evil Things*. The recording features Macchia's music performed by the Moscow Symphony Orchestra as an underscore to the narration of horror stories penned by his wife, Tracy London. He also recently conducted the score for the film *Get Carter* and orchestrated the score for *Men of Honor*. See his website at www.littleevilthings.com.

Drummer Anthony J. Resta of Westford, MA, produced Shawn Mullins's new CD *Beneath the Velvet Sun* at Crossover Studios in Atlanta, GA. Resta shared live drum duties with Vinnie Colaiuta '75 and keyboard duties with Mullins and Elton John.

Drummer Bill Spoke of Hollywood, CA, is performing with the blues/rock band the L.A. Bluescasters, playing dates with the rock band Odds 'n' Ends, and doing studio projects. See his website at www.mccmusic.com/billspoke.htm.

Guitarist Gregan Wortman of Billings, MT, is currently producing film and video with his own company Kruzn Dog Productions. Visit his website at www.imt.net/~kruznog.

1981

Drummer Lilian Carmona of Sao Paulo, Brazil, was a special guest performer in a concert with the Royal Philharmonic Orchestra of

London that took place in Sao Paulo last September. Also on the bill were saxophonist Paquito D'Rivera and pianist Jorge Calandrelli.

Electric bassist Loren Parkins of New York, NY, is currently working as vice president and executive music producer at the BBDO/New York advertising agency. Parkins has also worked with composers Stewart Copeland and Mark Mancina.

Violinist Michael Polera of Albuquerque, NM, has assumed the position of manager at Santa Fe Violin and Guitar Works, a shop offering sales and restorations of stringed instruments.

Guitarist Ken Selcer of Cambridge, MA, is recording a new CD that features Berklee faculty member Larry Finn '86, Mark Shilansky and Lou Ulrich '91. Selcer plays with groups Somebody's Sister and the Ken Selcer Band.

Saxophonist Shaakir of Houston, TX, released a new CD titled *A Dif'rent Kinda Sax* for his own company Shaakia Productions. His company has written and produced music for many different artists and wrote the theme for the Houston Rockets home game introductions.

1982

Drummer Joseph Napolitano of

Norton, MA, has been producing music for numerous independent and short films at his home studio.

1983

Vocalist J.B. Holloway of Van Nuys, CA, recently signed a publishing contract with singer Pat Boone. Holloway's work can be found online at www.mp3.com/jbholloway.

Guitarist Steven Stanley of Boston, MA, recorded a CD titled *Left Here All Alone*. The disc features 14 original songs with blues, rock, country, and jazz underpinnings. He also produced a short film titled *Secrets from Somewhere*, which won a top-100 award in the New York/L.A. Film Festival and was shown at the Cannes Film Festival.

Guitarist Emiel Van Egdom of Maastricht, the Netherlands, recently performed on Jessie Galante's new album *Candy Jar* and is completing a solo project due out later in the year. See his website at www.emielvanegdom.com.

1984

Guitarist Pete Huttlinger of Nashville, TN, took first place in the National Fingerpicking Guitar Competition, held September 14, 2000, in Winfield, KS. Huttlinger also released a CD, which is titled *Naked Pop*, available from the Instar Records label. Huttlinger is



Steven Stanley '83

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Bagels, Berklee, and the Birdland Sessions

by Mark Small '73

In just over seven years after graduating from Berklee, Ryan Paternite '93 has gone from working in a New York bagel shop to producing a prestigious 25-disc jazz series called the Koch Jazz Birdland Sessions. It is a joint venture between the famed club Birdland and Koch Entertainment that Paternite helped to put together. The series got off to a running start September 27 when jazz critics at the *New York Times*, *Downbeat*, *Billboard*, and elsewhere embraced the first three releases. It was Paternite's choice to launch the series with the music of three up-and-coming Berklee alumni (Jill Seifers '91, Garrison Fewell '77, and Magali Souriau '94) for the first round.

In a phone conversation from his Brooklyn condo, Paternite explained the path that led him from producing bagels to producing CDs. He moved to New York the summer after he graduated with a degree in jazz composition, but didn't have a clue about what he would do there. While awaiting an opportunity, he started earning his bread, so to speak, at a bagel shop and doing some writing and copy work on the side.

Within a short time, his former roommate at Berklee, Michael Wong '92, called with a tip on a job opening at the Blue Note jazz club for a booking assistant. Even though he didn't know the business, the Blue Note management hired him. They soon came to value Paternite's musical tastes and opinions about what would or wouldn't work in the club, and he was made international booking director with the responsibility for booking acts into all of the Blue Note club franchises around the world.

By the summer of 1996, the owners of another legendary New York jazz club, Birdland, wooed Paternite away to work for them. At Birdland, Paternite's duties range from booking to marketing and media relations work to operating the club's soundboard. "Birdland gave me a chance to really call on my musical experiences and to interact with the artists a little more. It is a much more fulfilling job."

Feeling that the physical characteristics of the venue were an advantage for recording, Birdland's head engineer David Ruffo undertook the building of a 24-track studio facility wired directly to the stage. "Birdland is one of the few clubs where the audience hears what is happening on the stage more than what is coming through the P.A. system," said Paternite. "It is a spacious room with

high ceilings and natural reverb. We capitalize on that sound in the recordings."

The timing and the sound were right, and jazz labels started taking note of the club's new capability. "We recorded [guitarist] Jimmy Bruno's two-volume *Live at Birdland* CDs for Concord Records," he said, "and Tito Puente's *Birdland Dance Mania 1999* and *Birdland Dance Mania 2000*. One of those won a Grammy. We started doing a number of major label projects as well as archival recordings for various artists. RCA Records heard about what we were doing. One of their producers had had success with live albums for the Verve label recorded at the club Smalls. They wanted to do something that was a snapshot of what Birdland is today and made two CDs. That was when we realized that we could put together our own series of recordings and spotlight people who have played at the club but are flying below the radar of the major labels."

The first CDs Paternite produced for the series feature vocalist Jill Seifers, guitarist Garrison Fewell, and jazz composer/bandleader Magali Souriau. All are fellow alumni whom Paternite had met at Berklee and later booked at both the Blue Note and Birdland. "I knew that it would be worth the effort to work with them," he said, "not only because of what they are doing musically but because each has a following and potential in the business."

After the first three discs were completed, Paternite started shopping them to labels as a Birdland series. He got several offers but ultimately signed a pressing, marketing, and distribution contract with Koch Entertainment for 25 releases. That label is the content division of Koch International, the largest independent music distributor in the world.

Paternite's wife, Amy (Boxenhorn) Paternite '90, worked on the launch of the series, too. It was her public relations firm Two Five Media that helped to elicit an enthusiastic reception from *Billboard*, *Time Out New York*, CNN's "Showbiz Today," *Downbeat*, the *New York Times*, the *Boston Globe*, and other media outlets. The couple met at Berklee in 1990. Amy was enrolled at the State University of New York at Buffalo (SUNY Buffalo) and had gotten approval to write two semesters at Berklee into her curriculum. The couple married a few years later and now have a one-year-old daughter named Carly.



Ryan Paternite '93 and Amy (Boxenhorn) Paternite '90

Future albums for the Birdland series include one by Danish guitarist Pierre Dørge and the New Jungle Orchestra and one from Herb Pomeroy's quartet.

In addition to his work at Birdland and raising a family, Paternite is pursuing his Ph.D. in composition at New York University. He is also working with Herb Pomeroy, preparing a textbook for Pomeroy's famed line writing course for publication. "Herb was the most profound teacher I had at Berklee or elsewhere," said Paternite. "He got me into studying Duke Ellington's music. I think my dissertation will be about the nuts and bolts of Duke's music."

"Studying music is still my passion. I love the minutiae and the mechanics of composition, but standing on a bandstand conducting my own music is not what I am interested in now. Long-term, I see myself teaching at a university. I really enjoy working with young people who are just starting to study music. I could tell the students that there are a lot of places to go and things to work at that you would be happy doing—even if you think that all you want to do is play the saxophone. I endorse studying music. Parents should understand that their kids don't need something else to fall back on. The majority of the people making a living in music are not doing it as players. There is so much to be done behind the scenes that can be fulfilling for a creative musical person."



Berklee alumni Jill Seifers '91, Magali Souriau '94, and Garrison Fewell '77 are the first featured artists of the Koch Jazz Birdland Sessions series. The series is being produced by Ryan Paternite '93.

Class Connections

Fall 2000 was extremely busy in the area of alumni affairs. There was considerable activity in many chapters.

The first-ever Berklee alumni event in Texas took place in Austin on October 5. Singer, songwriter, and popular Berklee professor Livingston Taylor was welcomed by Texas alumni chapter president, Sarah Walter Sharp '95. Close to 30 guests enjoyed Taylor's insights gleaned from his experience performing thousands of shows over the past 30 years. Drawing from his recently published book, *Stage Performance* [see book review on pages 14-15], Taylor described how a performance is a conversation between the performer and the audience. For more information on how to get involved with Berklee alums in Austin, contact Sarah Walter Sharp at <sarah@sarahsharp.com>.

On October 24, SESAC hosted a panel called Careers in Sound Design. Panelists included alumni Chris Bertollotti '87, Marcus Farney '90, Paul Goldman '93, Joe O'Connell '88, and special guest Jason Kaplan. The discussion covered the growing field of sound design and ways to become established in it, and examined impressive examples of the panelists' work. A big thank-you goes to Linda Lorence '87 of SESAC and all of the panelists for making this happen.

In November, we revisited the subject of the software package ProTools. This time, the San Francisco alumni chapter hosted the

seminar titled Learn the Rules of ProTools (Part II). A savvy group of engineers, mixers, and producers gathered at Cutting Edge Studios on November 14 to learn about the new ProTools 5.1 system and a variety of upgrade solutions.

November 30 marked a very successful alumni holiday social in Boston. A spirited reception was held prior to the Singers' Showcase concert at the Berklee Performance Center. Stunning performances from all of the vocalists completed this truly spectacular evening. I'm looking forward to next year's celebration.

Closing out the year was a fantastic seminar entitled A Look Behind the Hits. At Streetlight Studios outside Times Square in New York, a panel of hit producers and engineers investigated some of the issues associated with the platinum and multi-platinum albums they have made. Guest speakers included alumni Daniel Karns '88, Mike Mason '89, and Angela Piva '86, and guests Richard Blair and Roey Shamir. Attended by over 50 people, this panel was captivating and a huge success. Special thanks go to all of the panelists and Streetlight Studios.



Professor Livingston Taylor (back row, left) stands with some of Texas alumni who turned out for his workshop on performance techniques. The October 5, 2000 event in Austin, Texas, was the first Berklee alumni gathering ever held in the Lone Star State.

In other news, lifetime e-mail registrants are continuing to flow in at an astonishing rate. If you have not taken advantage of this service, do not wait any longer. For more information, simply go to the Berklee website at <www.berklee.edu> and select "alumni pages." The Alumni Affairs Office is in the process of adding additional features to the alumni area of the website that will soon be available. Stay tuned.

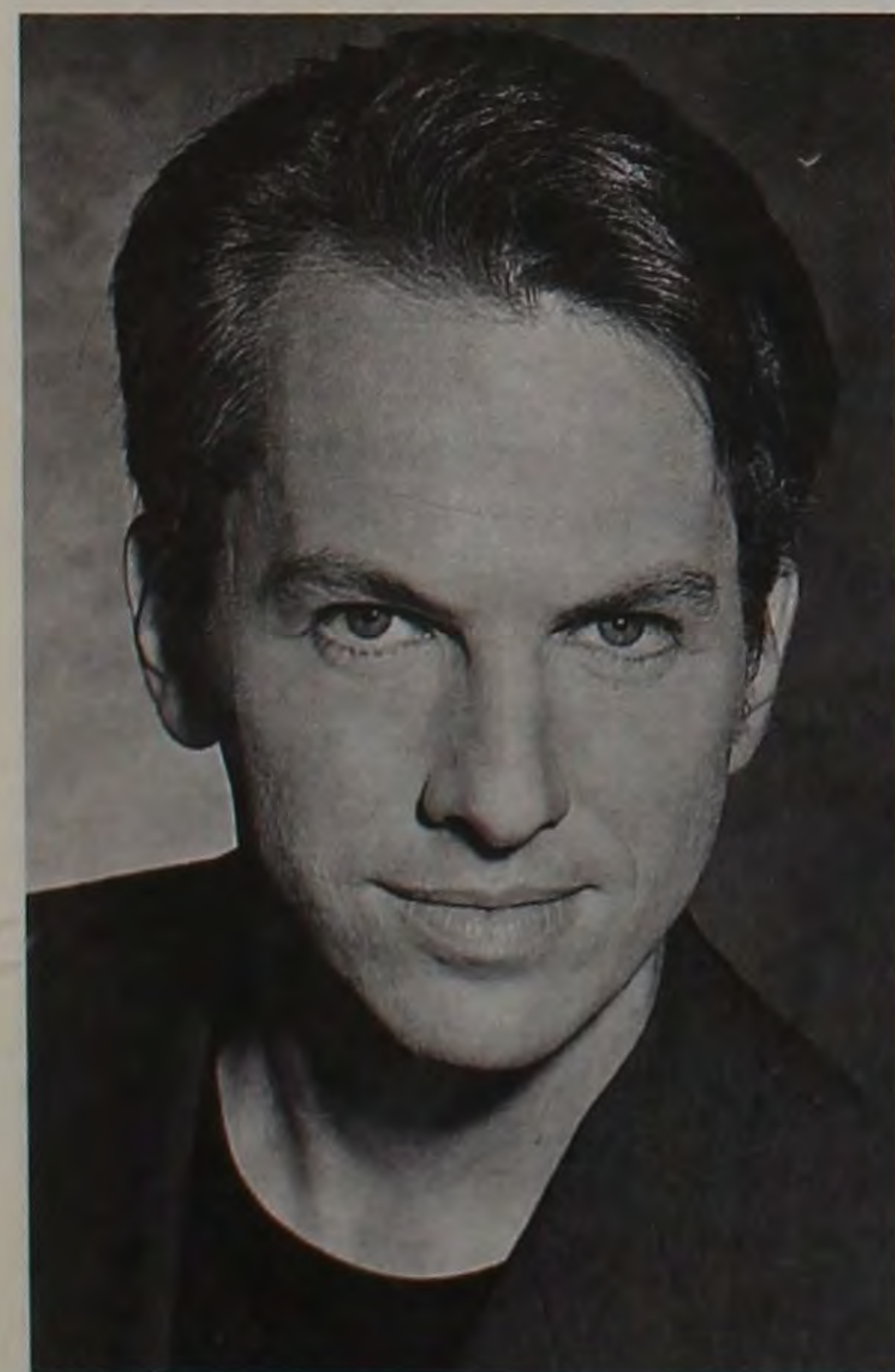
Last but not least, I would like to wish everyone the best for the year 2001. I hope to speak with you shortly!

Take care,

Adrian Ross '96
Director, Alumni Affairs

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Larry Steen '84

currently touring with contemporary Christian artist Kathy Troccoli.

Saxophonist Leigh Pilzer of Silver Spring, MD, is featured in a new book by author W. Royal Stokes entitled *Living the Jazz Life: Conversations with Forty Musicians about Their Careers in Jazz*. Also appearing in the book are Cyrus Chestnut '85, Ingrid Jensen '89, and Diana Krall '83.

Bassist Larry Steen of Los Angeles, CA, is working as a full-time studio and live musician. In addition, Steen recently recorded vocalist Karen Gallinger's CD entitled *Remembering Bill Evans* on the Sea Breeze label.

1985

Trumpet player David Bondevitch of Los Angeles, CA, was interviewed with film composers David Raksin and Elmer Bernstein for the winter issue of *Trojan Family* magazine, published by the University of Southern California. You can read the article online at <www.usc.edu/dept/pubrel/trojan_family/winter00/FilmScoring/Cue.html>.

Pianist, singer, and songwriter Henry Char of Cartagena, Colombia, has released a new album titled *Cosas en Común* for the MTM label. Char wrote and arranged all 11 songs and is the

lead vocalist on the disc. For more information visit his website at <www.henrychar.com>.

1986

Guitarist Mike Brannon of San Antonio, TX, released a CD entitled *Bar Codes* with his group Synergy. Hear selected cuts at <www.cdbaby.com/cd/synergy>. Brannon is also compiling a book of interviews with Pat Metheny, Herbie Hancock, and others.

Vocalist Julie Kinscheck of Somerville, MA, was featured with her all-female a cappella gospel/jazz group, Faith in Action, at the recent A Cappella Summit at

Joe Merrick



Joe Merrick '88

Boston University. Larry Jackson '86 is producing the group's CD.

1987

Tenor saxophonist Carl Clements of Roslindale, MA, is enrolled in New England Conservatory's doctoral program for world music. Clements is working on a CD entitled *Rituals* with the eclectic jazz group Crosscurrent.

Electric bassist Owen Yost of Hoboken, NJ, is playing acoustic and electric bass in a new off-Broadway musical, entitled *Suddenly Hope*, at the Rich Forum Theatre in Stamford, CT. Yost recently backed singer Lesley Gore

at the Mohegan Sun Casino in Uncasville, CT.

1988

Singer/guitarist Thaddeus Hogarth of Jamaica Plain, MA, formerly of the Heavy Metal Horns, is leading his own quartet. His second solo CD, *Trying to Believe*, won the Musician's Atlas Independent Music Award for best r&b album.

Drummer Joe Merrick of Hanson, MA, just released his second solo CD, entitled *Supernaturally Sober*. The album was produced and engineered by Merrick at his own Guilty Dog Studio. Appearing on the album are Justin Beech '89, Michael Merrill '87, Ryan McHugh '96, and Dave Dicenso '76. The CD can be purchased online at <www.joemerrick.com>.

Pianist Danilo Perez of Boston has released a new CD for the Verve label called *Motherland*. Personnel includes John Patitucci, Brian Blade, Chris Potter, Regina Carter, Diego Urcola '90, Luciana Souza, Luisito Quintero, and others.

1989

Engineer Seth Ballou of Warwick, RI, is owner and engineer at his own studio Spectrum Recording in Warwick.

Drummer Jonathan Peirce of Rensselaer, NY, recently completed a five-country Asian tour with his



Danilo Perez '88

band Groove Inc. He has also performed with artists like Chubby Checker and Jeanne French. Visit his website at <www.jonathan-peirce.com>.

Guitarist Gernot Wolfgang of Los Angeles, CA, had his composition "Reflections" performed in Carnegie Hall, New York. The Verdehr Trio performed the piece on February 19, 2001.

1990

Vocalist Paul Pampinella of Arlington, MA, and his a cappella

vocal group Five O'Clock Shadow, which includes David Stackhouse '91 and Oren Malka '96, has recorded a new CD titled *Wonders of the World* on Hotlips Records.

Drummer Hans Schuman of New York City and his JazzReach Performing Arts and Education Association premiered a new multimedia outreach for teens last fall. Schuman's group, featuring bassist Richie Goods '91 and saxophonist Mark Gross '88, performed at venues throughout the city for a total estimated audience of over 3,000 high school students.

1991

Guitarist Juan Camacho of Madrid, Spain, has released a second album, entitled *La Balada de la Brigada Lincoln*, on Satchmo Records. The album is a tribute to Americans who fought in the Spanish Civil War.

Drummer Anders Mogensen of Copenhagen, Denmark, is performing with the Anders Mogensen External Experience and recently released a CD entitled *A.M.* He has performed in the past with jazz artists David Liebman, Steve Swallow, the Brecker Brothers, and others.

1992

Drummer David Berman of Boston, MA, started his own label Diamond Cut Records to promote Boston jazz. Berman produces and plays for the label, and recently
(continued on page 26)

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L.A. Newsbriefs

As we begin what I hope will be a very successful 2001 for one and all, it is worth briefly looking back to the end of last year. In December, the Annual Holiday Social was once again held at Rive Gauche Café in Sherman Oaks. This site has become something of a tradition for this event and, as usual, the mood was festive and the attendance was excellent. Over 100 alumni, both old and new, joined together for an evening of networking and holiday cheer.

The annual alumni brunch, held this year in the Roof Garden of the Sheraton Universal, took place on January 21. The setting, with its remarkable views, was memorable, as was the event itself. Distinguished Alumni Awards were presented to renowned studio guitar ace Michael Thompson '75 and prominent film music editor, composer, and producer Curt Sobel '78.

Fellow alumni and studio standouts John "J.R." Robinson '75 and Neil Stubenhaus '76 presented the award to Thompson. Both have known him since their days at Berklee together and their introductory remarks were full of humorous anecdotes.

Stubenhaus also noted, "There is no one who has played on more hit records than Michael Thompson."

He is widely regarded as being among the elite studio session players, and his amazing list of credits includes such prominent names as Michael Jackson, Whitney Houston, Celine Dion, 'N Sync, Toni Braxton, Phil Collins, Rod Stewart, Joe Sample, the Scorpions, Vince Neil, Christina Aguilera, Michael Bolton, Mariah Carey, Bette Midler, Madonna, Babyface, En Vogue, Gloria Estefan, Stanley Clarke, and



From the left: Peter Gordon, Michael Thompson '75, Sandy Feldstein, Curt Sobel '78, Leanne Summers '88, and David McKay at the January 21 Los Angeles alumni brunch.

Ricky Martin. He has played on numerous film soundtracks as well.

Sobel's career is a very good example of "behind-the-scenes" success. The prominence of the people with whom he has worked is an impressive indication of his reputation among his peers. His reputation is founded on experience and a strong sensibility for judging how music helps emotion and drama reach the audience. Sobel has worked with such noted figures as John Huston, Alex North, Francis Ford Coppola, Barry Levinson, George Lucas, Richard Benjamin, Alan Alda, Michael Mann, Garry Marshall, John Carpenter, Michel Legrand, Mike Post, Jack Nitzsche (*Officer and a Gentleman*, *Cannery Row*, *Personal Best*), Dave Grusin (*For the Boys*, *Hope Floats*), James Newton Howard (*Tap*, *Everybody's All-American*), Michel Colombier (*Against All Odds*, *White Nights*), Thomas Newman (*Men Don't Leave*), and Georges Delerue (*The Escape Artist*). In his role as music producer, he has worked with such major performers as Bette Midler, Johnny Mathis, Danny Elfman, Eric Clapton, Chuck Berry,

Brian Setzer, Steve Vai, Dr. John, Linda Ronstadt, Carlos Santana, Los Lobos, and Prince.

Berklee's fourth Golden Clef Award was also presented at the January brunch to Sandy Feldstein, president of Carl Fischer Music. This award, presented to a prominent figure in the music product industry, recognizes outstanding support for music education.

As for other alumni in the news, composer Gernot Wolfgang '80 had his piece "Reflections" performed at New York's Carnegie Hall in February. Written for violin, clarinet, and piano, this piece was played by the Verdehr Trio. Atli Orvarsson '92 finished up last year in fine fashion. He placed second in the Young Film Composers Competition, performed on tour with Jessica Simpson, participated in the ASCAP Film Scoring Workshop, and contributed additional orchestrations for the movies *Titan A.E.* and *The Red Planet*. Karl Preusser '94 recently composed the music for "Wild California," a three-part series on the Discovery Travel Channel.

Corrinne May '98 won the Carole & Carole Songwriting Challenge, named for songwriting legends Carole King and Carole Bayer Sager. In making the award, King noted, "Corrinne May's unexpected phrasing and beautiful melody met the emotion Carole and I put into the lyric and took the song to a dimension we never imagined." Bayer Sager added, "I thought that Corrinne's song and her performance of the song were deeply moving."

That's it for now. Stay in touch.

—Peter Gordon '78, Director
Berklee Center in Los Angeles



From the left: L.A. studio kings John Robinson '75, Michael Thompson '75, and Neil Stubenhaus '76. Thompson received the Distinguished Alumni Award in January.

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appeared on a CD by saxophonist Richard Gardzina '61, entitled *Imaginings*. Also appearing on the album were John Paul '88 and Victor Mendoza '81.

Bassist Ivan Bodley of New York City, NY, has been performing with a variety of comedy acts, and recently produced a CD for comedian Stephen Lynch entitled *A Little Bit Special*.

Songwriters Benjamin Groff of Beverly Hills, CA, and Manuel Perovic '98 of Boston each won a first prize in the 2001 USA Songwriting Competition. Groff's song "Chiquita Mi Senorita" took top honors in the Latin and Dance categories and got honorable mention in the Pop category. Perovic took first prize in the Jazz category for his tune "Who Knows."

Guitarist Chris Meeker of Rochester, NY, had his first commissioned composition performed by the Twin Rivers Choral Society. Meeker holds a master's degree in composition from Indiana State University.

Guitarist R. Chris Murphy of Marina del Rey, CA, recently recorded a new album for the Bozzio Levin Stevens group, and

mixed a new CD for Dregs and Deep Purple guitarist Steve Morse. He has also been in the studio working with King Crimson. See his website at www.eschatonmusic.com.

1993

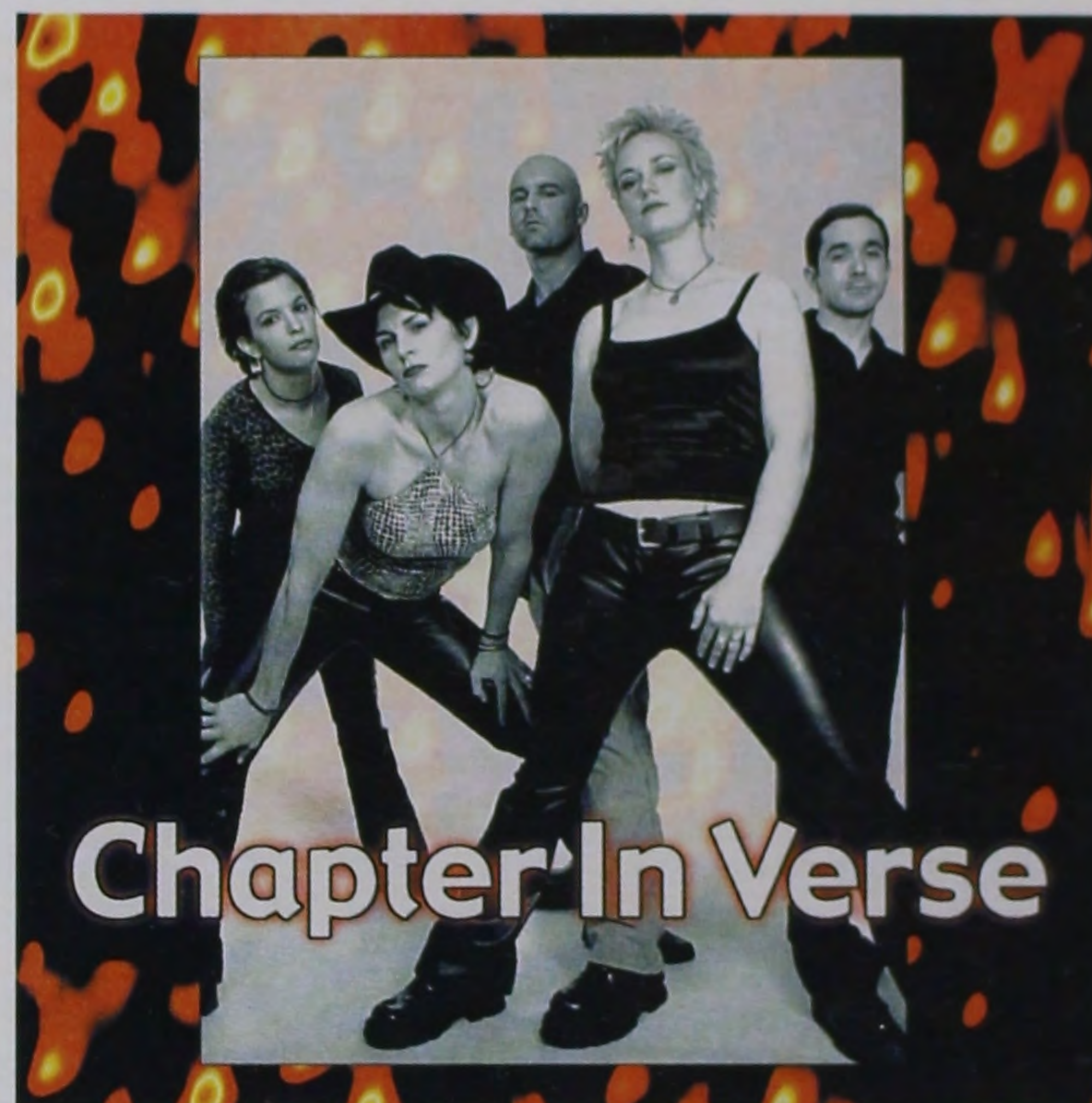
Guitarist Ron Bosse of Rockland, MA, performed with his group Pursuance and special guest Dave Liebman in Stellar Regions, an anniversary concert commemorating the life and music of John Coltrane at Cheney Hall, Manchester, CT.

Guitarist Timothy Harrington of Kankakee, IL, is an audio engineer at Private Studios in Urbana, IL. He recently engineered voiceovers for Eminem's cartoon series and received assistant engineering credits on the Billy Bragg/Wilco CD *Mermaid Avenue II*.

Pianist Mika Pohjola of New York City, NY, performed at the Steinway Hall in New York last November with his group the Sound of Village Duo. Pohjola has also been leading the ensembles
(continued on page 28)



Released on Diamond Cut Records by label owner David Berman '92

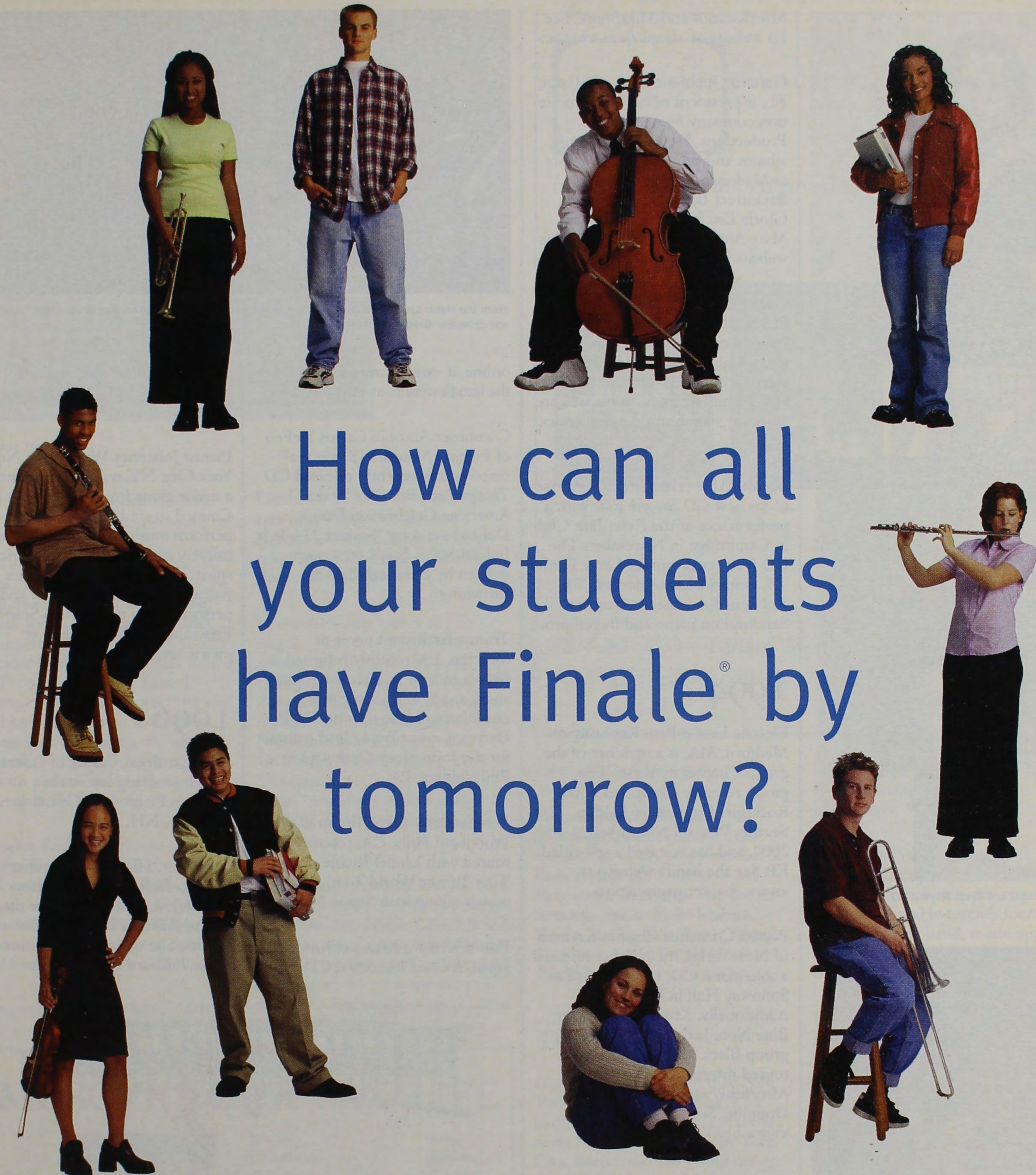


Bassist Pam Kerensky '94 (far left)



Chris Murphy '92

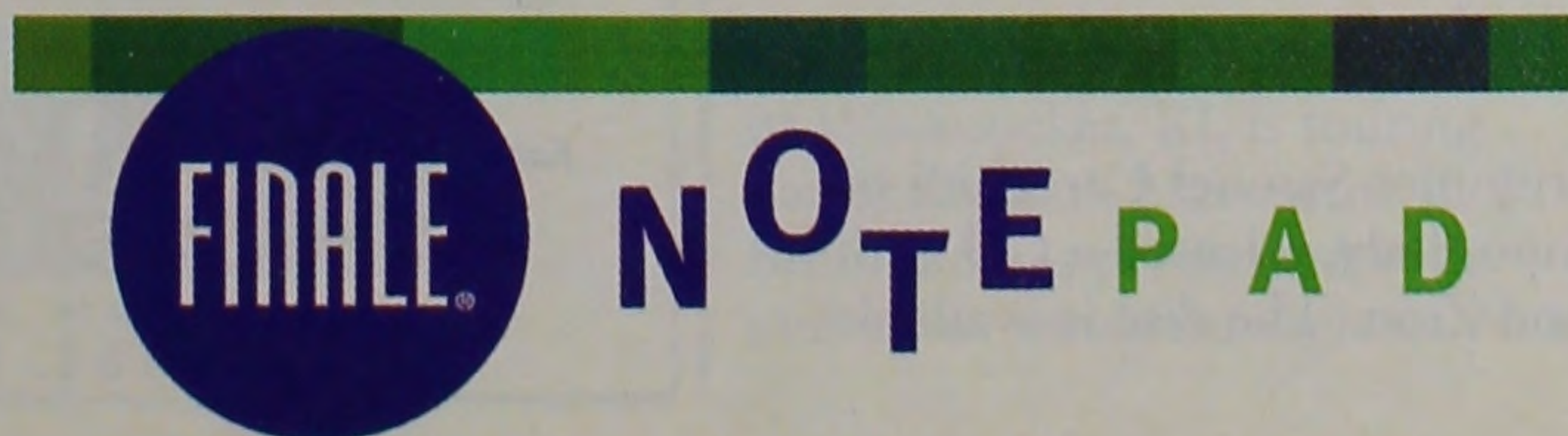
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Cornelius Kreusch '94



Randy Browning '95 (front) and Brett Kinney '93



Katherine Farnham '96

MikaKosmos and MikaSonik. See his website at <<http://jazz.what.cc>>.

Guitarist Joel Someillan of Miami, FL, is president of his own production company Someillan Productions. He has credits on albums and singles by such artists as Madonna, Ricky Martin, Backstreet Boys, N'Sync, Cher, Gloria Estefan, Jennifer Lopez, Marc Anthony, and others. See his website at <www.someillan.com>.

Guitarist Greg Thompson of Hartford, CT, is a consultant for jingle services and other productions. His specialty is Csound, a signal processing software that creates sound effects. Visit his website at <www.soundinproduction.com>.

Trumpeter Frank Vardaros of Boston, MA, celebrated the release of his new CD *Smooth Ride* with a performance at the Ryles Jazz Club in Cambridge in November. The CD features drummer Larry Finn '86, guitarist Bruce Bartlett '75, and famed trumpeter Arturo Sandoval on piano and flugelhorn.

1994

Electric bassist Pam Kerensky of Medford, MA, is a member of the group Chapter in Verse. The group recently showcased at the Rockgirl Conference held in Seattle, WA, on November 3, 2000, and has released a self-titled EP. See the band's website at <www.chapterinverse.com>.

Pianist Cornelius Claudio Kreusch of New York City, NY, has released a solo piano CD, recorded live at Steinway Hall in New York. Additionally, Kreusch played the Blue Note Jazz Club with his group Black Mud Sound and toured internationally with his Afro/funk/world beat group Fo Doumbe. See his website at <www.blackmudsound.com>.

1995

Guitarist Randy Browning of Boston, MA, recently performed with Brett Kinney '93 as the acoustic guitar duo Late Bloomers at the Boston Folk Festival. Also on the bill were Roger McGuinn, Richie Havens, and Cheryl Wheeler.

Drummer Samuel Cereghini of Cono, Italy, released a CD with his band Zion. The disc is available



From the right: Christian Fabian '96 and fellow bassists John Clayton, Ray Brown, and Christian McBride, and drummer Gregory Hutchinson.

online at <www.ottonote.com>. See the band's website at <www.zion.it>.

Composer Antonio Carlos DeFeo of Pelham Manor, NY, was featured on the recently released CD *Though Love Be a Day* by the American Celebration Duo. DeFeo's art song "Sonnet 23—Is It Indeed So" is based on a poem written by Elizabeth Barrett Browning.

Trumpeter Brian Dwyer of Malvern, PA, recently returned from a tour of the United States and Canada as a pit orchestra musician with the musical *Annie*. Dwyer is now playing lead trumpet for the John Hoey Orchestra in Philadelphia, PA.

Percussionist Taku Hirano of Woodland Hills, CA, recently toured with Lionel Richie on the Tina Turner World Tour, and is now working with Stevie Nicks.

Pianist Kentaro Kihara of Kawasaki, Japan, released his second CD enti-

ded *Inner Voice* for the Devotion Music label. The CD was produced by Sayoko Inakagi '95.

Pianist Johannes Wallman of New York City, NY, was the recipient of a major grant from the Canada Council to study, compose, and perform music for jazz ensemble influenced by traditional American spirituals. Wallman also teaches jazz at New York University and performs with the Harlem Spiritual Ensemble. See his website at <www.keepitcute.com>.

1996

Guitarist Brian Casper of Concord, NH, is studying law at the Franklin Pierce Law Center in Concord, NH.

The song "Higher" by vocalist Deanna DellaCioppa of Jersey City, NJ, made it to number three on the *Billboard* Dance Music Charts. She was recently featured at the *Billboard* Dance Music



Kentaro Kihara '95

PHANTASIAE PEREGRINABUNDAE

VOLUMEN I

Six Exotic Preludes & Fantasias for Solo Piano



Sakae Tauchi '96

Summit and performed at a number of dance clubs in Spain.

In February, bassist Christian Fabian of Boston performed at the University of Idaho with pianist Hank Jones, drummer Ben Riley, trumpeter Claudio Roditi '70, and vocalist Ethel Ennis. He has toured and recorded with the Lionel Hampton Big Band since 1998 and will be with them on their West Coast tour this spring. He recently recorded a CD titled *A Jazz Praise II* with pianist Jim Martinez and drummer Ed Thigpen.

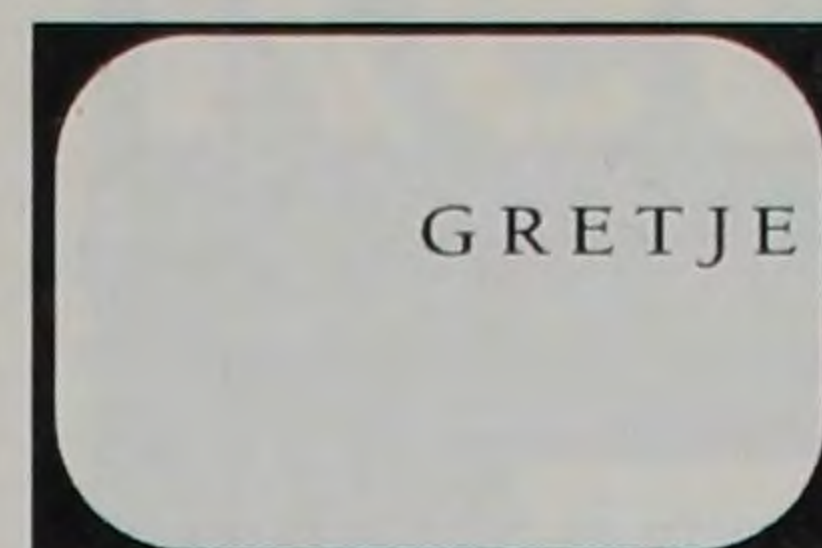
Vocalist Katherine Farnham of Miami Beach, FL, had her song "Mosaic" chosen as the official theme of Miami Mayor Alex Penelas's Mosaic 2000 Project, an effort to unite the diverse citizens of Miami.

Songwriter Christos Kyriakides of

Limassol, Cyprus, owns and operates Blue Monk Studios and Kyriakides Music School. He has released a CD of cross-cultural music titled *Aerolith*.

Drummer Chris Lukes of Los Angeles, CA, has toured with artists such as Ricky Jones, All 4 One, Chante Moore, and Jesse Powell. His television appearances include "BET Soundstage," "Disney Concert Series," the "American Music Awards," the "Tonight Show," the "Today Show," and more. Lukes is currently on tour with artist Enrique Iglesias.

Pianist Rusty Scott of Boston, MA, released a new CD with the Rusty Scott Quartet, entitled *Short Bread*. The group has played extensively over the last five years and features Tim Mayer '95 on tenor sax and drummer Aaron Thurston '97, and



GRETJE FERGUSON PHOTOGRAPHY

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bassist Keala Kaumeheiwa.

Saxophonist Sakae Tauchi of Tokorozawa, Japan, released a CD entitled *Phantasiae Peregrinabundae: Six Exotic Preludes and Fantasies for Solo Piano* on the JILA label. The disc features solo pianists Reiko Ichihara, Noriko Horike, Yoko Suzuki, Tomoko Matsumoto, and Misa Hashizume. Tauchi also painted the cover art.

England. He teaches bass at the Gordon Lasalle School of Music in Leominster, MA.

Drummer Wayne Marek of Escazu, Costa Rica, is teaching at an international preparatory school in Costa Rica. He teaches fourth- and fifth-grade band, music appreciation, and high school band, and directs the violin program.

Pianist Gerard Salonga of Quezon

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1997

Guitarist Michael Barrett of New York City, NY, is working as an audio postproduction engineer at Sony Music Studios in New York City. Barrett did the sound design for ABC's "Monday Night Football" opening sequence and a remix for the theme music. He has also done work for MTV, the Discovery Channel, and the "Who Wants to Be a Millionaire" show.

1998

Electric bassist Erik MacPherson of Woonsocket, RI, is touring nationally with blues artist E. C. Scott and has performed with numerous bands throughout New



Erik MacPherson '98

City, the Philippines, is assistant conductor of the Manila Philharmonic Orchestra and was musical director of a production of *They're Playing Our Song*. Salonga is also an arranger and producer for BMG Records.

1999

Drummer Ramon Angel-Rey of Boston, MA, toured Spain with the Javier Vercher Quintet. He played percussion in the Ramon de los Reyes Flamenco Dance Company with Jose Mena '00.

Guitarist Ernesto Klar of Boston, MA, composed and performed an extended work entitled "Permutatio" with his Klaresque Ensemble. The composition was part of an artistic collage of music and light commissioned by the Cambridge Arts Council.

Guitarist Adolfo Melian of Buenos Aires, Argentina, worked as assistant director on artist Sui Generis's latest recording *Sinfonias para Adolescentes*, released by Universal Music Argentina.

Percussionist Tricia Williams of Los Angeles, CA, is performing with Mike Keneally's group Beer for Dolphins. The band, which features Chris Opperman '99 and Bryan Beller '92, released a CD titled *Dancing*.

2000

Drummer George Shepherd of Los Angeles, CA, teaches at Mars Music in Santa Ana, CA. He recently published instructional books titled *Alpha* and *Time Travelers*. Visit his website <www.georgeshepherd.com>.

Drummer Gregg Stein of Quincy, MA, is currently working as marketing communications manager for the Avedis Zildjian Cymbal Company in Norwell, MA. He is performing throughout the Northeast and teaching and writing music.

Thanh Tran of Burbank, CA, composed the score for the opening video for the 2000 Veterans of Foreign Wars Convention in Milwaukee, WI. Tran is a copyist for Sony Music Preparation.

Songwriter Jordan Zed of St. John, New Brunswick, Canada, imported nine Berklee musicians and dancers for his sold-out show at the Imperial Theatre in St. John on September 9. Zed was recently the subject of a one-hour TV special that aired in Eastern Canada.



Jordan Zed '00



From the left: Sam Purkin '88, Bob Reynolds '00, vocalist Robin McElhattan '99, and Acting MP&E Chair Rob Jaczko in Berklee's Studio A

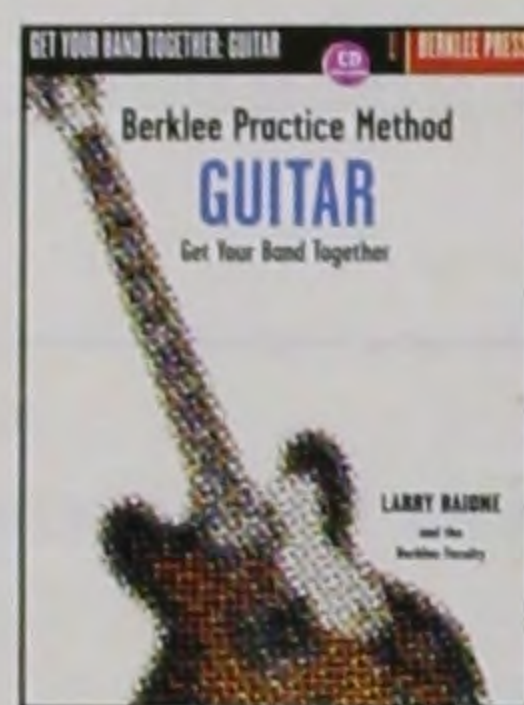
Keyboardist and composer Sam Purkin '88 came to Berklee in December to audition Berklee saxophonists, vocalists, and guitarists for feature spots on the upcoming *Signatures* CD by keyboardist Don Grusin. Purkin is coproducing the disc which will also feature session aces Nathan East, Ricky Lawson, Paul Jackson Jr. as well as Purkin and Grusin.

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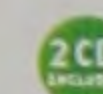
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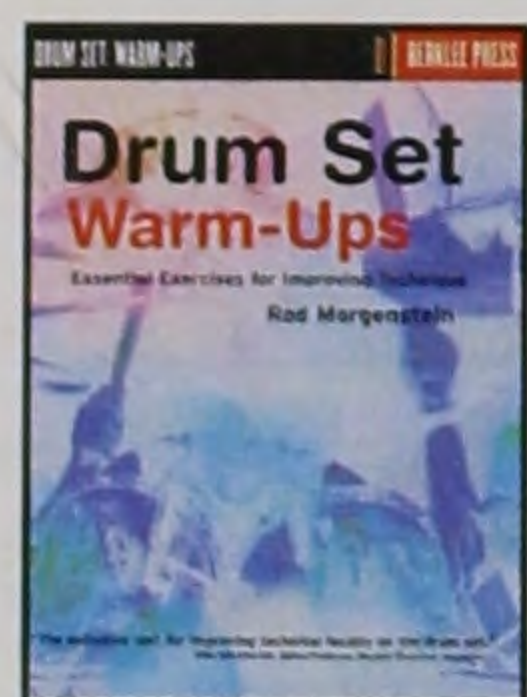
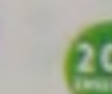
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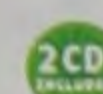
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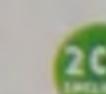


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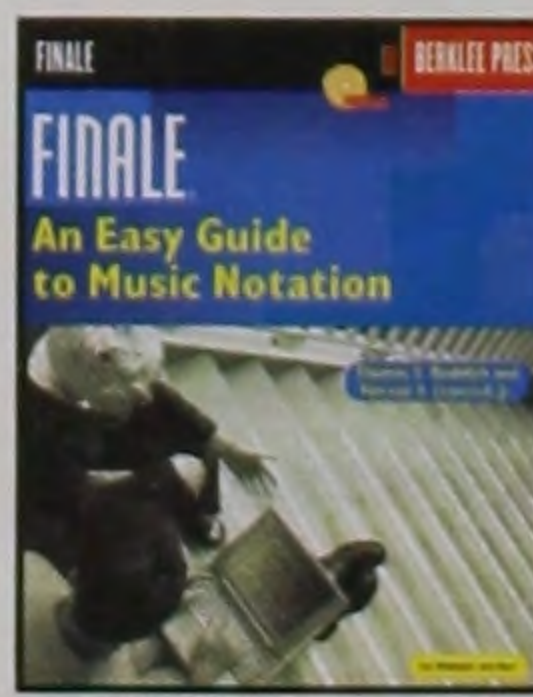
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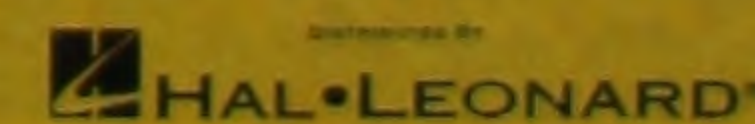
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Final Cadence

David Pease '73 of Rockland, Maine, died unexpectedly at Penobscot Bay Medical Center in Rockport. Pease, 47, was a trumpeter at Berklee. He had worked for the National Oceanic and Atmospheric Administration in Florida and as a tuna fisherman in Port St. Lucie. Recently, he worked with his father as a painter in Maine. He leaves his son Devon Pease, his parents, and a brother and sister.

Gregory Amenta '79 of Malden, Massachusetts, died on September 19, 2000, while visiting his sister in California. A trumpeter, Amenta was a cum laude graduate of Berklee and earned his degree in composition. An active musician, Amenta was a teacher, bandleader, songwriter, and recording studio owner. At 22, he was diagnosed with multiple sclerosis, but continued to perform with bands until it became physically impossible for him to play. He did not let his condition defeat his will to enjoy a full life. He traveled frequently and went skydiving in 1996. For the last decade, he worked at Dynamics Research in Newton, Massachusetts. He leaves a brother, a sister, and his stepmother.

Word has reached us that Dennis Pallermine '88 of Great Lakes, Illinois, passed away while serving in the U.S. Navy. He was a drummer and earned a diploma at Berklee.

Daniel Edge died suddenly in November 2000. He was a junior at Berklee majoring in MP&E. A saxophonist, Edge had played extensively with the rock band Kings of Nuthin' throughout the New England and New York areas. He leaves a brother Joshua and his parents Dena and Albert Edge.

Daniel Shea IV '97 died after having a seizure at his home in Lowell, Massachusetts, on October 10, 2000. He was 24. He had just been hired in September 2000 as a music teacher at the Edith Nourse Rogers Middle School in Lowell. A saxophonist, Shea had played with the Brockton High School jazz, marching, and symphonic bands and was awarded a Young Jazz Artist Scholarship to Berklee. He leaves his parents Karen and Daniel Shea III and two sisters.

Jazz bassist Milt Hinton H'96 died on December 19 in New York after a lengthy illness. Hinton was 90. Known as both a jazz musician and a photographer, Hinton enjoyed a career that spanned 70 years. He performed with a large number of musicians, including jazz people like Louis Armstrong, Cab Calloway, Dizzy Gillespie, and John Coltrane, and pop artists like Bing Crosby, Frank Sinatra, Barbra Streisand, and Paul McCartney. Hinton had taken more than 4,000 photographs of musicians over the course of his professional life. He received an honorary doctorate from Berklee in February 1996. Hinton leaves his wife, a daughter, and a granddaughter.

John Corley Jr. of Watertown, Massachusetts, a former member of Berklee's board of advisors, died of cancer on October 19. He was 81. Corley founded the MIT Concert Band in 1948 and directed it until 1999. He also led a number of brass bands and wind ensembles and the Hingham Civic Orchestra. He was dedicated to the composing, promotion, and performance of original wind band literature. He leaves six children and four grandchildren.



Milt Hinton (right) after a February 1996 ceremony where he received Berklee's honorary doctor of music degree from President Lee Elliot Berk.

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When Life Asks You to Play

by JoJo David '94

Seldom a day goes by when I don't pick up my instrument and play. By trade, I'm a vocalist and a teacher, and as such I bear the blessing and the burden of having my instrumental gear wherever I go. I'm ever-thankful each time I see gig-bag-wielding guitarists, cart-rolling drummers, and bassists with their upright axe on wheels. From the gear standpoint alone, singing is relatively low maintenance. So I will admit up front that ease of access and transportation were key considerations in my instrument selection. My confession, however, ends here, because once the band has plugged in and the brasswinds are warmed, after the strings and percussion are tuned and the reeds are moist, making music is a level playing field. The down-beat does not discriminate. The burden I referred to earlier is a self-challenge all musicians face—am I ready to play? Moreover, take one step back, take the instrument away, and the same call beckons. In August of 1998, life beckoned me when cancer took my instrument away.

"Mediastinal mass," the Seattle ER doctor said to me in a measured tone, "The X-ray shows a mass in your chest—could be pneumonia, could be lymphoma." Heading off a telling silence, she continued, "Because of this potential, I feel it would be best for you to have this checked out thoroughly back in Boston, should you need further intensive follow-up. You need to see your physician as soon as possible." The sterile exam room air was still, in a calm-before-the-storm sort of way. My eyes were fixed on the X-ray, trying to distinguish my life from an episode of the "X-Files." I couldn't speak, not only because I was stunned into silence, but also because this malignancy in my chest had robbed me of my voice, like a thief in the night. Toneless, my speech consisted of nothing more than forced air and consonants, akin to a saxophone without a reed or a Miles Davis whisper.

Within days of our return to Boston, I found myself on an operating room table undergoing a biopsy of my chest, and 24 hours later I was diagnosed with an aggressive form of non-Hodgkin's lymphoma. Trying to grasp some thread of hope, I sought a resolution to the then-trivial matter of my voice. Will it return? If so, when? If not, why? All the oncologists, laryngologists, and speech therapists agreed: we don't know. Nobody knew. All I knew was that I faced a terminal disease at the age of 32, and not only did I carry the immense weight of intense emotions, but I lost access to my most effective tool to express the pain—my instrument, my voice.

Due to the aggressive chemotherapy and radiation ahead, I had to postpone indefinitely a full-time teaching position offered to me just weeks prior to my diagnosis. I also had to end my music ministry at church, which was a tremendous disappointment. I had built a vocational and spiritual life on the use of my instrument, and my outlets for expression were diminished. Despite my upcoming treatment regimen, I decided to continue teaching at Boston College as vocal director of BC bOp! the college's jazz ensemble.

It was the first day of rehearsal, just three days after chemotherapy: "Congratulations and welcome to the group," I began, still shocked by the absence of tone in my raspy voice. "My name is

JoJo David, and, as you know, I was sick this past weekend and missed most of the audition process." The enthusiasm in the room was rapidly giving way to uncertainty. "My voice sounds like this because of my illness. I have cancer, and consequently I've lost my voice." Jaws literally dropped on the seven incoming freshmen while the energy from the returning members remained steadfast. "Everything else in my life, as you might imagine, has been put on hold. The one thing I've committed to is this group. I will be sick at times, but when I can be here, I will. This is what I do. I ask that when we're together, we bring our best." As I spoke, I could feel bits of hair fall down the back of my shirt, a side effect of the chemotherapy. At this point I couldn't even imagine what these students must have been thinking. So, as was my method when I didn't know what else to do, I asked them to sing. Within the next half hour they were finding their way musically and personally. So was I.

I continued in my dual roles of being led through my illness and leading my students in spite of it. This was all new territory for me, and my methods and means of doing everything were now different. When I spoke to the ensemble, I couldn't raise my voice. I couldn't animate for expression or model how to deliver a phrase. All I had were my ears, an aural design in my head, and limited words and energy to transcribe that design. But the group improved at an unprecedented rate as the semester progressed. They came prepared for each rehearsal, and morale was high.

The accumulation of chemotherapy treatments was taking a sizable toll on my body and spirit. I was frequently nauseous, and I missed more than a few rehearsals. The pain of chemotherapy was especially acute on the days I missed time with my singers. My voice was still impaired. Four months after treatments began the prognosis regarding my voice was that it probably wasn't coming back. The tumor in my chest took up enough space in the cavity to crush the nerve that operates the left vocal cord. Doctors believed that once the chemotherapy began to shrink the tumor, the nerve would mend and begin to operate again. A leading specialist in the field of vocal disorders predicted that if I didn't have use of my voice within a few months, I probably wouldn't ever have use of it again. More than a few months passed, and still no sound. My voice had become a casualty of war. Medicine was now fighting the battle, and though I felt genuinely fortunate to be alive, the gift I had lost made the gratitude bittersweet.

But my loss somehow transformed into a deeper, mutual gain. In the singers I heard a spirit in the music, an essence I thought was lost from me. I felt empathy with them in their approach to the music. As the group attained artistry within and amongst themselves, they delivered to me a new understanding of my "instrument." I saw my gift realized in those with whom I shared it. Our relationship as an ensemble manifested this synergy. Through the mingling of talent and belief, we created a mutual voice and instrument. At the fringes of my life, connections such as these sustained me. We experienced art and soul, a prelude to a miracle.

On my 33rd birthday, for no apparent reason and void of medical rationale, a single tone resurfaced in my voice, and though it would come and go, it sounded. The next week I gained a whole step in pitch, and like a brass player, I practiced singing long tones on these two pitches. Step by step I increased my range. My voice was returning to me like vision to blind Bartimeus. Amazing grace, the sound was sweet to me. And it came back just in time.

The doctors at the Dana-Farber Cancer Institute concluded that my treatments had failed, the tumor was growing, and a bone marrow transplant was my last chance for survival. I didn't get to see my vocalists the rest of the semester. In April of 1999, they went on to compete at the Reno Jazz Festival and dedicated their performance to me. Meanwhile, back in Boston, I endured more life-sapping treatments in preparation for my bone marrow transplant in May.

With graceful strength, my wife Anne Marie was my constant companion in that extraordinary journey. Our community in Boston supported us tremendously throughout those months, while family and friends throughout the country flew in like angels to our aid. To help offset our expenses, a benefit concert was organized, featuring many of my musical connections; I felt the prayers lift me as tangibly as wind on my skin. This deep goodness and my faith, together with medicine and holistic care, converged to save my life that spring. It is a miracle.

Today, cancer-free and with full voice, I sing. Whether I'm in class, in the recording studio, in church, in the shower, everyday I play my instrument because I can. From a medical and spiritual perspective, I live a true "re-mission." In my search for meaning in all this, gratitude swells up in me like an oncoming rush of tears. I offer up thanks for what I have today, in spite of what I don't; thanks for what I can do, in spite of what I can't; thanks for who I am, in spite of who I am. Like incense I offer up thanks for this very moment.

And thanks for a special group of singers. They offered me an instrument when life asked if I was ready to play. ■



JoJo David '94 and his wife Anne Marie David '93. JoJo is director of the vocal jazz ensemble at Boston College and director of music at Sacred Heart Church in Newton Center, Massachusetts. He is also cofounder of Arrhae Press Music (www.arrhaepress.com).

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