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Bruce Cockburn p. 10



Encore Gala p. 3



Music Products Biz p. 14



Rorschach and Musical Efficiency p. 20

- 2 LEAD SHEET**  
Advancing Our Diversity Goals  
*by Lee Eliot Berk*
- 3 BERKLEE BEAT**  
The Encore Gala nets \$345k, music and neurology symposium, faculty profile: Eugene Friesen, faculty news, and more
- 10 LIVING IN THE PRESENT TENSE**  
Canada's premier singer/songwriter Bruce Cockburn '65  
*by Mark Small '73*
- 14 OUTSIDE THE GLARE OF THE SPOTLIGHT**  
Alumni discover entrepreneurship and marketing savvy are key to rewarding careers in the music products industry  
*by Mark Small*
- 16 THE DIGITAL PRODUCER**  
Working with the zeroes and ones in the studio  
*by Kimo Williams '76*
- 20 RORSCHACH AND MUSICAL EFFICIENCY**  
Some ideas about composition and improvisation  
*by Jon Damian '73*
- 22 ALUM NOTES**  
News, quotes, and recordings of note
- 26 ALUMNI PROFILE**  
David Neves '76, RT's 2002 teacher of the year  
*by Mark Small*
- 31 FINAL CADENCE**
- 32 CODA**  
Lessons Learned at the Willow  
*by Ed Hazell*

# Contents

#### EDITORIAL BOARD

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

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## Berklee today

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## Advancing Our Diversity Goals

by President Lee Eliot Berk

In 1998, we began to look ahead and discuss Berklee's priorities for the years 2000–2005. Thousands of ideas were presented by the extended Berklee community, and, as a result, a leading strategic initiative of the college became: "We will create a more congenial and supportive environment for women and minorities within our richly diverse community."

Our gender task force has first focused on the position and role of our women faculty. Led primarily by Associate Provost Karen Zorn, the task force comprised faculty and administrators and a professional consultant who worked for over a year to structure a study of the college's needs. The report, which was recently issued to the college community, includes such areas as compensation, promotion, recruitment and hiring, and perception of Berklee's culture with respect to women.

Our task force on diversity has first focused on African American students. Led by Vice President for Student Affairs Larry Bethune and including faculty, staff, and students, the task force is completing arrangements for a professional review of the support needs of minority students. Meanwhile, the task force has already created additional venues for minority support. It has planned a welcoming event and jam session with faculty and staff geared specifically toward African American students, hosted a sneak preview of the VH1 "Say It Loud" documentary, and created more well-defined special-interest-group settings for all students at the Welcome Barbecue and other events. All of these have been cosponsored by the task force and the Black Student Union, the Berklee Association of Faculty of African Descent, and the College Diversity Committee.

With the participation of many Berklee trustees, we are also considering deepening the original commitment of the strategic initiative by changing the language of the statement to: "Create an environment in which women and minorities feel that they are full and valued members of the institution."

Some of the goals we anticipate adopting include attracting and retaining talented female and minority faculty and staff in all departments of the college, eliminating the perception of gender or minority disparities in decision making, striving for a gender and minority profile throughout the college's faculty and staff that is a model of inclusiveness for the music industry and that maximizes educational effectiveness, and integrating comparable women's and minority achievements and historical contributions more fully into the Berklee curriculum.

This is a big agenda for our college as we move forward, but its achievement will enhance the richness of the Berklee community.

## The Benefits of Name Recognition

If you were to ask people if they have heard of Berklee College of Music, what percentage do you think would say yes, and how do you think that would compare with the percentage of those who have heard of Harvard or Juilliard? A leading market-research company, NFO Research, Inc., recently conducted such a survey, polling a national sample of 13,895 people. NFO found that 26.6 percent had heard of Berklee [see chart at the right]. The findings tell us that while Berklee has high visibility and respect among music students and professional musicians, it is far less known in other sectors.

### Image Advisory Group

After conducting this survey, the college formed a representative committee, the Institutional Image Advisory Group (IIAG), to study the benefits of increased name recognition.

We examined the long-term success of Juilliard, which, according to our survey, is synonymous with classical-music education to 73 percent of Americans. We also studied the success of the Sundance Company. Starting as a small festival for independent filmmakers and having minimal advertising, it has become a world-class film festival, a movie channel, and an international platform for independent filmmakers seeking a forum and recognition for their work.

The IIAG concluded that name recognition is crucial for institutional growth and therefore recommended as a strategic initiative for the college, a program to increase Berklee's visibility. Some of the benefits we would achieve from greater public recognition include:

- the ability to continue to attract talented students, faculty and staff, which maintains utmost quality in the Berklee experience;
- increased financial support for scholarship programs, which enables Berklee to remain affordable and to support other college initiatives;
- increased value of the Berklee degree, which encourages alumni participation and donations;
- increased media coverage, which provides even greater visibility for the college;
- increased corporate support through in-kind gifts and cobranding initiatives; and
- a platform for achieving a range of initiatives.

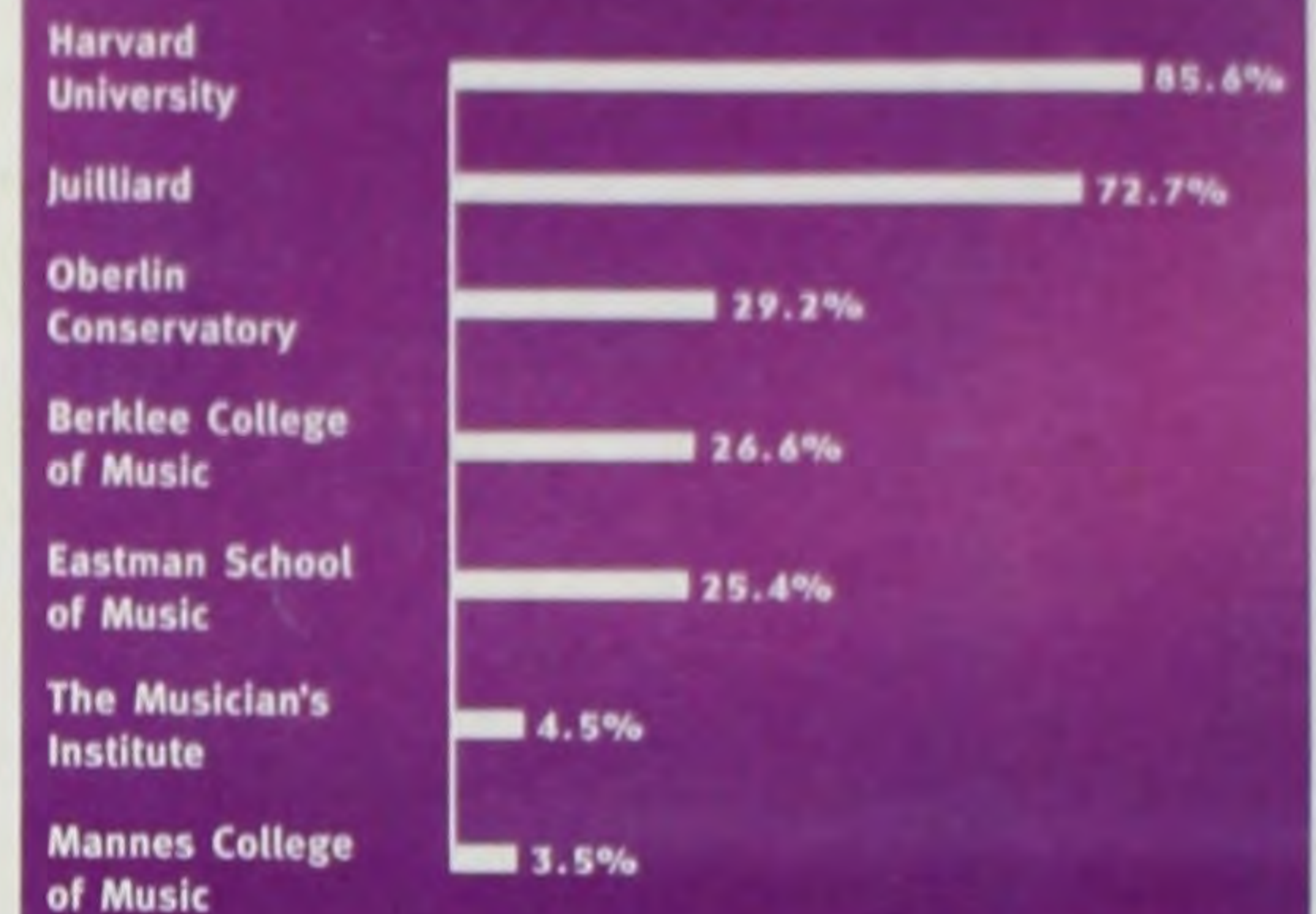
Finally, perhaps most important, by increasing Berklee's name recognition with the general public, we will be better able to serve the field of contemporary music.

### Berklee 2005

With this initiative approved as part of Berklee's strategic plan for 2000 through 2005, we selected New York-based Siegelgale, a leading corporate-identity firm to work with us. Over the next several months, they will help us research Berklee's identity and public perceptions of Berklee.

Here is Siegelgale's assessment of our current position and the work that lies ahead.

Which of the following schools have you or anyone in your household heard of?



13,895 responses. Survey conducted by NFO Research Inc.

"In 1945, Berklee was the first school of music to be founded upon the iconoclastic concept that professional musicianship could be taught through contemporary music. Today, you still have no competitors—although not for a lack of imitators. The power of the idea has been borne out: Berklee has proven itself to be the demonstrably better choice for musicians who want to make a life and a career in music.

Recently, Berklee has reached a new level of cultural currency. References [to the college] in the mass media are more and more frequent—due in no small part to the success of your alumni. You see an opportunity to raise your profile in the public consciousness even further, helping to increase your endowment and donor pool, as well as making Berklee a more powerful advocate for contemporary music.

For Berklee to achieve this new level of awareness, we must define what is essential about you in a way that is understandable, credible, memorable, and supportive of your long-term goals. That definition will guide all our subsequent work, from messaging to visual identity."

To accomplish this, they will interview students, faculty, alumni, staff, parents, and representatives of the music industry. They will also review other institutions similar to Berklee to see how they go about achieving recognition and support. In addition, many of you took the time to answer questions in a recent alumni survey about Berklee's strengths. Your responses will provide valuable information for the initiative.

Siegelgale will conduct their work in three phases, which they designate as definition, expression, and management. After each phase, there will be an opportunity for the Berklee community to provide feedback. The project is expected to take about 12 months, and you can read about its progress in future issues of *Berklee Today*. If you would like to offer any suggestions about this project, please write to the Institutional Image Advisory Group at [triley@berklee.edu](mailto:triley@berklee.edu).

—Gary Burton  
Executive Vice President

# Berklee Beat



From left: Schwab Capital Markets V.P. Jim Leonard and his wife Elizabeth, with gala honorary cochairs Lee Eliot Berk and Susan G. Berk, and gala cochair and Berklee Trustee Bill Morton and his wife Meg. Schwab Capital Markets was the gala's lead sponsor.

PHOTOS BY BOB KRAMER

## Berklee's Encore Gala Rocks the Harvard Club to Raise \$345,000 for Berklee City Music Scholarships

Perpetuating its reputation as one of the hottest fundraisers in Boston, Berklee's Encore Gala adhered to tradition by rocking the Harvard Club of Boston on the evening of October 13. Hundreds of guests turned out for the college's premier musical fundraiser. This year's event, the seventh annual Encore Gala, netted over \$345,000 that will be used for the Berklee City Music (BCM) Scholarship program, the college's educational outreach program for urban youth.

More than 100 faculty and student musicians helped to turn the Harvard Club into an entertainment complex with nine rooms set up like night clubs for dancing and listening audiences until midnight. Among the gala's featured performers was keyboardist Al Kooper leading his blues group called the Funky Faculty, and vocalist Donna McElroy, who appeared with the Larry Monroe Quintet.

Berklee's Tower of Power Ensemble and the Berklee Oldies But Goodies Band kept the crowd bumping and grinding in a second-floor ballroom aptly named "Berklee-a-Go-Go." While the Berklee Concert Jazz Orchestra made a special appearance in the Superstar Ballroom, Berklee's City Music System 5 Ensemble was showcasing some incredible young talent from the BCM program in the City Music Room. The World Music Gallery featured the Latin beat of the Berklee Salsa Ensemble. In the Rainbow Room, Phil

Wilson's Berklee Rainbow Band presented their own brand of big band jazz. Also showcased in the Rainbow Room was Berklee's Overjoyed Ensemble which stirred the souls of the audience with its gospel sound.

For those seeking a softer vibe, there was the Unicorn Coffee House where a number of songwriters played their tunes in an intimate acoustic setting. Among the firsts at this year's gala was a room set up for student pianists to improvise soundtracks to classic silent films as Berklee Professor Henry Tate narrated.

"As always, the Encore Gala featured some remarkable musical talent for an unforgettable night of listening and dancing," said Berklee



Berklee Trustee Vivian C. Beard, pictured with her husband Charles Beard, served as a gala cochair.



Dancers partied until midnight to the music of the Berklee Tower of Power Ensemble and the Berklee Oldies But Goodies Band.

Grammy Awards; special passes to the VHI Music Awards and "The Drew Carey show;" and much more.

Schwab Capital Markets sponsored the gala for the fourth consecutive year as part of their commitment to educational partnerships that benefit local communities. Berklee trustees Vivian C. Beard and Bill Morton served as the Encore Gala's cochairs. President Lee Eliot Berk and his wife Susan were the honorary cochairs and Berklee Trustee Mike Dreese was the program-book chair.

Gala Superstar Ballroom sponsors included Newbury Comics and XOFF Records. Nightclub sponsors included ACME Building Services, ARAMARK Campus Services, Ascent Venture Partners, Credit Suisse First Boston, Will and Jessica Davis, Gabelli Asset Management, Longwood Security Services, MBNA New England, Payton Construction Corporation, Piano Forte, and Bill and Tia Van Loan.

After it was over, Trustee Vivian C. Beard summed up the evening: "Raising funds to help talented inner city youth reach for their dreams is a cause that I feel passionate about," she said. "Accomplishing it with the help of these great Berklee students and faculty members gives another view of the power of music."

—Beverly Tryon, Director of Corporate Relations



Members of Overjoyed, The Berklee Traditional Gospel Ensemble, stirring souls at the Encore Gala on October 13, 2001.

trustee and gala cochair Bill Morton. "Knowing that the funds raised will go toward helping inner city youth get a musical education made the evening even more special."

Berklee trustees Don Rose and Phil Ramone chaired the silent auction which offered a wide range of items and ultimately raised \$55,000. Special auction donations included a Yamaha Disklavier GranTouch Piano; Korg Karma Synthesizer autographed by Phil Collins; vacation packages to Puerto Vallarta, Martha's Vineyard, a castle in Ireland, and the Puerto Rico Jazz Festival; an original lithograph by Tony Bennett; silver-level tickets and postparty passes to the 44th

# Berklee Explores Options for Distance Learning

BERKLEE CONTINUES TO EXPAND upon its use of modern videoconferencing technology to teach music across great distances. On October 26, 2001, Executive Vice President Gary Burton and renowned Greek composer Thanos Mikroutsikos taught a master class on location at the Berklee International Network partner school, the Philippos Nakas Conservatory, in Athens, Greece. They addressed Greg Fritze's class of Berklee student composers assembled in the David Friend Recital Hall in Boston. The interactive format allowed students to ask questions to Mikroutsikos and Burton across the ocean. After the event, the students were overwhelmingly enthusiastic, commenting on the possibilities presented by this new technology. Composition Department Chair Greg Fritze said, "Thanos would not have been able to take time out from his busy schedule to come to Boston, but through videoconferencing Berklee students had the opportunity to interact with one of the world's foremost composers."

On November 18, Gary Burton conducted another distance learning session entitled "Advanced Concepts in Improvisation" at Berklee's David Friend Recital Hall in Boston to a gathering of alumni at Dolby Laboratories in Burbank, California. The class was a rare educational opportunity since Burton has not taught in the classroom very much over the past 10 years. It was a great chance for alumni to hear about jazz improvisation from an acknowledged master in the field. The virtual classroom had alumni in the state-of-the-art Dolby screening theater watching a wall-sized screen as Burton discussed concepts, demonstrated at the piano and vibes, and illustrated ideas on a white board. Alumni were also able to engage in a question and answer session that completed the feeling of both locations being linked in real time through technology. Afterwards, Paul Tavenner '86 said, "I never had the opportunity to study with Gary at Berklee and had always regretted it. This was great. His presentation was excellent and very well laid out."

—Emily Singer and Peter Gordon

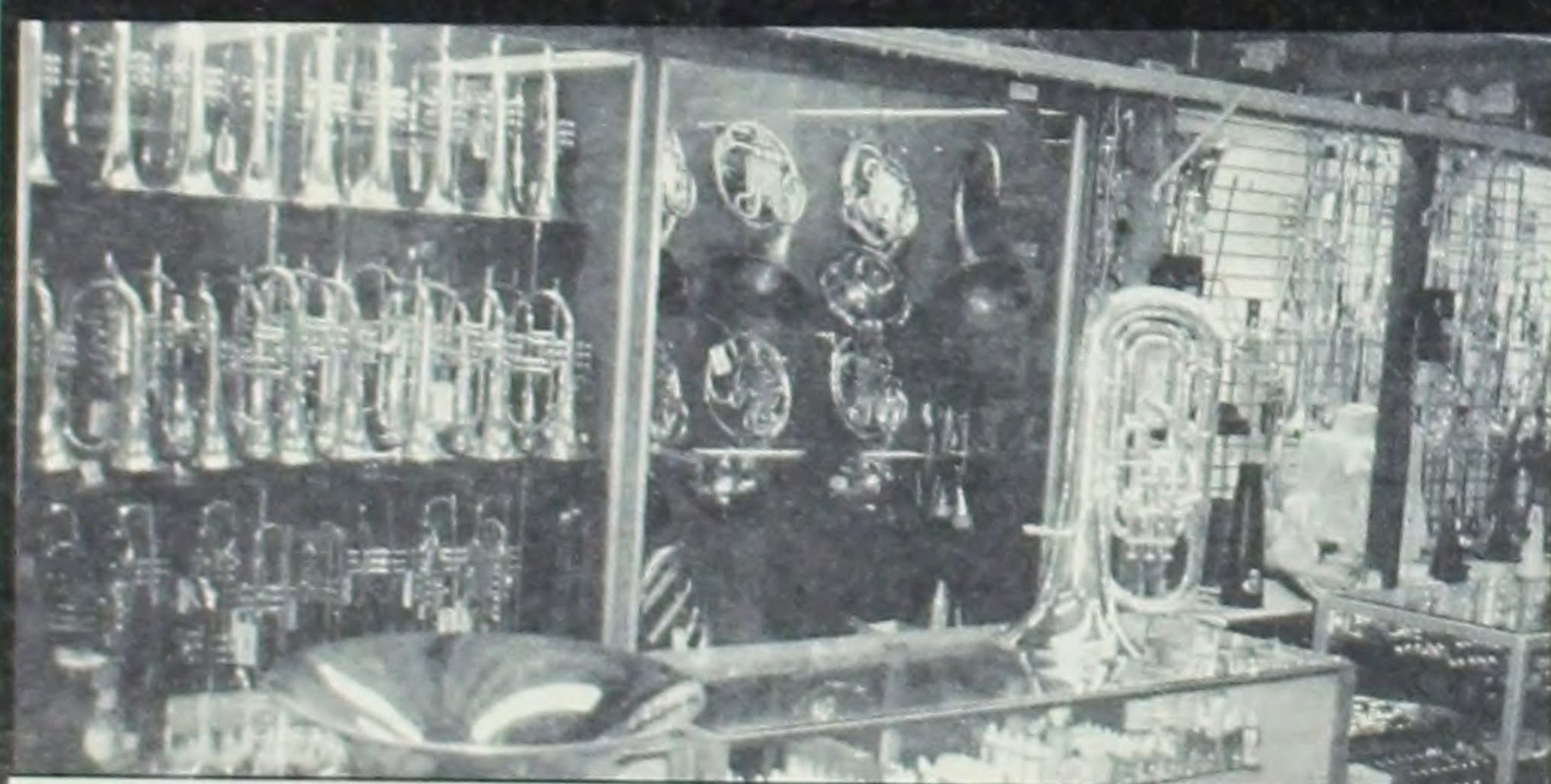


Gary Burton in Boston demonstrates an idea on the vibes for alumni in Burbank, CA.



Greek composer Thanos Mikroutsikos and Gary Burton (center), in Athens, Greece, after a cyberdiscussion with a gathering of composition students and faculty in Boston

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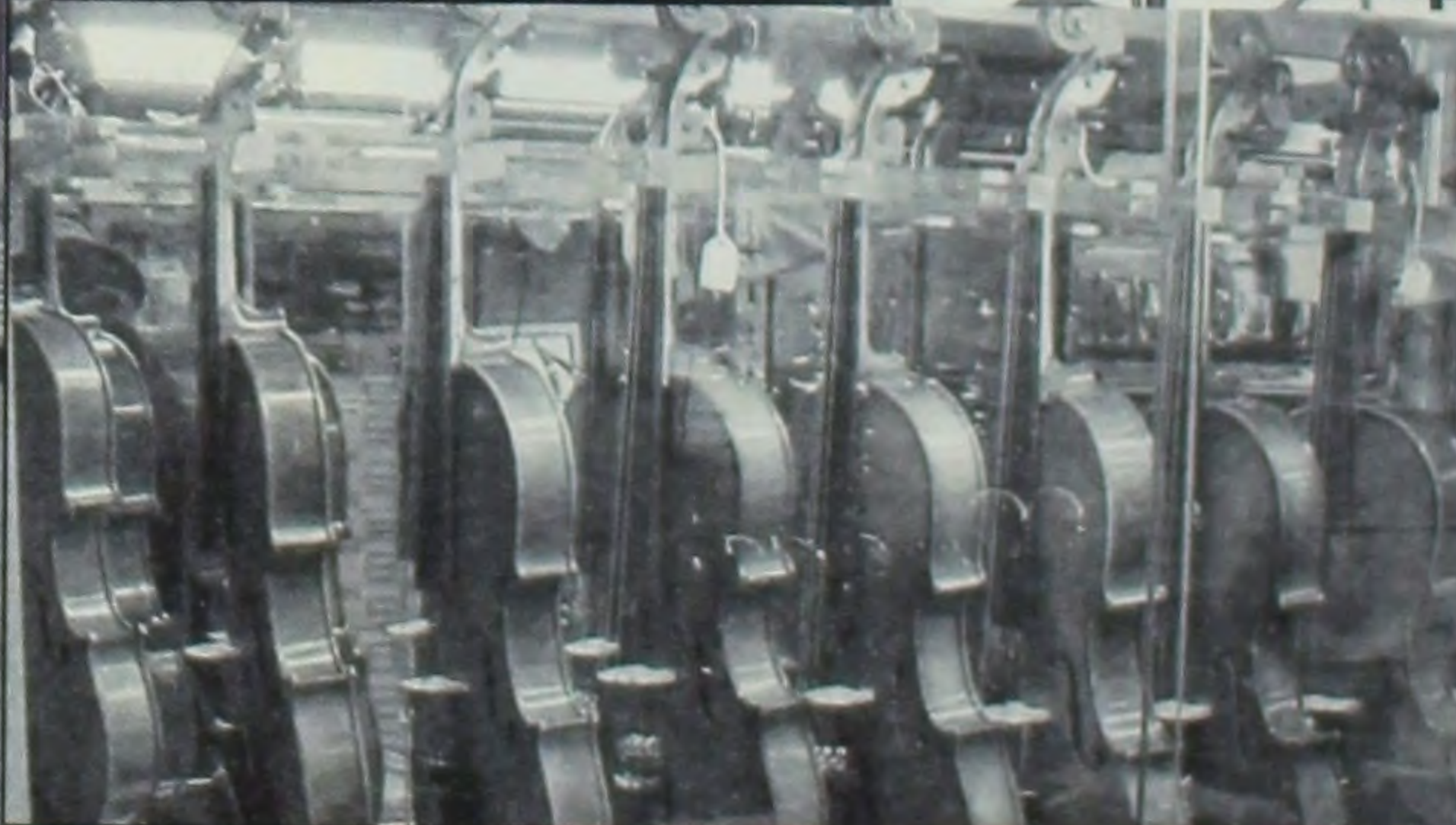
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# Epic Records/Berklee Collaboration a First



ARTWORK BY DANA WOULFE

Berklee and Epic/Sony have announced the release of their collaboration, *Shekinah 13 Artists*. The CD is the first commercial recording ever to be jointly released by a major record company and a college label. This compilation of songs by female Berklee student and alumnae artists was put together by Heavy Rotation Records, Berklee's student-run record label. The disc was released in stores nationwide on February 5. A concert in the Berklee Performance Center on February 6 marked the occasion.

Stylistically, *Shekinah* (pronounced shuh-KEE-nah) covers a lot of territory with original songs rooted in rock, hip-hop, folk, r&b, and metal. The music reflects the breadth of artistry at Berklee as well as Epic's commitment to young talent and excellence in popular music.

The artists featured on *Shekinah* are Clare Muldaur, Rhea, Polina, Mariam, (with her band Mancain), Cami, Anne Chandler, Kristin Cifelli, Adrienne, Valerie Brinker, Kyler, Amanda Williams, Antje Zumbansen, and One Elle (aka Alison Notkin).

The opportunity to appear on a major label is one that these artists did not take lightly. "It was like the American Dream," said Polina, one of the *Shekinah* artists. "I was looking for a chance like this. It's a really, really good thing for all of us."

"This project has been a labor of love," said Jeffrey Dorenfeld, associate professor of Music Business/Management and faculty advisor for Heavy Rotation Records. "It showcases some exceptional Berklee-educated performers and will also introduce the industry to our talented Music Business/Management majors who worked so hard on the project. I look forward to its success and can't wait to start the next one."

Heavy Rotation Records student codirectors Alex Sartakov, Melissa

Axel, Natasha Bishop, Mark W. Hunter, Matthew Strzymski, Christina Almeida, and Jennifer Link are the Music Business/Management majors who spearheaded the teams that worked on the record. The teams were involved in every step of the process from choosing the artists and songs, doing concert promotion, creating the website, assisting with the packaging and marketing of the CD, and other issues with the full support of Epic executives. "This was not at all an amateur hour," said Chris Poppe, Epic's vice president of marketing. "They are very professional."

Impressed by the efforts of the Berklee students, the Epic Records Group, a division of Sony Music, made a scholarship endowment of \$100,000 to Berklee, the proceeds of which are to be awarded to promising Music Business/Management majors. The first scholarship will be awarded this spring.

Also pitching in on the project were members of Berklee's MP&E and Music Synthesis faculty. MP&E Professor Stephen Webber produced four tracks and was an integral part of the production process. Other faculty members sharing their expertise and time included Carl Beatty, Mitch Benoff, Bill Scheniman, Kurt Biederwolf, and Mark Wessel.

The album title *Shekinah* has its origins in ancient teachings about the feminine presence of the divine. The name was chosen to symbolize the creative power and vision of these 13 female artists. The student-run label chose to compile music by all-female artists for the project because of the legacy of success created by Berklee alumnae such as Paula Cole, Gillian Welch, Susan Tedeschi, Melissa Etheridge, Aimee Mann, and many others.

For more on Heavy Rotation Records, visit their website at [www.hrrecords.com](http://www.hrrecords.com).

—Emily Singer



JENNIFER ENO



LIBBA GILLUM



BRENDAN W. BURNS



ADRIAN MILLER



RUHIYYIH COMACK



DIGGS

Mariam (right) and her band Mancain



DIANA WHITTEN

Kristin Cifelli



NICOLE ROBERTS

Adrienne



GLEN MARACORDA

Valerie Brinker



DANA WOULFE

Rhea



RUSLAN GOVDIEV

Polina



CHRIS YEAGER

Clare Muldaur



JON STRYMISS

Kyler

# Musical "Chills" among Topics of

## Music Therapy Symposium

Noted neurologists and music therapists share findings at Berklee colloquium.

ON OCTOBER 4, Berklee's Department of Music Therapy presented a unique and innovative research symposium in music and neurology that addressed the study of music's effect on the brain, and the practical application of this research in the field of music therapy. Attended by the college's own music therapy students as well as members of the Greater Boston medical community, the event showcased the latest findings in music-and-cognition research. It also provided a forum for developing a shared research agenda—one that can benefit scientists, music therapists, and patients.

Participating in the symposium were distinguished music therapists Kathleen Howland, Ph.D., MT-BC, of the New England Conservatory, and Concetta Tomaino, D.A., MT-BC, director of the Institute for Music and Neurologic Function at Beth Abraham Medical Center in New York; as well as neurologists Anne Blood, Ph.D., of Massachusetts General Hospital, Mark Jude Tramo, MD., Ph.D., of Massachusetts General Hospital, and Gottfried Schlaug, M.D., of Beth Israel-Deaconess Medical Center.

Among the fascinating research presented at the symposium were the findings of a study conducted by Dr. Anne Blood, who explained her theory of the "chilling effect" that music can have on the brain. Most music lovers have experienced the chills when listening to a particularly powerful piece of music. For many, this overwhelming emotional and physical response feels like a shiver down the spine or tiny hairs raised on the back of the neck.

Blood and her colleague Dr. Robert Zatorre wanted to observe brain function as this phenomenon occurs. So they used positron-emission-tomography (PET) imaging to look inside the brains of 10 musicians.

Each subject in the study selected a piece of instrumental music that consistently gave him or her the chills. They then listened to the music through headphones. Dr. Blood used PET imaging to monitor various regions of the subject's brain as they were stimulated by the music. To establish a basis for comparison, the subjects also listened to music selected by other test subjects as well as random noise, and silence.

Results of the study showed that when the music selection was made by the listener, a euphoric response was produced in the brain, triggering activity in the same areas that are stimulated by reward, motivation, arousal, and emotion. According to Blood's study, which was published in the *Proceedings of the National Academy of Sciences Journal*, "These brain structures are known to be active in response to other euphoria-inducing stimuli, such as food, sex, and drugs of abuse."

"A lot of people think that music is like a drug," she told the Berklee audience. "The nice thing about music is that you're not putting a chemical into your body."

While it seems natural that human beings

would have a pleasurable reaction to food and sex, both of which are required for self-preservation and the perpetuation of the species, the reason why humans respond so strongly to music remains a mystery. Dr. Blood believes that as humans evolved, their brains developed the capacity to respond euphorically not only to matters of physical necessity but to abstract stimulation such as music. And because music so positively affects our emotional well-being, it has become important to us physiologically as well as culturally.

Results of the chills study also showed decreased activity in the areas of the brain that process danger and anxiety. "This says to me," continued Blood, "that in order to experience this kind of euphoria, the part of the brain [that responds to danger] has to shut down. You can't be euphoric and scared at the same time."

The study also revealed that the brain processes consonant and dissonant sounds in very different ways. Dissonant sounds affected areas of the brain involving memory and anxiety, while consonant sounds stimulated areas involved in pleasant emotional responses. The results of Blood's study may be validating through science what composers and performers of music have known for centuries.

Blood hastened to add that music's ability to produce the chills is entirely subjective. All 10 of the subjects in the study selected classical music, but jazz and rock also can affect listeners just as powerfully, she said. Proof of this subjectivity can be found in a person's response to music they did not select themselves. As each individual listened to a piece of music selected by one of the other nine subjects, "no one responded similarly to someone else's music," Blood said.

A significant aspect of Blood's findings is that almost all of the brain's response to music takes place at the subcortical level, that is in nerve centers below the cerebral cortex, which is the region of the brain where abstract thought occurs. Our brains process music, therefore, without really thinking about it. "It looks like the emotional part of music is getting at something more fundamental than cognition," Blood explained.

Blood plans to continue studying music's myriad affects on the brain. Currently she is conducting a new study using PET imaging to examine the brains of individuals suffering from focal dystonia, a neurological disorder that affects musicians. The disorder causes affected muscles to remain in a contracted state, resulting in loss of control. It is not a degenerative condition but is caused by brain chemistry "going awry," Blood said.

Much additional research will be needed before this chemistry can be fully understood. However, Blood hopes her ongoing studies will result in a deeper understanding of music's neurochemical effects. In due course, this research



Dr. Anne Blood, a neurologist from Massachusetts General Hospital, has researched the euphoric effects of music on the human brain.

will become extremely valuable to music therapists who will be able to apply Blood's findings to the treatment of disorders caused by irregular brain chemistry.

In their seminars, Drs. Concetta Tomaino and Kathleen Howland drew on their experiences as music therapists to demonstrate music's healing effects on the brain. Stroke and Alzheimer's disease are two types of neurological dysfunction that respond well to music therapy, they said. They spoke of stroke patients recovering lost speech and motor function and how music therapy can trigger memory and object recognition in Alzheimer's patients.

In his presentation, Dr. Gottfried Schlaug made comparisons between the brains of professional musicians and those of nonmusicians. His findings indicate that professional musicians tend to have larger motor cortices than nonmusicians and that years of repetitive practice can strengthen existing synapses and even lead to the formation of new ones.

Dr. Mark Tramo pointed to ways that neurologists and music therapists can collaborate to create a shared research agenda. Future music-and-cognition research could lead to breakthroughs in treating dyslexia as well as Parkinson's and Alzheimer's diseases. Tramo called for more exploration of the possible effect that music can have on psychoimmunology and of the influence of emotional states on the central nervous and immune systems. Because music has the power to manipulate emotion, it could be helpful in the treatment of psychosomatic illnesses and infectious diseases.

Dr. Suzanne Hanser, chair of the Music Therapy Department, feels that one of the major goals of music/brain research should be to help people through music.

"In establishing a new research agenda for music and neurology with some of the world's leading experts," Hanser said, "Berklee is leading the way for important collaborations between neurologists, musicians, and music therapists."

—Sarah Godcher



# Berklee's Helping Hands

## Johnson Foundation invests in BCM

Through a generous gift, the Theodore R. and Vivian M. Johnson Scholarship Foundation is making it possible for the Berklee City Music program (BCM) to expand its reach to additional low-income teens in the Greater Boston area. This group is already providing funding for eight young people graduating from the BCM program to attend Berklee as full-time students on full-tuition scholarships.

The gift of \$124,500 will allow 25 underprivileged youth to attend the City Music Saturday and the after school programs that operate throughout the school year. It will also provide funding for 20 students to attend Berklee's renowned Five-Week Summer Performance Program. The Johnson Foundation is also investing in the mentoring program, often the first point of entry to Berklee for urban youth. The gift will enhance the training, support, and supervision that mentors receive, provide support for instructors who teach music theory, and add a visiting artist component to the program.

"Berklee is incredibly grateful to the people within the Johnson Foundation who have a vision about what young urban youth need to succeed," said Assistant Vice President for Institutional Advancement Marjorie O'Malley. "At the Johnson Foundation, they understand that young people need encouragement, guidance, and access to resources to gain the skills necessary to become productive members of society. They know that music is a way to reach these youngsters and teach them that through hard work, creativity, and dedication, they can shine as people and as musicians. These students have great potential. The Johnson Foundation is tapping into that energy and talent. We are very thankful for their leadership."

## Sapers Invests in Brass

Berklee Trustee Rhoda Sapers has a personal connection with Berklee's Brass Department. Her father Fred Berman was the first chair of the department and helped build it to become one of the finest at Berklee. In 1997, Rhoda and her husband Bill made their first gift to establish the endowed fund in her father's memory. They wanted it to provide much-needed scholarship support for entering students who play any brass instrument and demonstrate financial need. To ensure that the fund is making a significant impact, the Sapers have made subsequent donations. As a result, the size of the scholarship awards has increased significantly since the fund's establishment.

"It is an absolute pleasure to see Rhoda Sapers in action," noted O'Malley. "Her long-standing connection with Berklee has allowed her to embrace the changes that have taken place to enhance the education that our students receive. Above all else, her commitment is to our students and to the music that they create and perform. She has a huge heart and thrives on providing opportunities for young



(From the left) Malcolm Macleod of the Theodore R. and Vivian M. Johnson Scholarship Foundation, Karlos Colon, Lee Elliot Berk, and Curtis Warner after the System Five Blow Out Concerts. Colon was awarded a four-year, full-tuition scholarship after completing the Berklee City Music program.

people. We are proud to have her as a member of the Berklee family."

## Shure Mics for the Voice Department

Shure Incorporated donated microphones to Berklee's Voice Department this fall for use in teaching and performance studies. The addition of Shure SM58 and Beta 87C microphones and a wireless system augmented the department's supply of quality equipment for the students to learn on.

"Shure microphones have been a tradition at Berklee for a long time," said O'Malley. "It is great that our Voice Department now has access to microphones that are an industry standard. We are thrilled to have this support from Shure."

## Family Affair

Alan and Isabel Pisano and family are people of action who take their music seriously. Witnessing firsthand how Berklee brings music writing and performing together with the technical aspects of producing a show, the Pisanos wanted to demonstrate their support for the college. In acknowledgement of the positive and growing influence that female performers have had at the college, the Pisanos chose to make a generous donation to provide scholarship support for female vocalists at Berklee.

The Pisanos' children, Pauline and Alan, Jr., have each attended Berklee. Pauline enrolled in several of the Berklee special summer programs during her high school years. Alan, Jr., an accomplished guitar player, had graduated from Boston College and landed a job with an accounting firm in Boston before deciding to change directions and become a full-time Berklee student this semester. The two recently collaborated on a CD of original songs that has just been released.

The Pisano family members, well known and highly regarded within the Berklee community, have attended many Berklee events and are longtime supporters of Berklee's annual Encore Gala. Isabel recently said, "I wanted to show my support for Berklee's mission in some meaningful way. Making a gift that will provide scholarships is my way of saying thank you to Berklee."

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Spring 2002

# Faculty notes

Composition Chair Gregory Fritze, Professors Dennis Leclaire, Arthur Welwood, and Julius P. Williams, Assistant Professor Beth Denisch, and Assistant Vice President for Academic Affairs Jay Kennedy, were recipients of 2001/2002 ASCAP/US Standard Awards for their original compositions.

Professor Julius P. Williams was commissioned by the Reston Chorale in Reston, Virginia, to write a work for chorus, orchestra, and soloist based on the life of New England-born priest, civil rights advocate, and Virginia Military Institute valedictorian Jon Daniels. The work will be premiered during the chorale's 2002/2003 concert season.

Professor Charles Chapman is penning a series of interviews with top guitarists that will appear monthly on the Guild Guitar and Fender Musical Instruments Corporation websites. The first, with Jimmy Bruno, is available online at [www.guildguitars.com/artist\\_pages/jimmy\\_bruno.php](http://www.guildguitars.com/artist_pages/jimmy_bruno.php).

"High on a Mountain," from the CD *Shifting Sands of Time* by String Department Chair Matt Glaser and his group Wayfaring Strangers, was a featured cut on the CD sampler for the January issue of *Jazziz* magazine. *Jazziz* is committing proceeds from the CD to the American Red Cross.

Participating in this year's International Association of Jazz Educators conference in January, were Music Business/Management Department Chair Don Gorder, Professor Victor Mendoza, Assistant Professor August Watters, and Associate Professors Joanne Brackeen, Laszlo Gardony, John Lockwood, and Jamey Haddad. Leading student groups were Professor Phil Wilson (the Berklee Rainbow Band), Associate Professor Tiger Okoshi, and Assistant Professor Winston Maccow. Gary Burton and pianist Makoto Ozone also gave a special performance.

Tiger Okoshi presented a seminar on his work with autistic children at Harvard University's Reischauer Institute of Japan. In May he will go to China for performances and classes sponsored by the Chinese government. He heads a student group that was featured at the recent International Trumpet Guild Conference and will lead them during a trip to Bermuda for a March performance.

Associate Professor Carolyn Wilkins released the CD *Healin' Time*, a collection of 14 African-American spirituals and original songs.

Associate Professor Dan Bowden authored *Mel Bay's Complete Accompaniment Method for Guitar* for Mel Bay Publications. The book gives insights to folk-, rock-, and jazz-accompanying styles and is available in music stores and on-line at [www.members.aol.com/dbow](http://www.members.aol.com/dbow).

by Toni Ballard



Bass summit. (From the left): Bass Department Chair Rich Appleman, Jeff Eckels '78, former Bass Department Chair Bill Curtis, Harvie Swartz '70, Joe Macaro '76, Assistant Professor Dave Buda, and Professor Bruce Gertz. The group met at the recent International Society of Bassists Convention at Butler University in Indianapolis after a farewell recital by classical bassist Gary Karr.

In October, Assistant Professor Apostolos Paraskevas gave a masterclass and recital at the Guitar Foundation of America Music Festival. In December, he performed Alexandros Kalogeras's *Guitar Concerto* at Boston University, with Lukas Foss conducting. Foss later conducted Paraskevas's piece *Night Wanderings* at Carnegie Hall with the National Festival Orchestra. In June, Foss and Paraskevas will present the third and fourth guitar concertos by Paraskevas at Carnegie Hall.

An excerpt from Assistant Professor Jennifer Andrews's nonfiction manuscript *Parts* received an honorable mention at the New Millennium Writings Awards and was a finalist in the Peralta Press Oh-One Awards. The manuscript will be completed December 2002.

Songs by Assistant Professor Michael Wartofsky were featured in *Boston Sings Boston*, a cabaret show featuring 16 new songs by 10 Boston-area songwriters. The show ran for four nights in November at Club Café in Boston.

Associate Professor Fred Bouchard wrote an article on Joe Lovano's Berklee classroom lecture style for *Down Beat* magazine's December issue. He also penned liner notes for several CDs and articles on Portuguese table wines and port for *Beverage Business* magazine.

Don Gorder and Music Business/Management Department Associate Professor Peter Alhadeff attended the College Music Society Conference in Santa Fe in November, where they represented the planning team for the Academic and Recording Industry Alliances Institute, which will hold a meeting at Berklee in June. Gorder also served as a panelist for the Access to Amsterdam music and media conference in October.

At the recent Acoustical Society of America meeting in Ft. Lauderdale, FL, Assistant

Professor Tony Hoover chaired a session called "The Integration of Synthesis Techniques with Acoustical Music." Berklee faculty members presenting papers at the conference included Brass Department Chair Tom Plsek, Music Synthesis Department Chair Jan Moorhead, and Associate Professor Alex Case.

Associate Professor Steve Rochinski was spotlighted in the November issue of *Just Jazz Guitar*. His CD *Otherwise*, released on the Jardis Record label, has been featured on German public radio.

Associate Professor Marc Rossi released a live duo-piano CD with Ben Schwendener called *Living Geometry*. The new disc features original music by each pianist.

Associate Professor Rob Lussier arranged Michael Brecker's "Slings and Arrows" for big band and Brecker is performing it at his clinics around the country.

Among the faculty who worked on the *Shekinah* CD were Professors Bill Scheniman, Stephen Webber, and Carl Beatty, Assistant Professor Mark Wessel, and Associate Professors Jeff Dorenfeld, Mitch Benoff and Kurt Biederwolf. [See page five for more on the *Shekinah* CD released by Epic Records.]

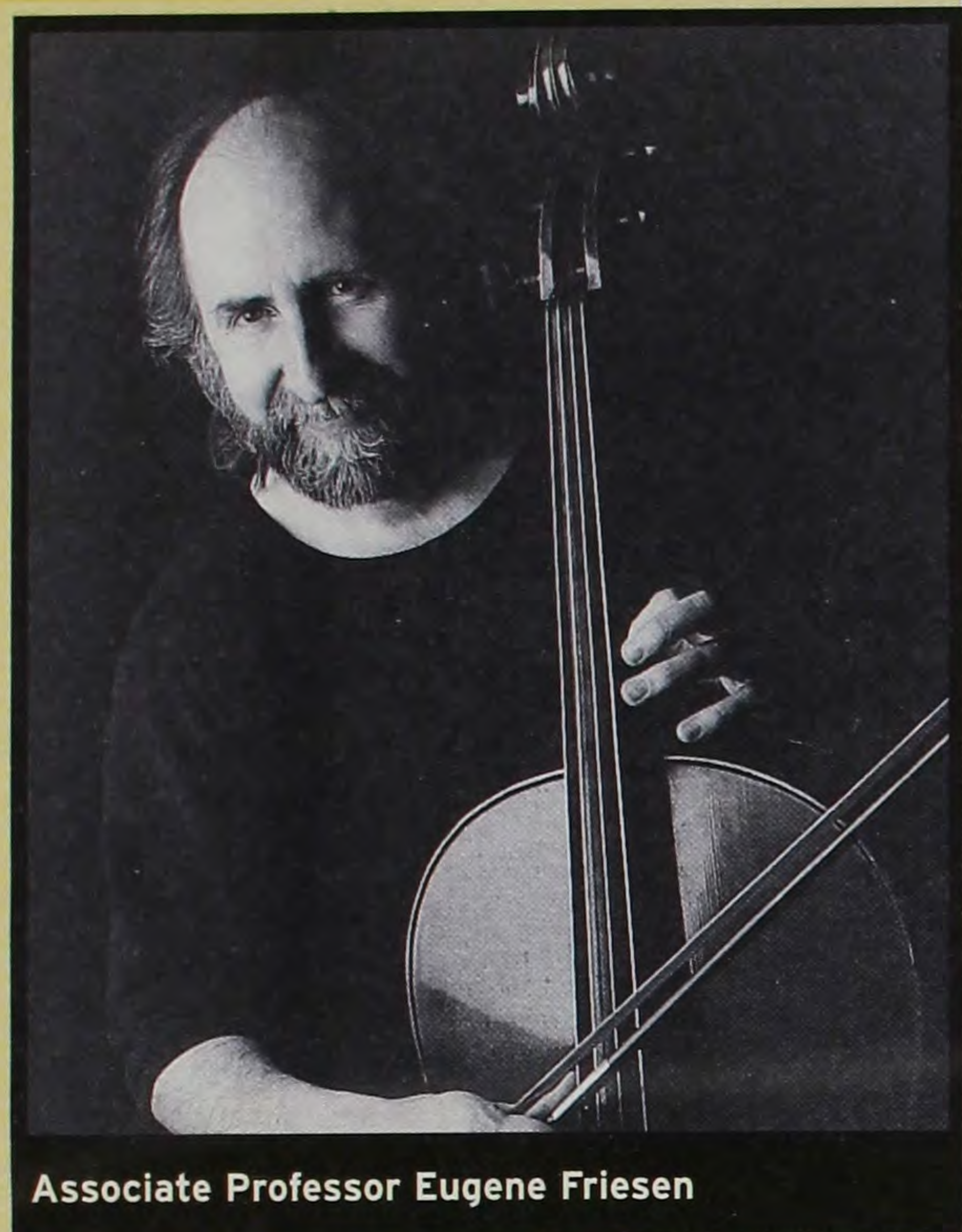
Ensemble Professor Hal Crook's group Um released the CD *Stray Dog* for Outrageous Records. The band includes Assistant Guitar Department Chair Rick Peckham, John Medeski (piano), Dave Zinno (bass), and Bob Gullotti (drums). The CD is available at [www.ropeadope.com](http://www.ropeadope.com).



## faculty profile

by Mark Small '73

# Cello Man



Associate Professor Eugene Friesen

THE CELLO was primarily viewed as a classical instrument when Eugene Friesen's father, a Russian-born church musician and conductor, urged him to take it up nearly 40 years ago. Although his musical tastes would later broaden, the 10-year-old Friesen dug into classical music and advanced rapidly. By the time he was 12, he was performing orchestral and choral works that his father conducted in the vicinity of their hometown, Fresno, California. By the time he was in high school, he was playing with the Fresno Philharmonic Orchestra and the Philharmonic's string quartet and string trio.

Like most teenagers, Friesen also listened to the radio. Hearing symphonic instruments in popular music during the '60s made him aware that there was a lot of stylistic territory to be explored with the cello. "I got into folk and rock music in high school and started playing blues on the cello," Friesen said. "I was in a rock band and had my own band in college. Eventually, I got tired of that scene and realized my limitations as a player."

Friesen redoubled his efforts in classical playing and went off to Yale University where he studied with renowned cellist Aldo Parisot. Somewhat ironically, through his work with Parisot he was drawn to musical realms outside of the classical world. "Parisot is a Brazilian-born virtuoso and an extraordinary pedagogue," Friesen said. "Twice I had the chance to go to Brazil for his summer course. That is where I first heard Brazilian folk music. I felt such a strong affinity for the rhythms and sounds of that music that I knew I would have to get back into some folk and freer music."

During his Yale years, many great orchestras came to the university and Friesen got to see another side of the life of the classical musician. "I had a very naive vision of what it would be like to live in the splendor of the grand music they

played," he said. "The truth is quite a bit more mundane. Being an orchestra musician surrounded by that great music is like having an embarrassment of riches. It seems that very quickly one starts obsessing on contracts, benefits, and the conductors you face week to week."

After graduating from Yale, Friesen got a call from saxophonist Paul Winter, whom he had met once in Fresno. "He invited me to his place in Connecticut," Friesen recalled. "We really hit it off and I started playing full time with the Paul Winter Consort around 1978."

It was a great fit for Friesen. Winter's group had developed an alluring sound blending classical and ethnic folk elements with improvisation. Winter's exotic acoustic instrumentation—cello, guitar, sitar, soprano saxophone, oboe, keyboards, tablas, bass marimba, and more—and his wide stylistic reach placed them at the fore of the then-emerging new-age and world-music movements.

In the early 1980s, Friesen also took a post at the University of Delaware as the cellist for the Delos Quartet, the university's resident string quartet. It fulfilled Friesen's childhood dream of playing with a great chamber group. "We were playing the Bartok and Beethoven string quartets—amazing music," he said. "The late Beethoven quartets are among the most spiritually nourishing music for a string player, and the incredible passion and rhythmic energy of the Bartok quartets are sensational." When the group took first prize at a competition in France and offers to tour Europe poured in, he had to decide whether to follow his inclinations toward improvised music or focus on chamber music. He chose the former and decided to leave the quartet.

Since then, Friesen has toured extensively with the Winter Consort and is featured on many of the group's recordings—including two of their Grammy-winning discs. He has also released four CDs as a leader and has been a sideman on many others. [Visit [www.celloman.com](http://www.celloman.com) to view Friesen's discography.] Seeking to explore other rhythmic

areas, he formed Trio Globo in 1990 with pianist/harmonica virtuoso Howard Levy and percussionist Glen Velez. In this setting, Friesen draws freely on all of the cello's sonic resources. He contributes walking bass lines, guitarlike chords, and gorgeous bowed lines to the mix.

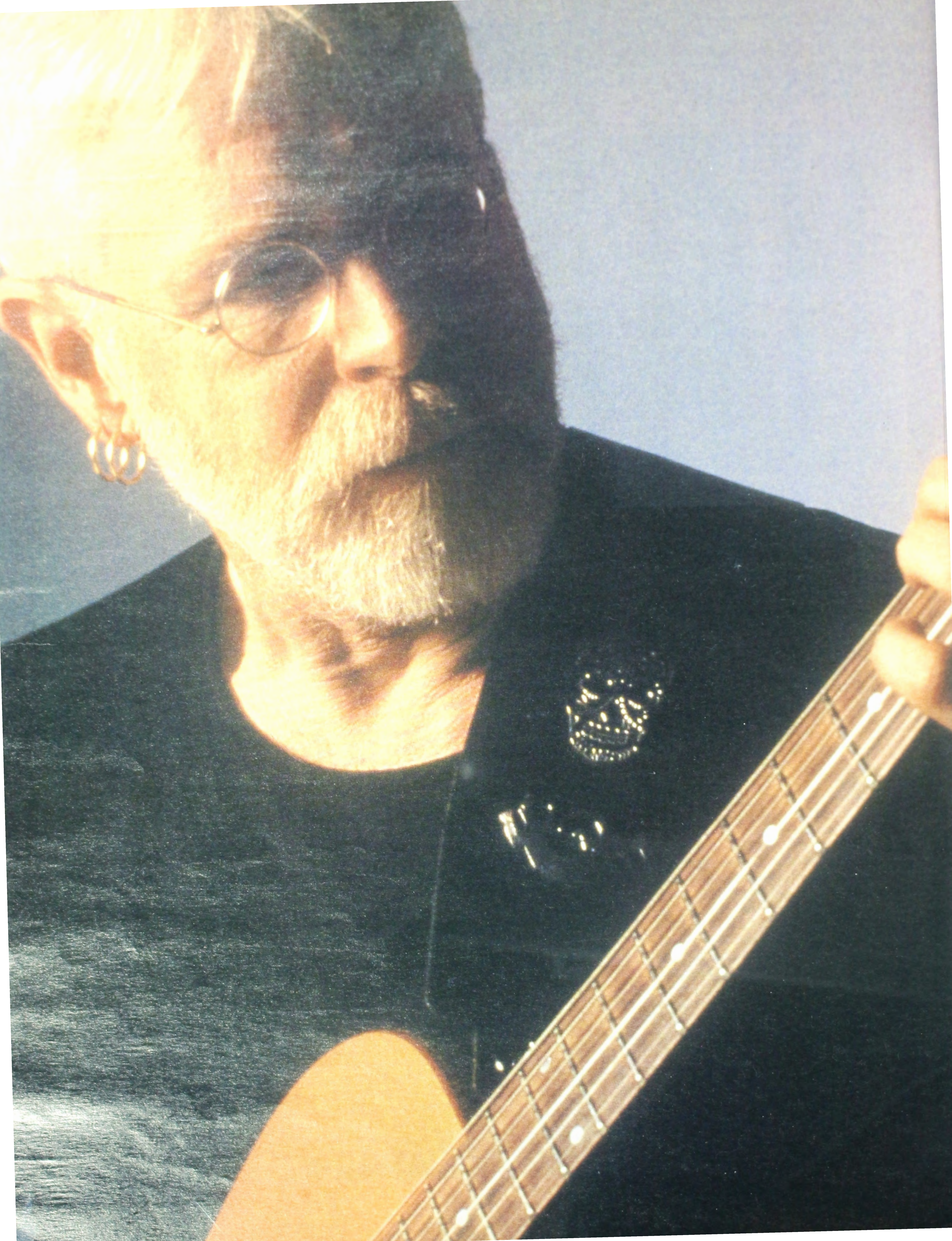
Friesen keeps his schedule packed with teaching, composing, and a variety of performing engagements. In order to live in Vermont and support his family, a lot of his activities have to be self-generated. "I opted for a life that by necessity demands a lot of diversity just so I can get by," he said. "That has been a challenge and kept me on a learning curve with music and my own playing."

He joined the faculty in 1999 and presently conducts the Berklee String Orchestra, directs a free improvisation lab, and teaches private students. He hopes to see Berklee become the place that technically accomplished cellists seeking a personal path in music will come. "Cello is a very challenging instrument to play in tune. It takes a lot longer for cellists to come into the improvising forum than for other instrumentalists. They have to log a lot more practice hours before they get to where other instrumentalists get in less time."

Friesen has a clear view of what today's student needs to be ready for the musical possibilities continually opening up to string players. "They come here because they love playing rock, jazz, or Celtic music. The orchestra expands their rhythmic palette by exposing them to odd meters and the discipline for playing in a large ensemble. Rather than relating to a drummer, guitarist, or piano player, they have to broaden their listening to be part of a large organism that can be 50 feet across, from one side of the stage to the other. That requires a different kind of rhythmic sense and will help with their employability if they can do it well. I am hoping that our students will be able to play in a variety of situations from an orchestra to a studio session to a solo with total spontaneity. There is a lot of ground for us to cover, but it is a great time to be doing it."

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## with Bruce Cockburn

by

Mark Small '73

With a legacy of gold and platinum albums, awards, and accolades from every quarter behind him, Canada's premier songwriter Bruce Cockburn is firmly in the moment.

**N**ot surprisingly, Bruce Cockburn '65, one of Canada's most revered singer/songwriters, is also one of the busiest musicians north of the border. On the heels of a few years of hard touring, Cockburn decided to lay back a little bit during the year 2001, but he ended up being straight out anyway, even without a major tour. In addition to moving, making a smattering of concert appearances, writing and recording a project with New York jazz pianist Andy Milne, and being inducted into the Canadian Music Hall of Fame, he had TV producer Robert Lang and a camera crew following him around over several months collecting footage for a one-hour documentary about him.

The Canadian Broadcasting Corporation aired the film, *The Life & Times of Bruce Cockburn*, nationally last fall. It punctuated a year that presented Cockburn with some outward reminders of his contributions to the music world and his staying power in what many experience to be a fickle industry.

Since the release of his self-titled debut album in 1970, Cockburn has seen 20 of his albums achieve gold or platinum status. He has also netted 11 Juno Awards—the Canadian equivalent of the Grammy Award—and a host of other music and nonmusic awards. Recognizing his gift with lyrics, two Canadian universities, York and St. Thomas, have bestowed honorary doctor of letters awards on Cockburn. In 1997, Berklee awarded him an honorary doctor of music degree.

Among the most obviously appealing features of Cockburn's music are his powerfully resonant tenor voice and his agile acoustic and electric guitar playing. Throughout his catalog of 26 albums, he has woven strands of folk, rock, blues, jazz, and world music together to fashion a sonic tapestry that is uniquely his

own. Any Cockburn fan, however, will tell you that the lyrics are the heart of his art. For the past three decades, Cockburn has been sharing with millions of listeners his personal reflections on the human condition in song. He treats love, environmental concerns, human rights, landmines in Mozambique, his deep spiritual feelings, and a range of other topics with all of the finesse and passion of the best bards in the business.

Some artists, after turning 50 and reaching the lofty career heights he has seen, start to look back nostalgically, but that kind of sentiment is not for Cockburn. With his recent induction into the Canadian Music Hall of Fame, the *Life & Times* documentary film, and his latest CD *Anything Anytime Anywhere* (a retrospective of his work since 1979), it would seem that everyone but Cockburn is looking back.

I reached him by phone at his hotel in Boulder, Colorado, the day that he taped the E-Town 10th anniversary show with Lyle Lovett and the gospel group the Fairfield Four. While he spoke warmly of his youth in Ottawa, his Berklee days, and how his career got started, he was eager to note that his new CD of old songs opens and closes with brand new ones, and that he plans to record a new CD this spring. Cockburn is very centered in the present and told me that even *he* is anxious to see what he is going to do next.

**Was there an early musical experience that you can remember that ignited your passion for music?**

I think hearing Elvis and Buddy Holly for the first time gave me a desire to do this. I was 12 then, and at around 14 I started to play the guitar. I had been introduced to music before that but it wasn't until rock-and-roll came

along and I got the idea to play the guitar that there was anything like passion involved. At that age, you don't have any idea what you are going to do with it. I wasn't sitting there saying, "I think I'll become a professional musician now."

**Did you start writing your own songs from the beginning?**

No, but I took guitar lessons immediately. At that time—about 1959—guitar playing was associated with rock-and-roll, which was associated with gangs, leather jackets, long sideburns, and switchblades. My parents bought into these associations, so they were nervous about me playing the guitar. They said they would support it if I promised to take lessons and learn to do it properly and if I promised that I wouldn't get a leather jacket and grow sideburns. It was easy to make those promises, so I started taking lessons.

**Was your first guitar an acoustic?**

No, it was Kay archtop with a DeArmond pickup on it. Acoustic guitar meant nothing to me in those days. It was the presence of folk music on the cultural landscape that pointed me to acoustic guitar. In the latter years of high school, I fell in with a bunch of folkies who taught me about fingerpicking and a wealth of music that I had never encountered before. At that stage I was listening to rock-and-roll and jazz but had not encountered many other types of music. I heard Brownie McGhee and Sonny Terry play live, and it was mind-blowing to hear the energy and depth in their music. They were the first blues guys I listened to.

**What drew you to Berklee in the 1960s?**

A lot of changes happened in a short time so that, at 17, I was listening to a lot of jazz. I was interested in composing for jazz orchestra.

I had a book by Bill Russo called *Composing for the Jazz Orchestra*. That was one of the credentials that I could offer when I applied to Berklee. My dad and I sat in [late Berklee administrator] Bob Share's office for a meeting to see if I was a suitable candidate for Berklee. Bob said that if I had worked my way through that book, I would do okay.

At the time, I had no aspirations to be a songwriter. I was interested in writing for jazz orchestra. I was trying to write poetry and trying to make music, but I didn't think of putting the two together until after I left Berklee. I think I had written a couple of songs in my last semester.

**Did you have any pivotal experiences at Berklee?**

There was a tremendous positive influence from being so steeped in music. At that time, the jazz guys were starting to explore the music of other cultures. There were people experimenting with Arabic scales. That was exciting to me because it felt fresh. The school was on Newbury Street then. You'd walk up and down the alleys in the Back Bay, and from the apartment windows you'd hear people practicing. It was so rich and had a huge effect on me that hasn't gone away. Also, the Jazz Workshop [legendary jazz club] was around the corner, and I got to hear John Coltrane, Roland Kirk, and a host of people who were incredible players. The technical things that I learned at Berklee have not been a big part of what I do, but the process of learning them put me on a good track.

**What did you do after leaving Berklee?**

I joined a rock band back in Ottawa that was doing original material. That's when I started to think of myself as someone who wrote songs. For the rest of the '60s I was in several bands and was writing songs for them. By the end of the sixties, out of the many songs I'd written, I had a couple dozen that really worked for me. They sounded better when I sang them alone than with the bands. I decided to go solo with just an acoustic guitar, figuring that there would be an audience for that kind of music. I recorded an album at the end of 1969 for the True North label, and it came out in 1970.

**Isn't True North the only label that you have worked with?**

Yes. Of course, we have had distribution deals with various labels in the States. When the first album came out, FM radio was new and very free-form. They would play whole albums on the air. A station in Toronto got my album and played it all. That was the beginning. It took a while to get the music spread around the whole country but by the end of the '70s it had happened.

**It has been fortuitous for you to have wide distribution and yet be on a small label so that you can maintain creative control over what you are doing.**

That was by design, but was lucky, also, because I was ignorant about how the business worked. I wanted to put these songs down on record the way that I played them. I was considering getting a classical producer or some-

one who would just make it sound good and not mess with the songs. A friend of mine, Eugene Martynec, ended up producing it. He knew Bernie Finkelstein, who owned True North Records, and brought him into the process. We recorded it in three days for about \$6,000. After it came out, people got into it, and that was the beginning of my being able to travel around and perform the songs on a broader scale.

**Who determines which songs will go on your albums, and has there always a producer or coproducer involved?**

It varies. I produced the last few albums with coproduction help from Colin Linden. Before that, T-Bone Burnett produced two, and before that I worked with Canadian producers Jonathan Goldsmith and Eugene Martynec. The executive decision about what goes on the album is exclusively mine. I listen to other people's opinions though.

**That's a unique situation. It's much different for artists on a major label.**

I'd be very wary of signing with a major label. When True North made a distribution deal with Columbia in the States in the '90s, I was nervous because I thought they could swallow us up so easily. We built safeguards into that deal and dealt with the company in a very human fashion, and it worked out very well. I have seen some of my friends get caught in a bind by recording an album that the label doesn't like. Then the songs are tied up, so they can't go record them somewhere else and put them out. Some artists are seduced by the tour support and the advances that a big label can offer. But if their record is not a hit, they end up owing the rest of their lives to a bunch of bureaucrats. I feel lucky to have avoided that.

**The fact that Bernie Finkelstein, your manager, is also the owner of your record label seems to have worked out very well.**

He has allowed me to stand at arm's-length from the rest of the music business. I'm grateful for that. I wouldn't have done it any other way. When I started out, it was a different era and the vibe was different. I don't know what decision I would have to make if I were doing it now. At that time, it seemed that for me to have total control was the only way that it was worth doing.

**Does the inspiration for your songs come from a guitar lick, a melody, or a lyric?**

It virtually always starts with lyrics. I will get musical ideas from sitting around and playing the guitar. Occasionally these ideas jell into an instrumental piece, but most often they sit there on file until there is some lyric to hang them on. The lyric side of it involves a lot of waiting for the inspiration to hit. Once there



Bonnie Raitt jams with Cockburn onstage at a concert in Los Angeles. Raitt also performed on Cockburn's 1996 *The Charity of Night* CD.

is something resembling a set of lyrics, I start looking for music that will carry it. I have compared the process to scoring a film, because the lyrics are so big a part of the song for me. You have these images, ideas, and sometimes characters that need to be supported by the music but not dominated by it. So I see it more like scoring a film than some songwriters do.

**You are very adept at creating a scenario in your lyrics, giving enough information to bring the listener into a time, place, or situation, but keeping a lot of the personal meaning of the song hidden. That leaves a lot of room for interpretation of your songs.**

I think people are going to interpret a song no matter how specific you make it. They will read their own things into it. The [Beatles] song "Helter Skelter" is perhaps the most horrible example of that. An important part of the exchange that happens between the listeners and me through the song is the stimulation of their imaginations. They can then bring their own experience into the song. The basic motive for me is to sound off and tell everybody how I feel. We all experience the basic elements of life, so it is often just a matter of presenting a different angle on something familiar. Each of us has the ability to offer that to each other. All of our experiences are our own even though the birth-death-infinity thing is the same for each of us. The songs are a vehicle for me to share the human experience. I don't like to impose too many preconceptions on what that is.

**Are you typically revealing your own experiences in songs like "Pacing the Cage" or "Last Night of the World," or are you commenting on an issue through a character? Do you take both approaches?**

Most often it is my experiences that I talk about in the songs. There are a few exceptions. The song "A Dream Like Mine" is more a character song. I was imagining myself

as a native person. That is rare though. Generally, I am making lists of what I am looking at in my songs.

**Has your attitude about being a spokesman through your songs changed after writing for and reaching a large audience for 30 years?** It has developed. I wasn't really conscious of any of the implications when I started out. I had seen people get up on stage and play, and that was what I wanted to do. I fell into it. With experience, you realize that when you are onstage in front of a group of people you become larger than life. What you say has the ability to influence people in some way—to horrify them, excite them, or motivate them. It's in that sharing that the truth comes out and the value of what an artist does comes out. It took me a long time to understand that. I don't like to think that I have tried to influence people toward a particular end. I just want to tell them what I've seen and what I think about it. I just say it and they can do with it what they want. That is where I am coming from with the spiritual or so-called political stuff in my songs.

**There was a period when your spiritual thoughts were very much on the surface in your music. Are spiritual matters still a big motivator for you?**

Very much so. In the '70s, it was expressed in Christian terms and was more overt. Once you have said all that, you don't have to keep on saying the same thing. There are many ways to say that God is in your life or that you want God in your life. I don't feel constrained to say only that.

**You like to include instrumentals on your albums. You don't often find them on a songwriter's album.**

Some nonmusicians will say, "Oh, that tune is *only* an instrumental. Is it that way because you couldn't think of any words?" There is a resistance to accepting songs without voices or words among the public and radio. That is not a determining factor for me.

During the period that precedes the recording of an album when I am writing, some things come out as songs and some are instrumentals. Whatever I have when it is time to record goes on the album. "Mistress of Storms" was one of those that developed as an instrumental piece. As it was taking shape, I started hearing vibes on it. It was fun to think of it as a latent duet when I wrote it. It worked out very well in the studio with Gary Burton playing with me. I like the presence of instrumentals in what I do because it gives people a break from the density of the lyrics.

**You started in a folk style and later incorporated jazz, blues, and world-music influences. It has become very difficult to put a stylistic label on what you do.**

That is true, and it's unfortunate because the music business loves to label everything; it is part of the packaging and marketing to have a name to call it by. The record-company rep goes into a station and has to give a long-winded explanation of what the musical style is instead of being able to give it a convenient label. I give everybody a hard time in that end of the business because they don't know what to call it. Radio doesn't know what to call it or where to fit me

into their format. I have been treated very well by the triple-A stations in the States, though.

**You were able to attract an audience with the help of radio before it became so formatted.**

We all deal with whatever challenges are facing us. If I started out now, I'd be doing something, but it would be a very different scene than what I was confronted with when I started. Back then, it was early FM radio and coffeehouses, where there was a sophisticated listening audience that was not drinking. That really colored my perception of what the artist/audience relationship should be. I have changed my attitude from thinking that the art was sacrosanct and that everyone had to be dead-quiet. Now my attitude when I am touring with the band is: the wilder the audience the better. The intensity of a band in a small club is great.

**It is always encouraging to see artists like you who have drawn the market to themselves rather than adapting to what is happening at the moment with radio.**

Once you have an audience, certain expectations are in place. The audience expects that you will always do the thing they like. But, of course, some people will expect you to introduce new things. There is pressure from the business to have one song on the record that they can send to radio. To some degree, it is worth paying attention to those things so you know what is going on around you. But they should not be a determining factor; the music has to come first.

**Does it work for you to write a song especially designed to get radio play?**

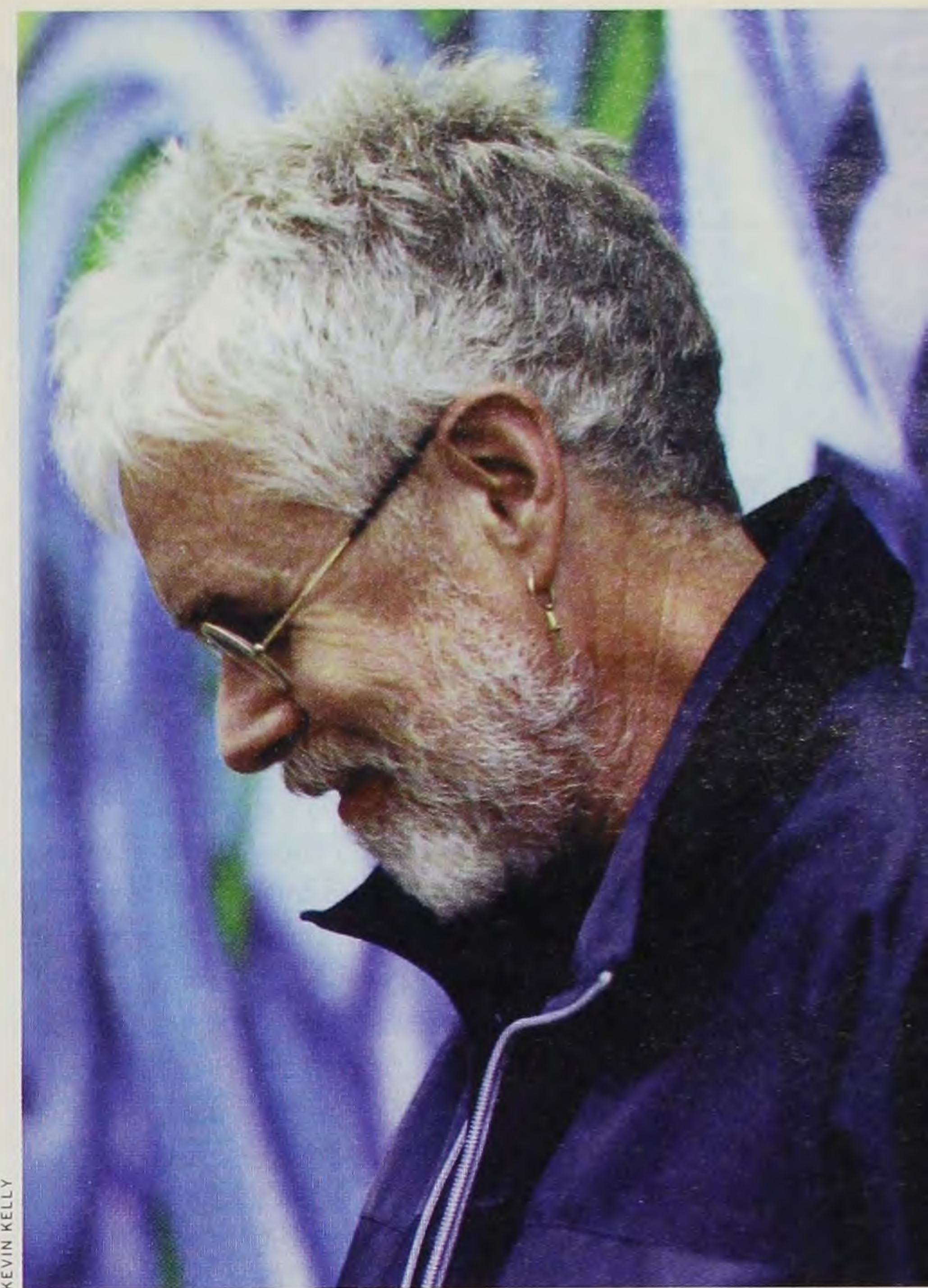
I can't do it. There are songwriters who do that and they are very successful. Sometimes we end up really liking those songs. I can't think of a modern example, but a lot of songs that I feel nostalgic about from the '60s are like Tin Pan Alley songs. They are formula songs by people like Carole King. "Up on the Roof" and "Under the Boardwalk" are perfect examples, and they were written, presumably, with a different philosophy than I have when I write. Maybe the approach by writers in Nashville is similar. They call and make an appointment for 2:00 p.m. on Thursday to write a song with someone. Some of those songs come out well. But it's an aspect of songwriting that I have no affinity for.

**Have you ever tried collaborating on songs with other writers?**

Only a little bit. This year I worked with a young jazz pianist named Andy Milne. He approached me to collaborate with him on songs for his album. I was really excited about the idea. It is fun to work with somebody young and fun to expand into a medium that I haven't done anything with in a long time. Jazz is very different now. Andy doesn't do anything in 4/4 time; everything seems to be in 7 or 11 and it all grooves. The material consists of my lyrics and his music primarily. We came up with some interesting new songs and a reworking of one of my existing songs. It was a lot of fun.

**Is there any particular style or genre of music that has really grabbed your attention these days?**

I have been exploring electronica recently. I am not using it, but I am listening to a fair amount



KEVIN KELLY

of it. I still find [trumpeter] Dave Douglas's albums to be great; I put them on all the time. There is a host of people doing a mix of eclectic music. I suppose I lean toward the jazzier end. But, really, I listen to all kinds of stuff.

**After three decades as an influential recording and performing artist, is there anything in the road ahead that is beckoning to you?**

I am just waiting to see what I do next. I had a long dry spell until a few months ago before I started writing again. That dry spell seemed to culminate in me being placed in the Canadian Hall of Fame. There was a certain irony in that. First of all, being in the Hall of Fame is kind of like being a dead guy anyways and it came at a time when I hadn't written anything in about a year. It really struck me that it was the closure of some chapter. So where do I go from here? The sensation of waiting to see what I do next is the predominant one right now.

**When will you release a new album?**

First there will be a so-called "greatest hits" album early in the year. Rounder Records will distribute that in the States. That will have a couple of new songs, and if all goes as planned, we'll go into the studio in the spring to make a new album. I have songs that I know are going to be on that and some that may not make it onto the album. There will be others that I haven't written yet.

**Do you have a parting shot to give aspiring songwriter/performers out there?**

Sure. It's probably not healthy to think of it in terms of control, but placing the art first is a really important choice to make. I would encourage people to do that. Not everyone will want to or feel that they are able to do that, but the more artists we have who put the art first, the better. The ones who do are the ones that become an influence on others. ■

# Outside the Glare of the Spotlight

*A look at the careers of three alumni making waves in the music products industry*

by Mark Small '73

For many people seeking a career in the music business, the goal is to become a performer, but a closer look reveals that for every artist who has made his or her mark onstage, there are countless others who play vital behind-the-scenes roles. Now more than ever, trained musicians are finding and developing satisfying and creative music career paths outside the spotlight. The three alumni featured in this article, Johnny Rabb '95, Tom Love '82, and Micah Solomon '82, have focused their talents on providing musicians with the tools of the trade. As the following illustrates, it takes a bit of thinking outside the box and sometimes a bit of risk-taking to succeed.

## Johnny Rabb: One for the record books

Over the past four years, Johnny Rabb's ideas went from sketches on a piece of paper to the founding of johnny raBB Drumstick Company in Toone, Tennessee. They have become a competitive force that is turning heads in the drumstick field.

Rabb grew up in Carmichael, California, and pursued a dual major in music education and performance during his Berklee years. "My studies enhanced my career in a way that I never thought they would," said Rabb. Following graduation, he was offered a teaching position at the Driscoll School in Brookline and had to do some soul searching. "I did *not* want to turn down that job, but I really wanted to play. Being 22, I also knew that if I didn't try to work as a professional drummer, I might not ever get a shot at it."

Rabb returned to northern California and worked there with a few groups but soon realized the need to live in a music hub. He relocated to Nashville, and within six months, he had started playing with such artists as Tanya Tucker, Hank Williams III, and Billy Yates. After a short time, he turned his attention from performing to trying to get an established company to put out a signature model of the drumstick he had invented.

Rabb dubbed his creation the "RhythmSaw." It has deep grooves along the length of its shaft that can be used to imitate sounds made by deejays and for effects fitting for hip hop, jungle, and Latin styles. He shopped his single prototype stick around to 15 or 20 companies who all turned him away. A friend ultimately introduced him to Gerald Hooper, a lumber-milling professional in Tennessee who would become Rabb's business partner. The timing was perfect; Hooper's company had been looking to diversify beyond selling hardwoods to manufacturers to making an end-user product.

"Our first meeting was fantastic," said Rabb. "Gerald's family has been in the lumber business for over 100 years, so he is a great person for me to work with. He came out to hear me play, and



Johnny Rabb '95

he looked at the RhythmSaw and decided to go for it. I think he saw me as someone who could come up with new product ideas and get out there to demonstrate them." Hooper started the drumstick company from scratch. Rabb describes their first facility was little more than a hay barn. The company now occupies a 40,000-square-foot factory stocked with high-tech machinery and operated by a staff of 30.

"The RhythmSaw was our first model," said Rabb. "It took a while to get the tooling right, it was nine months before we could make a perfect stick every time. We have a great advantage because Gerald's family company, Hooper Lumber, owns acres of timber. We are the only drumstick company that starts at the tree. Every other stick company buys dowels."

Hooper's expertise and resources were critical to Rabb. As the company's CEO, Hooper manages the logistics and has designed manufacturing technology and processes for the company. Rabb is the company's creative force who generates designs and assists with the marketing efforts through clinic tours and artist alliances with other companies (Evans Drumheads, Meinl Cymbals, and Drum Workshop). Company president Ed Sargent, who is a drummer himself, rounds out the team.

"In the beginning, Gerald, Ed, and I each got on the phones as part of our marketing campaign," Rabb said. "I learned quickly what to do and what not to do when trying to get our products into the hands of distributors and retail stores. We proved ourselves at trade shows and conventions and by distributing videos. Now a lot of people know about the company and our products."

According to Ed Sargent, johnny raBB Drumsticks has agreements with six of the largest distributors in the United States, giving them access to virtually every domestic music store. RaBB products are also available in 50 countries across the globe. After starting with a single innovative stick design a few years ago, the company now offers 100 different models including a stan-

dard drumstick line, brushes, mallets, and marching drum lines.

Rabb's prowess as a drummer proved to be a tremendous marketing boon to the company. In April of 2000, Rabb was certified by the *Guinness Book of World Records* as the world's fastest drummer for playing 1,026 single strokes in one minute. Setting the record generated publicity that got Rabb on VH1 and coverage in drum magazines.

Rabb is still the most visible man at the company. "I do over 100 clinics each year," Rabb said. "My role is to get out there. Some of the bigger events like the Montreal Drum Fest and the Percussive Arts Society International convention give us great exposure." Among the other projects that have helped include Rabb's book called, *Jungle Drums 'n' Bass* (Warner Bros Music), instructional videos, and a Johnny Rabb signature line of cymbals made by the Meinl cymbal company in Germany.

Rabb works primarily out of the company's artist-relations office in Nashville, but he also goes to the factory a few times a week. "It's funny to be on the other side of things now," said Rabb. "We get flooded with promo packs from drummers. Now I have seen both sides. A few years ago, I was the one sending my package out to companies." To date, the company has 150 endorsers, including heavy hitters like Jim Keltner.

Rabb couldn't be more satisfied with the way things are going. "It was exciting to look a recent issue of *Drum Business* magazine and see that our products were in the listings of what's hot in music stores" he said. "To, me that is kind of like opening *Billboard* magazine and seeing your record on the top-10 charts. We have a good buzz going on, and I want to see this thing go through the roof." For more information, visit [www.johnnyrabb.com](http://www.johnnyrabb.com).

## Micah Solomon: Creating an Oasis

Micah Solomon is another alumnus who found his place in the music-products and services sector. After nearly 11 years in business, his company, Oasis CD in Flint Hill, Virginia, is one of the largest independent-oriented CD manufacturing facilities in the nation. Oasis manufactures an average of 62 titles a week for independent recording artists and labels in various genres—jazz, folk, urban, and more. Like most entrepreneurial types, Solomon felt he could create a better product than he saw others making. It should be noted that Solomon's fortune to be in "the right place at the right time" was directly related to his willingness to change directions to seize an opportunity.

In 1988, several years after he left Berklee where he majored in piano performance, Solomon was working at various temp jobs. He had dreamed of opening a recording studio and maxed out his credit cards after making the decision to invest in recording equipment. "I realize now that doing it with credit cards could have been a disaster if things hadn't worked out," he said. "But the





Micah Solomon '82

studio was successful right off the bat." After a few years of operating the studio, he found that details beyond his control were affecting the quality of his final product. "We would make great masters and send them off for duplication only to be disappointed with the results we got back," he said. "It made me start thinking about moving into the duplication business."

At the time (circa 1990), cassettes made up a larger part of the duplicating business than CDs, so Solomon bought a bunch of tape decks and a few computers for graphic-design work and went in a new direction. By 1992 he had closed the studio to focus on CD duplication exclusively. Back then, he only had two other employees, both of whom were also musicians. Now his company employs 32. This spring, he will move out of the two buildings which the company presently occupies in Flint Hill and move into a 13,500-square-foot facility in nearby Sperryville, Virginia.

From the beginning, Solomon had his sights set on the national rather than a local market. He had taught himself about business and advertising by reading books and applying what he learned. He had read that many large corporations estimate that up to half of their advertising dollars are spent on efforts that have little impact. He decided to make each dollar count. "We spent all of our budget on full-page ads so we would appear bigger than we were," Solomon said. "We didn't do a bunch of small ads in a lot of places, we bought a few full-page ads in bigger music-trade-publications. After that, we really tracked the responses to learn where our customers were coming from." Solomon's calculated risk paid off, and business started pouring in. Soon, word of mouth among his satisfied customers became his best advertising.

One factor enabling Solomon and Oasis CD to attain a profile in the duplication business is his sensitivity to the nonmusical needs of his clients. Oasis offers a range of services to provide artists who produce their own CDs with a final product that both looks and sounds great. In addition to options like single-speed glass mastering for audiophile sound quality, Oasis offers graphic-design services, various packaging options, and items such as bar codes and top-spine stickers that make an indie artist's CD ready to be sold by retailers.

He also offers to do more than deliver 1,000 or more retail-ready CDs to his clients and wish them luck. For those who don't know what to do next, Solomon gives his clients a jump-start in

marketing and distributing their CDs. Oasis produces CD samplers by genre in the categories of alternative, urban, acoustic, blues, country, world music, rock and roots, and jazz. The samplers are sent to hundreds of radio stations, and each artist with a song on the CD is provided with a list of stations that received the sampler so that they can follow up. Oasis offers distribution to all of its clients through web-based businesses like CD Baby, CDNOW, amazon.com, and Barnes&Noble.com [bn.com], and Buy.com. CDs by Oasis clients can also be entered in a database that is a resource for many national retailers.

For those who might someday become music products entrepreneurs, Solomon counsels, "Nobody cares more about music than musicians—not fans, nobody. I've found that if you deliver a truly great product, musicians will care about your company and will seek you out."

To learn more about Solomon's company, visit the company site at [www.oasiscd.com](http://www.oasiscd.com).

#### Tom Love: Hidden talents

Keyboardist Tom Love has worked for seven years as the electronics marketing manager for the Kawai America Corporation. He majored in jazz composition and arranging at Berklee and returned to his native Georgia shortly after completing his studies.

"After I relocated to Atlanta," Love said, "I soon found the music scene there wasn't as vibrant as the one in Boston. So I started teaching at a music-retail outfit called Southern Keyboards and did sales part time."

Love and his employers recognized his hidden talents in the marketing and sales area, and he moved into it full time. "My first sales at Southern Keyboard were to my students," he said. "I was recommending the products to those students in whom I had a personal interest. I mostly sold Kawai products because I owned several Kawai instruments and was very positive about them. Throughout my sales career, my approach has been to treat all of my customers as if they were students or parents of students." It was through Southern Keyboards, a large Kawai dealer, that Love made initial contact with people in the Kawai management strata.

There were a few other stops along the way, though. Love took a job as a consultant to Kodak when they wanted to launch their photo CD players and did freelance work in the music industry traveling around the country to major musical instrument retailers. Love helped organize large retail campaigns, trained their sales staffs, and did in-store promotional events. His skill in marketing and producing larger events grew over time. "I did a major campaign for the Kurzweil K250, their flagship sampler and workstation unit in the early 1980s," recalled Love. "It was a huge launch and we ended up selling a lot of product. It was a big success."

Love worked as a sales rep for Roland Corporation before joining the Kawai staff in 1995. During his tenure with Kawai, the company has seen its brand gain currency and several products that Love has worked on have won awards.

Part of his role is to get involved at the start of the development of a new Kawai product. "Those responsible for marketing and sales are in from the very beginning or may even propose ideas for a



Tom Love '82

new product to the research-and-development staff," he said. "The company's engineers will come to the States from Japan to meet with me and my team to figure out the specifications, price points, operation, and enhancements for a new product. That way Kawai can make products that we know will work for American musicians. I explain to people that if someone were to come to me with a question about making kotos for Japanese musicians, I'd have no idea what they want in an instrument. But when it comes to digital pianos and other products for the North American market, I know that area intimately."

Love's experience in music-synthesis classes and recording sessions has helped him in his work with hardware and software engineers in product planning and design meetings. "My experiences at Berklee come into play almost daily," he said. "That's where I developed my chops, my ears, and my musical sensibilities to a high level. I learned about recording, programming synthesizers, and getting experience with the music technology which enables me to talk to the engineers. If a sound is not right, I can tell them that they need to balance the digital oscillators, resample a sound, or work on the filters. I can communicate with the developers and engineers as well as professional musicians in our artist program. They all know that I'm not just a sales guy."

Love says that being involved at many levels keeps his work exciting. "I'm not locked into only one aspect of the business," he said. "I have an active role in all of the phases of what Kawai does with electronic instruments. I see it as a big circle. Ideas about what is needed come from customers in the marketplace and then go to the salespeople and dealers. From there, the research-and-development cycle begins in Japan. It then comes back to us as a finished product. We get it to the dealers, who finally take it to the customers. I follow the process from beginning to end. It is very challenging and is not just sales, marketing, or product development; it is a synergy of all three."

For those wanting to work at a musical instrument manufacturer, Loves says that knowing about gear and possessing musical ability helps. However, you should also develop personal skills and public-speaking abilities. "In this business, we want people who can demonstrate products effectively and who can help develop music data like samples, demos of songs, and data used inside the instruments, like registrations, instrument patches, and memory setups. There are all kinds of things we need people for, so there is a wide range of opportunities for people coming out of Berklee." ■

# The Digital Producer

by Kimo Williams '76

Chicago-based composer/producer Kimo Williams shares tips and gives insights on the advantages of recording with digital tools.

**P**roducing music in the digital recording environment presents unique challenges, choices, and opportunities. In the analog environment, a producer's main concern is to record the music on magnetic tape and later to manipulate the tracks with signal processors. For the digital producer (DP) the main task is to construct a well-designed preproduction architecture that maximizes flexibility, efficiency, cost-effectiveness, and captures high-quality performances. This requires that the DP plan and anticipate every aspect of the project up to and including the final mastering. While the analog producer must also prepare, the importance of a well-designed plan that is tied to preconceived editing choices is not as essential in the analog world as it is in the digital. In this article, I'd like to share some insights about digital production that came to the fore as I produced my latest CD *Tracking*.

While many approaches used in digital productions can be accomplished in an analog environment, the cost of executing them in that domain may be prohibitive. Accordingly, the first concern of a good DP is how to complete the production objectives without exceeding budget restrictions. For many DPs, Pro Tools digital recording software and its associated hardware is the current preferred system to achieve both goals. Anyone expecting to use Pro Tools for their sessions must plan for it from the conceptualization stage.

The DP must also recognize that the musical genre of the project may dictate the methods used. The first things to determine are whether the digital environment will be best for the musical style of the project and how digital recording can best enhance the material. In the realm of jazz alone, production values will differ for recording Dixieland, traditional jazz, fusion, big band, or other styles. My comments here are geared toward producing pop, jazz, rock, and classical projects. Issues involving rap or hip-hop tracks go beyond the scope of this article.

Another important concern is whether to use multitracking or live performances (with the whole band recording in the studio). During the conceptual phase of my project, I decided to multitrack every cut in order to control all the harmonic relationships of the compositions; and during the production phase, I chose to emphasize the essence of the composition rather than the interplay of the ensemble. I wanted to highlight the way that the individual instruments

interacted with the written music and with the recorded tracks.

This is a slightly unorthodox approach. It is well known that the foundation of a jazz ensemble is improvisation. In jazz, the rhythm section generally keeps time, while the ensemble provides the harmonic context and the instrumentalists exchange solos after some form of a melodic introduction. The foundation of this interplay is the interpretation of the composition by the ensemble as a unit and the improvisation of the soloists.

But my concept of jazz writing does not lend itself to this model. While the give and take between ensemble members is important to me, it is not the foundation of my work. So when I record, instrumentalists need not play with one another to execute my compositional nuances. Opting to have musicians record individually, however, does present challenges for the DP. Most agree that a recording of an ensemble playing together sounds different from that of an ensemble that was overdubbed instrument by instrument. The goal of the DP when overdubbing is to infuse the individually recorded tracks with spontaneity and immediacy and to make the recording sound alive and coherent with the musical nuances of the ensemble intact while maintaining strong production values. To accomplish these goals during the recording of my CD, I first had to prepare the written portions of my compositions for the digital recording environment.

## The Charts

One of the first steps in preparing for the digital recording environment is to make organizational adjustments to your musical scores. This allows for instrument parts to be rehearsed efficiently. Before tracking my CD, I changed all rehearsal letters in the physical score to adapt to a digital production. Generally, these letters are important for ensemble rehearsing but are inadequate for a Pro Tools session. I changed these letters and added additional indicators called markers in Pro Tools. It is important to ensure that repeats and other types of musical jumps are counted correctly. To see my use of marker numbers on the score of the track "Lasorituptoo," go to my website at [www.kimotion.org/scores/trk/trk2.html](http://www.kimotion.org/scores/trk/trk2.html). Of the two markers at the bottom of the score page, the upper represents the first time through the head and the bottom number is the da capo. The markers are inserted at strategic places for record-

ing. In general, I would place a marker at an important entrance or a part that would need rehearsing. For "Lasorituptoo," I placed a marker at the ensemble hits in 7/4 (see measure 30), as well as at the harmonic change at measure 41, because I knew that the musicians would want to rehearse these sections.

These markers become a major time saver when using Pro Tools. You don't have to start at the top of the tune or listen to the entire track to reach the sections you are working on. As players finish a section, the DP can jump from one marker to the next. I do feel, however, that it is very important for the instrumentalists to hear the entire composition at the outset of recording, or at least portions of it, to grasp the overall musical concept.

I also recommend using a visual time-code clock during the recording and mixing sessions. This allows the DP to coordinate with a coproducer or assistant who may not have access to the marker numbers. Measure numbers on the score and parts should also be used so that the DP can direct the individual instrumentalists to specific places in the composition.

## Click Track

While it has been argued that a click track detracts from the spontaneity of the performance, the DP can create this spontaneity—a sense of breathing in the track, if you will—by directing the players. Many musicians believe that they perform better with the gradations of tempo that occur while playing with other musicians. The DP can create this through a click track, however, by providing directions to the instrumentalists as they play their parts. You must first have a solid foundation.

With a click track generated through Pro Tools, you can utilize MIDI options to reach production objectives and, later, video synchronization. The click permits you to double the live instruments with sampled ones. After I recorded a string quartet, I added sampled strings to create a fuller timbre in the slow section of the track "Bonding." I decided after finishing the recording that I wanted to include a piccolo in the woodwind section of "The Meeting." I used a MIDI piccolo and locked it up directly with the initial click track.

I needed a drummer who could play with a click track but also make the music breathe. Many drummers can play with a click track and keep steady and accurate time; but Kenwood Dennard and Vinnie Colaiuta are the only two drummers with whom I have worked who can play in 13/16,

maintain the tempo, and create the illusion that they are playing without a click track.

To prepare for my sessions with Vinnie, I took all of my Finale scores and converted them to MIDI files. I then imported the files into Pro Tools. I provided only the essential concepts of each composition that Vinnie would need. Prior to the session, I worked on each composition to ensure that all introductions, endings, and tempo changes were clear and rendered exactly as I wanted them.

As I thought through each composition and the recording process, I considered ritards, accelerandos, fade endings, drum solos, and how Vinnie would be able to execute these elements without a full band. Because I was working with Pro Tools, for example, I knew that the drum solo in the track "Buffalo" could be recorded as an isolated part and then edited back into the track later. This option would allow me to have Vinnie do several solos if necessary and then choose the most appropriate one. Not surprisingly, the first take was a killer and I used it on the *Tracking* CD.

The DP must know every tune backward and forward, because so much preparation is required to keep creative options open. If the DP is properly prepared, armed with an array of recorded solo options as well as the capability to edit into the track any solo from any instrument, then final decisions on the solos can be made in postproduction. You can record several instrumentalists soloing and edit the preferred solos into the composition as needed. Placing a guitar cadenza at the end of the guitar solo on "Buffalo" was not in the original design; but as I recorded the solo, I decided to end with a cadenza. Adding a few measures was a simple cut and paste edit. I also did not plan to use

the descending keyboard line with drums at the end of the piano solo in "The Meeting" until the session itself. Similarly, on "Paumalu Place" Michael Brecker blew a great cadenza that I edited into the composition during postediting. While I initially planned for his cadenza to go before the piano cadenza, I changed my mind during premixing and moved it to the top of the tune. (See the video of Michael and me working on the cadenza at [www.kimotion.org/ideo/mb.html](http://www.kimotion.org/ideo/mb.html).) In a live, analog situation, indulging in this spontaneity may be time-consuming, cost-prohibitive, and could lead to what is called "scope creep."

#### Project Management

Each production should be like an exercise in project management that requires balancing such aspects as planning, scheduling, and control. To manage your project, the performance (P) must meet a desired standard; the costs (C) and time requirements (T) of the project must be observed; and the scope (S) of the production must be controlled, all while using resources efficiently.

If you have a tight production budget, time constraints, and are seeking a high performance level, altering the scope of the project may affect all three aspects. The equation  $C = f(P+T+S)$  illustrates this concept. Cost is a function of performance, time, and scope; and cost increases as performance, time, and scope increase. The DP has more flexibility than the analog producer does to experiment without jeopardizing the performance, cost, time, or scope of his or her objectives.

#### The Production

For a DP, production activities should be designed to achieve the pre-edit conceptualization by

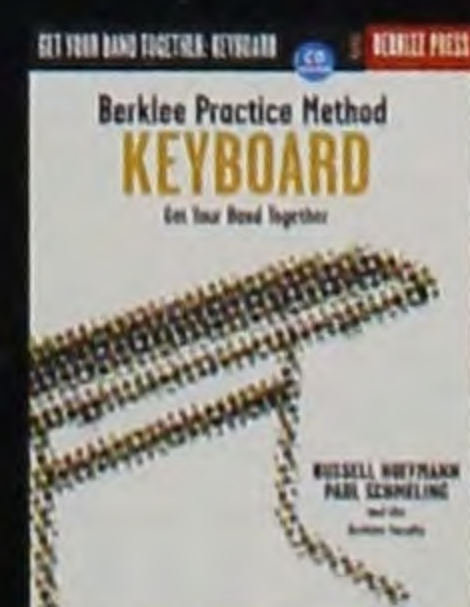
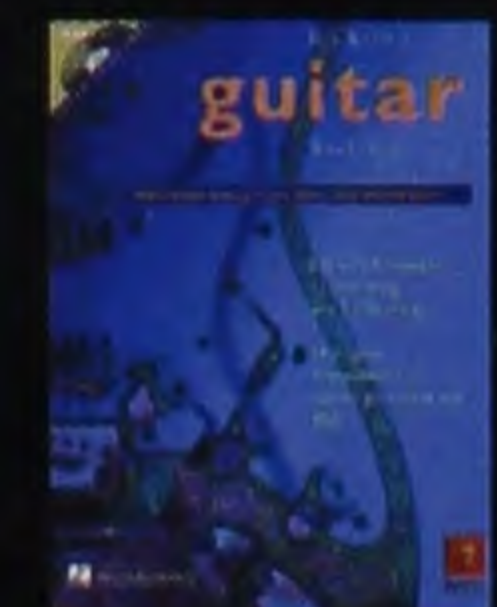
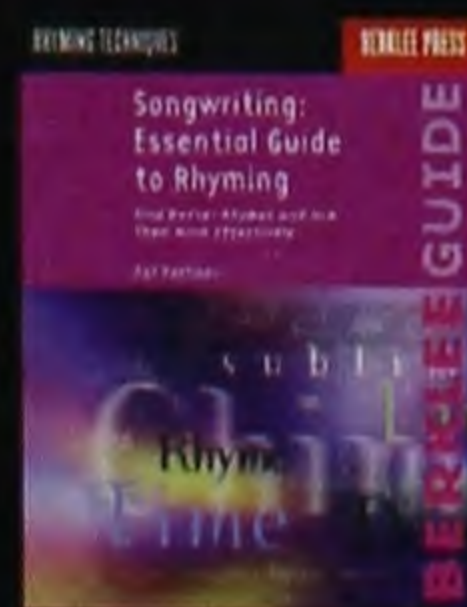
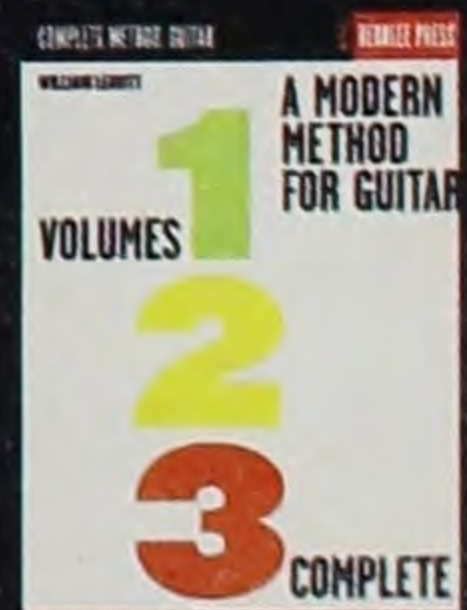
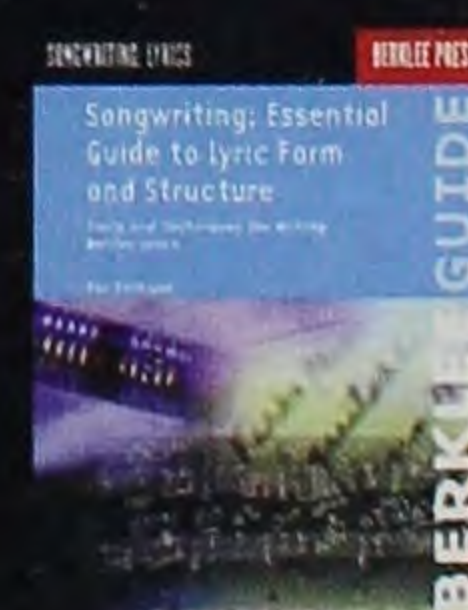
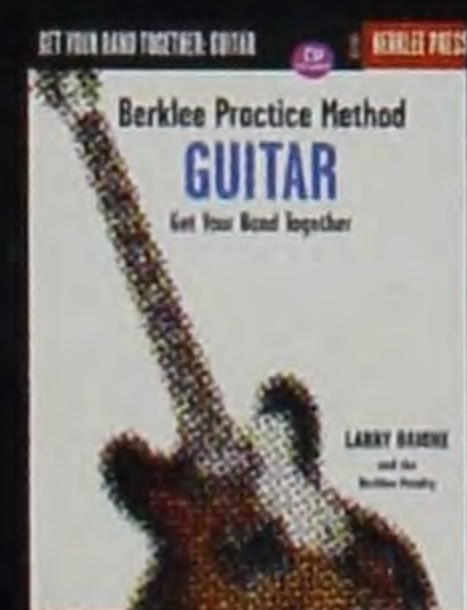
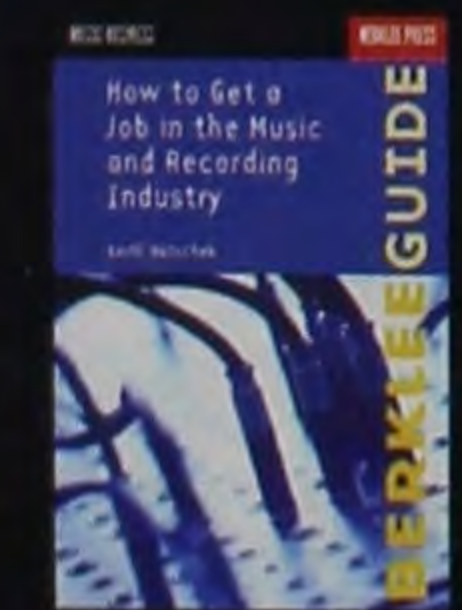
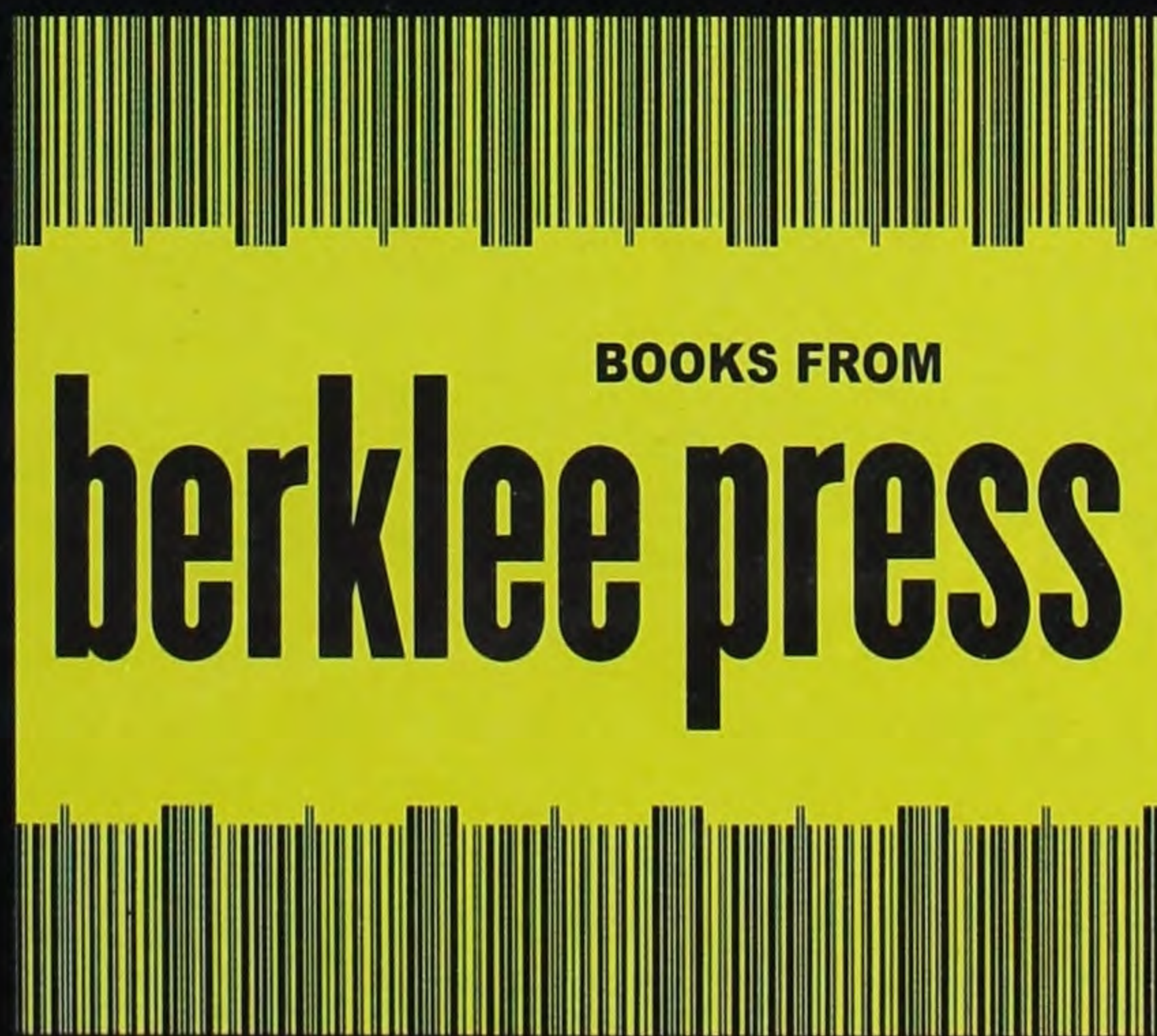
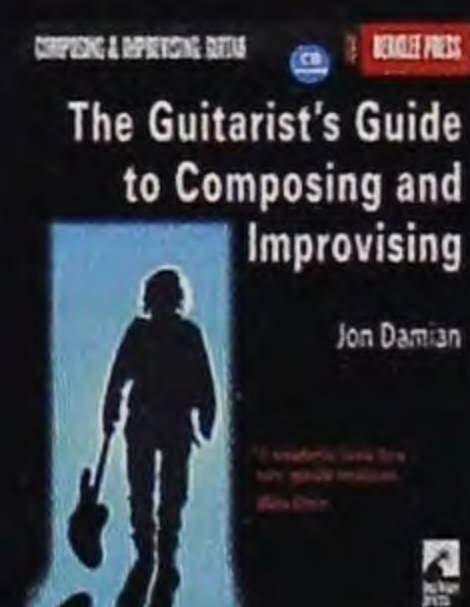
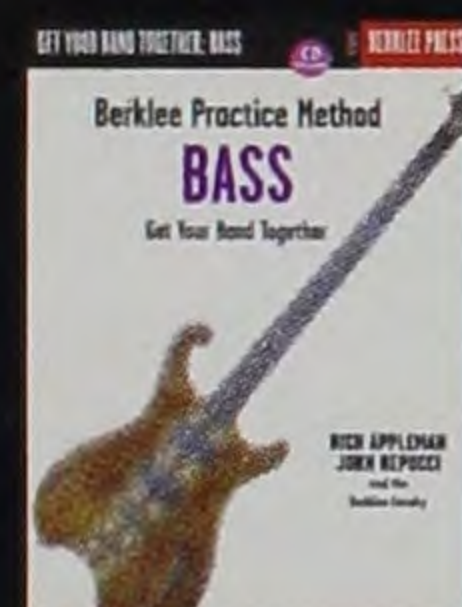
recording individual tracks in a way that provides maximum flexibility in the postproduction editing phase. During the *Tracking* sessions, for example, instrumentalists played their section and then I cut and pasted repeats during the postediting—rather than recording repeated sections many times over. This saved hours of recording time.

From my perspective, the repeat of a saxophone melody that is cut and pasted is as artistic as the melody that is performed live in the studio. Many musicians resist this approach, thinking that the recorded sound quality will suffer. Make your instrumentalist aware that neither the sound nor the quality of performance is compromised with digital methods. During my *Tracking* sessions, the musicians noted how much we were able to accomplish in the time we booked at the studio. With proper planning, Vinnie and I were able to track 22 complete compositions in two eight-hour Pro Tools sessions.

I don't recommend using effects such as plug-ins during the tracking sessions as these plug-ins may not be available during postproduction. Once you have recorded and edited the drum tracks, bounce them to a stereo sound file. Save the original files to a backup storage device (I used a 70-gigabyte fire drive) to free up storage space for tracking the rest of the ensemble. Make sure not to edit your drum tracks once you have bounced them. If you need to change something, import the original and then make the change.

I find that instrumentalists interpret dynamics differently when playing alone. In an ensemble, each player listens to the others and makes adjustments accordingly. When overdubbing, the DP must ensure that the dynamics, articulation, and phrasing are correct—most particularly with each

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section's lead instruments. That's why it's advisable to record the lead alto, then the lead trumpet, and then the lead trombone. Intonation among instrumentalists can vary greatly, so the DP must have a good ear. If the lead alto plays out of tune or plays an incorrect articulation, the ensemble players must adjust their parts or the lead alto has to rerecord his or her part.

There was one section in the track "Kimotion," for example, where I transposed the alto part incorrectly. Jim Odgren (who I recorded in Boston), played the second alto line as it was written, and it worked in context with the first alto. As I was recording the lead tenor (in Chicago) I realized that I had the wrong harmonic relationship. In an analog session, there would be two options: rerecord the alto part or leave it alone, thus changing the harmonic relationship. The first choice would increase recording costs, the second represented an artistic compromise. In the digital environment with Pro Tools, I could use a sampled alto sound to replace the section or I could record it on tenor during the other session and then make a pitch shift with a plug-in. I did the latter and was quite pleased with the results.

#### Postproduction

The skillful DP can save a lot of money in the postproduction phase and truly make a difference. Postproduction begins with the DP's decision about what type of pre-mix he or she wants the mixing engineer to work from. Will he or she work with five saxophones as individual instruments, or can a stereo mix be provided? While tracking, I painstakingly mixed the woodwinds, brass, and strings into separate stereo mixes. Only I knew how

loud I wanted the first trumpet to be in relation to the third and whether the fourth trombone was loud enough in the trombone tutti that opens the tune "Buffalo." After I finished stereo pre-mixing, the engineer and I balanced the tracks.

Working as I did in the digital environment allowed for an array of changes to be made during postproduction. In my original score for "Manic Depression," I did not write any background horn lines to accompany the guitar solo, so with Pro Tools, I cut horn parts from earlier sections and pasted them in under the solo. Trying to do this in an analog situation would have greatly increased the production costs.

In some cases (drum parts come to mind here), the DP can equalize certain tracks to his or her specifications without the additional cost of the engineer's time. I equalized the kick drum until I got the sound I wanted. The actual mix-down sessions were a breeze for the engineers, because I had taken care of most of the sonic details ahead of time.

During postproduction, the DP prepares tracks for the final mix-down and mastering either through a Pro Tools plug-in or through some external analog system. Gavin Lurssen mastered my project at the Mastering Labs in Los Angeles. In order for him to do his work, we had to prepare the tracks so that I could maintain the 24-bit resolution rather than 16-bit resolution, which is the standard for CDs. We needed to mix down at 24 bits and then transfer that over to the system at Mastering Labs.

It is important to keep in mind that the engineer is a technician who helps realize the DP's artistic vision through his or her mastery of

recording technology. If the producer can bring his vision to fruition without the engineer, that's great. If not, the DP should get as close as possible with the tools available to him or her. The DP understands that these tools create musical alternatives that can be applied to the canvas of artistic expression without compromising the performance, time constraints, scope, or budget of the project. Choose and plan wisely. ■

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—Kimo Williams is a professor in the Arts Entertainment and Media Management Department at Columbia College in Chicago. For information on his CD *Tracking*, visit [www.kimotion.org](http://www.kimotion.org). This article contains excerpts from Williams's forthcoming book *The Digital Producer: Managing Music Production in a Digital Environment*.

# Joe Lovano

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A black and white photograph of a person playing an acoustic guitar. The person is wearing a light-colored t-shirt and dark pants. The guitar is a Gibson acoustic, with the brand name visible on the headstock. The scene is lit from the side, creating strong highlights and deep shadows. In the background, there is a window with a view of a city skyline at night. The overall mood is artistic and focused.

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# Rorschach and Musical Efficiency

by Jon Damian '73

I WAS FORTUNATE to have a wonderful composition teacher named Jeronimas Kacinskas during my student years at Berklee. My most vivid memory is of the day I excitedly brought in the score for a 10-minute orchestral piece that Kacinskas had assigned to me. I was confident of the brilliance of my composition. After several moments of leafing through the score, Kacinskas turned to page eight, pointed to a bar of music, and asked in his cool Lithuanian accent, "Where did this idea come from?"

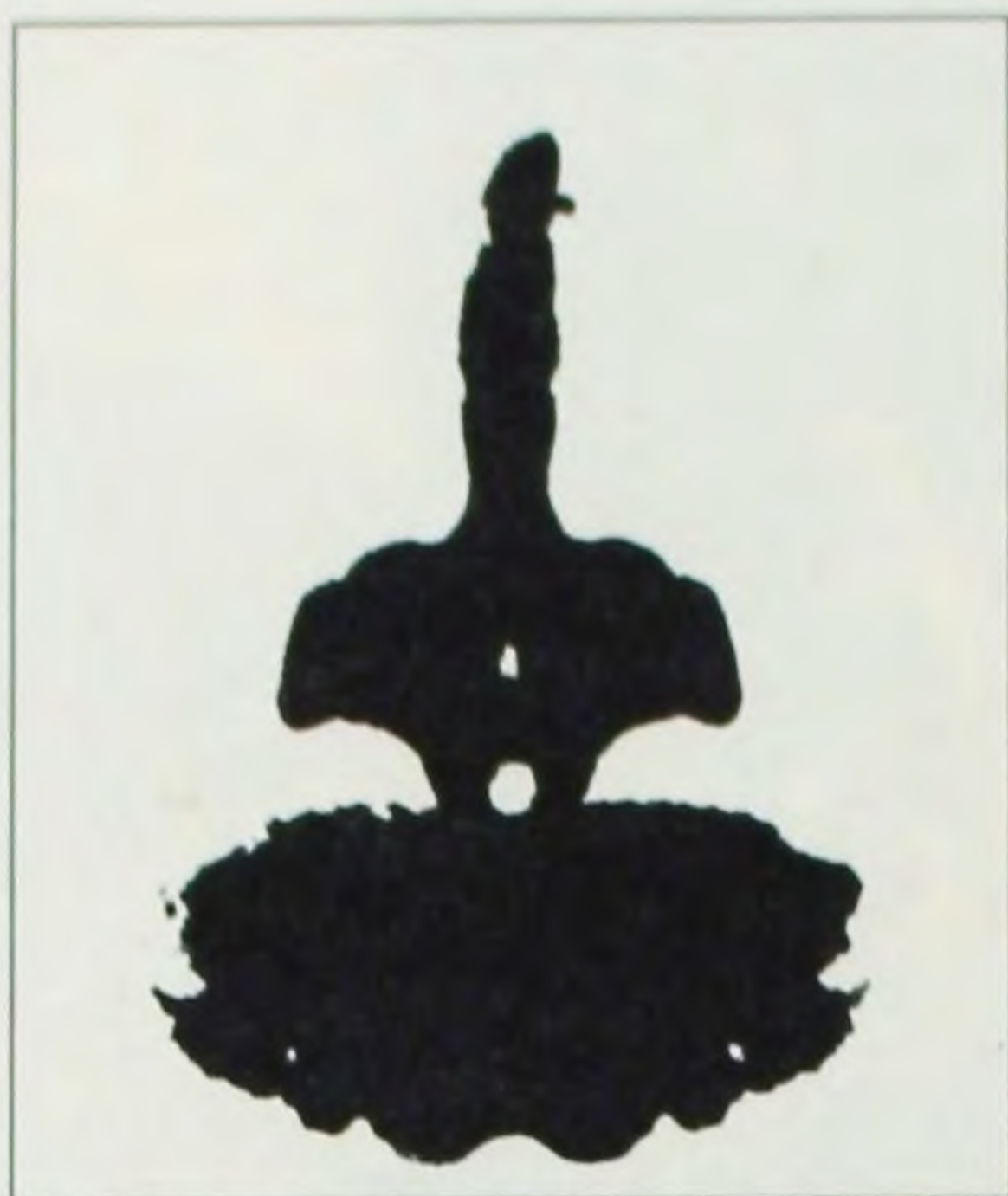
After some stammering, I confessed that I couldn't trace the evolution of this bar of music. My confidence was shaken. Kacinskas then moved to the first page of the score, pointed to a bar of music, and asked, "Where did this bar of music go to?"

The realization struck that I wasn't holding a composition in my hands. I was holding a string of technical ideas that were unconnected. There was no evolution or development. "You are working too hard," Kacinskas said. "Take advantage of an idea you have and work with it. Don't throw it away and grab another. This is inefficient writing." I also began to realize that my improvisational playing had a similar dilemma—endless technical ideas or licks with no evolution.

So, I decided to search for a musical idea that would be small and flexible enough to develop, yet big enough to possess musical personality. I wanted something that would grab a listener's attention, would be easily recognizable, and could develop. My search ended with the three-note melodic motif. It is small enough to be flexible, and, as you will see when you take my musical Rorschach test, it's powerful.



Professor Jon Damian '73, a guitarist and composer, has backed artists ranging from Luciano Pavarotti to Jimmy Giuffrè to Johnny Cash. This lesson was excerpted from his book and-80 track CD *The Guitarist's Guide to Composing and Improvising*, published by Berklee Press.



## Musical Inkblots

Hermann Rorschach, a Swiss psychiatrist, developed the Rorschach test. It consisted of 10 cards containing abstract inkblot designs that were shown one at a time to patients who would "interpret" the cards and give their initial reaction to them. These 10 impressions were used to evaluate the patient's emotional and intellectual functioning. For example, if the patient's response was "Pizza!" for six out of the 10 cards, than that patient was probably me. I love pizza!

I have created a musical Rorschach test for you (see example 1). There are 10 three-note motifs—no rhythms, only noteheads. [To hear musical examples, visit <http://www.berklee.edu/bt/133/lesson.html>]. What is your initial reaction to each? As with the Rorschach test, everyone reacts differently and each musical motif can be interpreted in several ways. Do any tunes come to mind immediately? Give yourself five seconds for each motif. Strong connections can be made with this material and there is room for evolution. This example illustrates the power and potential of a three-note melodic motif.

There are many three-note melodic motif possibilities. Add rhythmic interest to them and the possibilities become endless. I needed to have an organized plan to work with these motifs, so I labeled them according to the two consecutive intervals that make up each three-note motif. The first number is the interval between the first and second notes, and the second number is the interval between the second and third notes. In my musical Rorschach test, the motifs are classified as follows, A is a 22 motif, B is a 26, C is a 42, D is a 33, etc. The following are some benefits you'll gain by working with three-note motifs.

- They are great sparks for your improvisations.
- They are great melodic building blocks for composing and improvising because they are so flexible.
- They can be used backwards, upside down, bent in the middle, and so on.
- They make great hooks.

- They are easy to remember.
- Improvising on three-note motifs found in a tune's melody enables the solo to become a theme and variations.
- They make strong ear references when you are accompanying a soloist.

## CAUTION! CAUTION! CAUTION!

When you see this warning, DO NOT PANIC! It is simply a warning that these intellectual ideas are not music unless you make them so by playing them in a musical fashion. Don't just look at the motifs. To start, build them on the degrees of a scale (see example 2) and play them over vamps. Let them inspire you to write something. Get them into your musical belly by singing them, which is much like eating them. When you sing a musical idea, it is absorbed and you gain a deeper understanding of it. Remember, you play what you eat!

## Hook and Variations

The dictionary definition of a hook is "a length of metal, bent to point in the opposite direction in order to catch something." Let's make some musical hooks out of the "original" motifs by bending them in the following ways. First, we will change the order of the notes (see example 3, Change of Order Variations). Next, let's vary them by changing the octave of some of the motive's notes. This is called octave adjustment (see example 4, Change of Octave Variations).

Example 5 is a light, funky tune that starts with a three-note 53 motif put through some octave and order variations. The same original notes are used throughout this example—just with octave and order variations. The limitations can lead to unlimited possibilities! I labeled and boxed the original and the first two variations; you can label the rest. For a challenge, try composing an example using only three notes and their octave and order variations.

## Solo Building Blocks

I want to present one more pitch-motif study. For this one, I used a variation of the opening motif of a well-known jazz standard (see example 6), hence the title "Variations on a Sunny Tune." I used the motif as a building block for a solo. It could even be a new melody. This motif, which is used throughout the original melody, is built on a 23 motif. I put it through some change-of-order variations. Notice the chromatic-approach notes I used to "jazz" things up: the F-sharp to the G in bar 1, the A-flat to G in bar 3, the G-flat to F in bar 4, and the F-sharp to G in the last bar.

This example shows how using the original melodic material of a tune in your improvisation or development section is, as Jeronimas Kacinskas would say, "efficient composing."

**Example 1** Musical Inkblots

**Example 2**

**Example 3** Change of Order Variations

**Example 4** Change of Octave Variations

**Example 5** Hook Etude in C  
Change of Order and Octave Variations  
Lightly Funky by Jon Damian

**Example 6** Variations on a Sunny Tune  
Moderate Up Swing by Jon Damian

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# notes

## 1957

Composer Harry Ferruolo '57 of Dorchester, MA, released a CD titled *Harry Ferruolo Composes for a Family of Friends*. The Gustav Csik Trio, featuring pianist Gustav Csik, drummer Geza Lakatos and bassist Reggie Johnson, recorded 14 Ferruolo originals for the disc in Maur, Switzerland during November 2001. The CD was produced by Ferruolo's wife, Margie Anderson Ferruolo.

## 1963

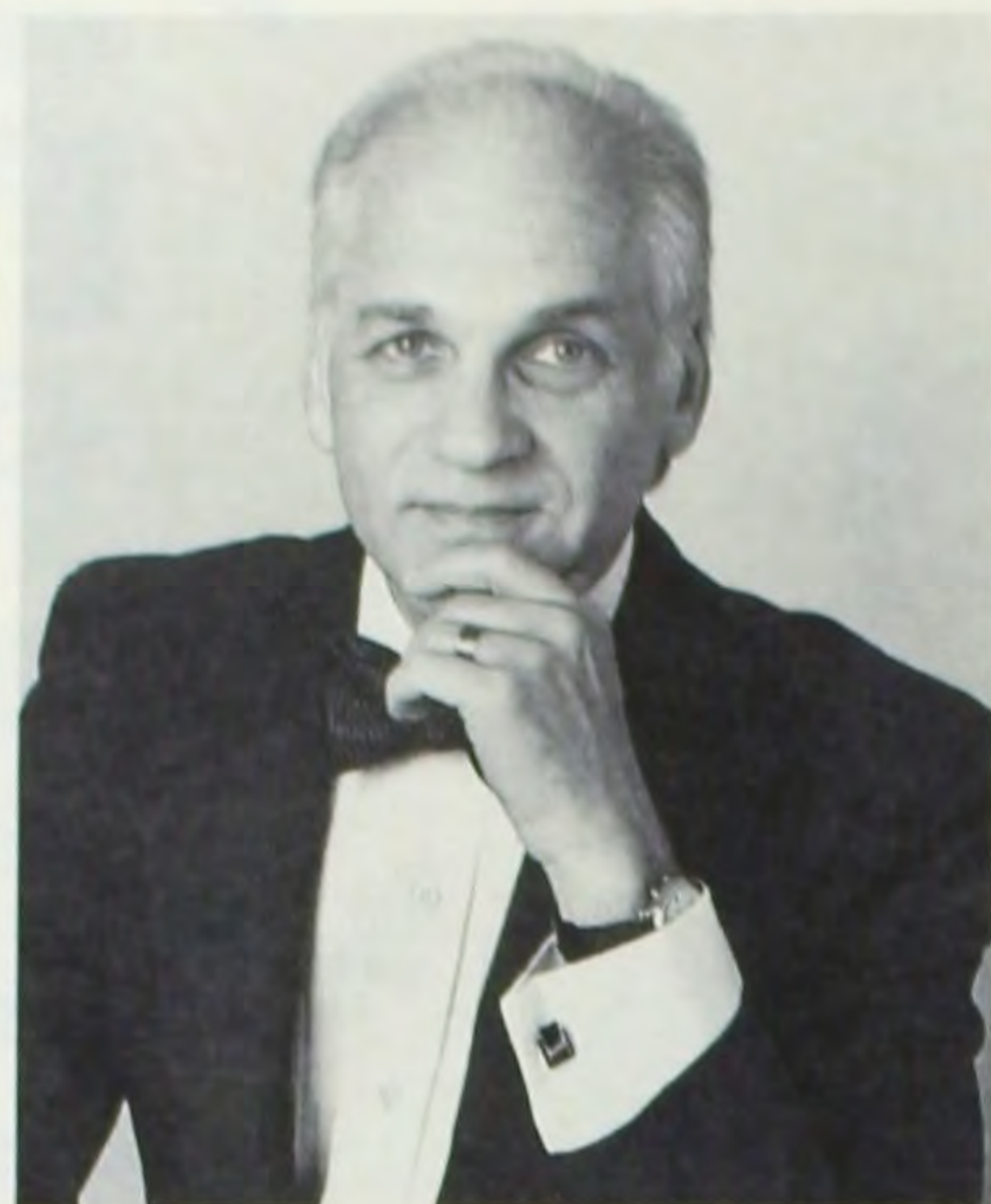
Composer Michael Gibbs of London, England, released a new CD titled *Nonsequence* for the Provocateur label. The disc features the NDR Bigband and New York players Chris Potter, Lew Soloff, Randy Brecker, and Chris Hunter. For more information the project, visit his website at [www.provocateurrecords.co.uk](http://www.provocateurrecords.co.uk).



Michael Gibbs '63

## 1969

Jeff Steinberg of Nashville, TN, was contracted to conduct the Nashville Symphony Pops Orchestra for three concerts in the 2001/2002 season. Guest artists appearing with the orchestra include Michael Feinstein, the Lettermen, and Paul Anka.



Jeff Steinberg '69

## 1973

Pianist Kenny Werner of Watchung, NY, cofounder of Laurel Tree Records, recorded a healing CD titled *Spirit* after the September 11 tragedy. More information on the disc can be found at [www.laureltreerecords.com](http://www.laureltreerecords.com).

## 1974

Jon Hammond of New York City is continuing his television program, "The Jon Hammond Show," for its 18th year. In 2001, his band's lineup included Erik Hargrove (drums) from the James Brown Band and harmonica player Lee Oskar of War.

Robert A. Robison of Racine, WI, is the music specialist at an assisted-living facility in South Milwaukee. He is also the managing director for Behold the Lamb Ministries which conducts worship services at 10 Wisconsin prisons.

## 1975

Pianist Bill Gordon of Miami, FL, has released his second CD, *Out the Box*. The band includes Dave Sholl, Marty Richards, and Marty Ballou. Gordon writes and records film and TV music and also teaches a number of students.

## 1976

Trombonist Lennie Peterson of Worcester, MA, a skilled cartoonist, created the comic strip *The Big Picture* which runs in the *Bennington Banner* newspaper of Bennington, VT, and in other publications

## 1978

Drummer Ronnie Ciago of Long Beach, CA, has recorded with Rickie Lee Jones, Patrick Moraz, Brand X, Bill Ward, Mick Taylor, Paul Rodgers, Robert Downey Jr., Hiram Bullock, Ndugu (Leon) Chanler, and Paul Williams.

Pianist Scott Gordon of New York City released a new CD titled *After Hours*. Visit his website at [www.scottgordonmusic.com](http://www.scottgordonmusic.com).

Drummer Chris Massey of Langenthal, Switzerland, plays in New York with the group *Have We Told You All You'd Thought to Know?* with bassist Steve Swallow, guitarist David Torn, saxophonist David Cast, and Beat poet Robert Creeley. He is also on the Trio Courage CD *Ways Out* with Swallow and saxophonist John Mills.

## 1979

Tim Kotowich of Munich, Germany, has been named Managing Director of Act Music + Vision GmbH + Co.KG, a European independent jazz label. He was formerly marketing director for Teldec Classics International in Hamburg.

Guitarist David Schanzer of Tequesta, FL, released a jazz fusion CD entitled *Decade* with the group Frenzi. Download a free mp3 at [www.indigostarproductions.com](http://www.indigostarproductions.com).

## 1980

Baritone saxophonist Claire Daly of New York City released a new CD titled *Movin' On* with her quartet. She also played with the



Scott Gordon '78

Billy Taylor Trio at the Kennedy Center. Segments of that performance will air on National Public Radio.

Woodwind player Lawrence Jones of Brighton, England, released the CD *Philly Feel* with the Brighton Jazz Allstars.

Composer Frank Macchia of Burbank, CA, has released *Little Evil Things Volume V*. The series features horror tales by Tracy London, with underscore by Macchia.

## 1981

Producer/composer Aaron Loo of Beverly Hills, CA, released the CD *L.A. Attitude*. He also writes children's songs and runs the recording studio Pacific Apple Productions.



Lawrence Jones '80





Jenny Hill '83

## 1982

Guitarist and lyricist Nick Delonas of Randolph, NJ, and his band Ironia released their debut CD, *A Granite Scale*. Songs can be downloaded from the band's website at [www.ironia.net](http://www.ironia.net).

## 1983

Jody Espina of Riverdale, NY, has launched JodyJazz, a line of saxophone mouthpieces. For details, go to [www.jodyjazz.com](http://www.jodyjazz.com). Espina teaches at Concordia College and Hoff-Barthelson Music School.

Carol Evans (formerly Margaret Sue Huete) of New Orleans, LA, just earned her master of science degree in engineering technology from the University of Southern Mississippi in Hattiesburg.

Saxophonist Jenny Hill of Brooklyn, NY, is featured in a method book titled *Practice Like the Pros* and has toured with the Big Apple Circus. She is working on her second CD.

## 1984

Ayelet Cogan of Ramat-Aziz, Israel, is musical director for Barney & Friends in Israel. For the last 10 years, she has been the musical director for numerous musical theater productions and has recently released a CD.

Drummer Chris DeRosa of New York, NY, recently finished tracks for *Duck, You Sucker*, the band Collider's new CD, and tracks for Robert Kufehs. Vic Firth

Drumsticks makes his signature model sticks.

Guitarist Michael Nickolas of Marlborough, MA, has released a new duo CD titled *We Got By* with vocalist Ray Greene '85.

## 1985

Drummer Bill Spoke of Hollywood, CA, played on new CDs by Dane Charbeneau (*Words and Music*) and Jerry Mundo (*Once in a Blue Moon*).

Percussionist Nick Twyman of London, England, has worked in the pit orchestra for numerous West End musical productions. He also teaches at Thames Valley University.

## 1986

Elementary-school music teacher Sheila Maddox of Tampa, FL, is courageously undergoing a second round of treatment for breast cancer. A popular teacher, Maddox has been an inspiration to many around her and has touched the lives of many students in Hillsborough County's elementary schools.

Singer Heidi Johanna Vierthaler was a production assistant for an event for Democracy Rising, a Ralph Nader project, at the Orpheum Theater. She has also been working on the Harvard Living Wage Campaign (see [www.livingwagenow.com](http://www.livingwagenow.com)).

## 1987

Tony DiMito of Studio City, CA, is an independent music editor working on the television shows *Inside Schwartz* and *Grounded for Life*.

Pianist Satoko Fujii of Sayama, Japan, has released two new CDs. *Junction* is a trio date featuring Fujii's originals on the Ewe label. *Vulcan*, a quartet outing featuring trumpeter Natsuki Tamura, was released on Libra Records.

Guitarist Matt Kaslow of Brooklyn, NY, is music director and guitarist for Laura Branigan's band.

Guitarist Mark Stanley of Brookeville, MD, has released a new CD titled *Insect Warriors* on

his own Sir Eel record label with noted drummer Dennis Chambers, bassist Mark Egan, and keyboardist Andy Milne among others. For more information visit his website at [www.sireelrecords.com](http://www.sireelrecords.com).

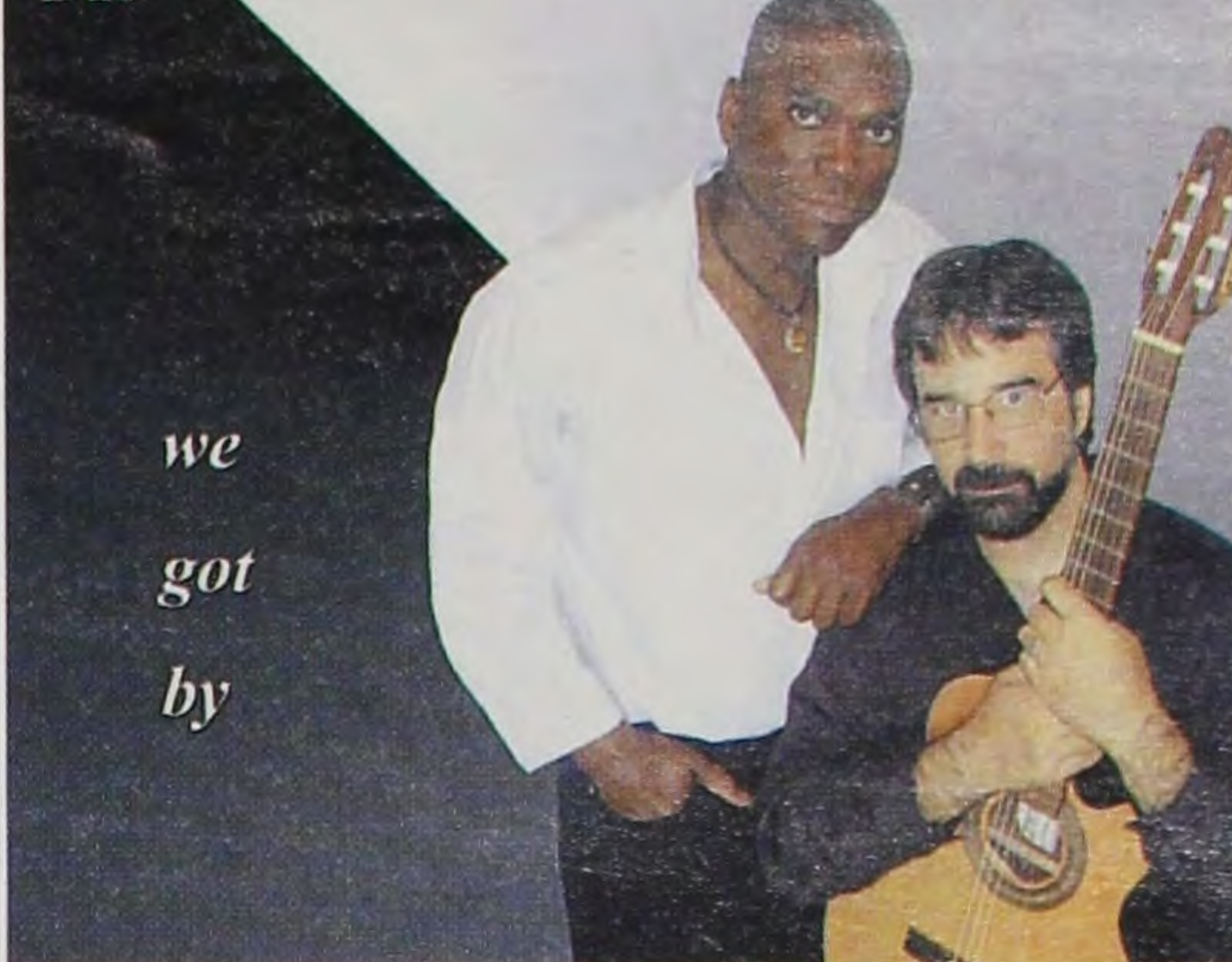
Recording engineer Sandra Palmer Grassi of New York City received a TEC Award (technical excellence and creativity) from *Mix* magazine in the Best Remote recording category for her mix of the broadcast of *the Hotter Than That Fourth of July concert from Liberty Park* by the Lincoln Center Jazz Orchestra with Wynton Marsalis.

Bassist Owen Yost of Hoboken, NJ, recently played at the Rosemont Theater in Chicago with Tommy James.

## 1988

Film composer Mitch Clyman of Jerusalem, Israel, operates Muso Productions Music and Sound Design. Current projects include an AOL Time Warner project that involves writing and producing 65 songs, music for 10 videos, and sound design for 10 CD-ROMs and a website.

Ray Greene  
Michael Nickolas  
Duo



Michael Nickolas '84

Guitarist Jeff Serdins (Serdinsky) of Scotch Plains, NJ, has released an instructional video called *Advanced Soloing Techniques* and is recording with his band G-Factor. Serdins has played with Stevie Nicks, Madonna, and many other top acts. See his website at [www.jeffserdins.com](http://www.jeffserdins.com).

Guitarist Torben Waldorff of Malmö, Sweden, has been playing with trumpeter Ingrid Jensen '88. Their quartet toured extensively in Denmark, Sweden, and the U.S.

(continued on page 25)

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# The Alumni Beat



Adrian Ross '96

material. A reception followed the performance where fellow graduates mixed and mingled and spoke to Joe about his recent accomplishments. For many who had not yet seen the David Friend Recital Hall, this was truly an excellent way to do so!

On November 17, Vice President for Institutional Advancement David McKay hosted an event in London, England, at the Mandarin Oriental Hyde Park. The featured speakers Michael Gibbs '63 and Richard Niles '75 discussed their careers arranging, composing, and producing music in London.



Michael Gibbs '63 (left) and Richard Niles '75 after their seminar in London, England

As we start to look beyond winter toward spring, I send out my wishes to you all for happiness and fulfillment in the year ahead.

Just before the end of last year, there were several very successful alumni events. On November 12, 2001, Livingston Taylor gave a clinic on stage performance in San Francisco. Taylor spoke before a very receptive audience of approximately 40 alumni and prospective students. He shared several of his professional experiences and offered valuable methods for capturing an audience and combating stage fright. Attendees were extremely attentive and focused, asking numerous questions. They appeared to be even more captivated during his performance.

The next evening in Boston, alumnus Joe Lovano '72 played in an intimate concert setting for approximately 50 alumni in the David Friend Recital Hall. His ensemble included faculty members Laszlo Gardony '85 on piano, Yoron Israel on drums, and John Lockwood '77 on bass. Lovano and company played compositions from Lovano's newest album entitled *Flights of Fancy* as well as other

In what is becoming a year-end tradition, many alumni chapters held holiday socials that brought tremendous turnouts. In Boston, the Berklee Singers' Showcase again proved to be an added bonus for the more than 50 Boston-area alumni who attended the holiday social. Immediately after the reception, guests made their way to the Berklee Performance Center where they were entertained by over a dozen of the college's finest vocalists. An outstanding band, dancers, dramatic lighting, and video enhanced their performances. The event brought back memories for many alumni, and a number of them are already looking forward to next

year's holiday-season festivities.

On December 9, Livingston Taylor hosted the New York Alumni Showcase and Holiday Social at Tammany Hall. The club was at full capacity when over 100 alumni turned out to celebrate the holidays, meet old friends, and hear some of the city's finest. Big thank-yous go to Antje, Ari David and Cristina Cruz, Ray Winch, Amy Ward, J.T. Gallagher, Fredrick Moehn, Kyler Englund, Brian Conigliaro, Eva Sklar, and Samantha Kane who gave up their evening to make the event a success. Given the strong turnout, next December's gathering without a doubt will be held at a much larger venue. For any performers in the New York area who did not get a chance to participate in December, we are planning another alumni showcase in the spring and will be in touch shortly with information.



(From the left) Boston alumni Walter Beasley '84, Deena Anderson '81, and Lynette Gittens '91 at the November 29 holiday social

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On December 16, the Nashville Alumni Chapter held their annual holiday party hosted by chapter president Pamela Roller. We truly appreciate all of the alumni and Berklee's extended family members who volunteered and went all-out to make this event such a success. Over 60 alumni and guests showed up, making the Nashville gathering another landmark event.

In other news, tremendous effort is going into fine-tuning the new e-mail system (Campus Cruiser). The new system is much more efficient and will provide users with various new options. If you have any questions pertaining to the service please feel free to contact Adam Olenn at aolenn@berklee.edu or by calling (617) 747-2407. Here's wishing you a great 2002. I look forward to hearing from you.

All the best,

—Adrian Ross  
Director, Alumni Affairs



Saxophonist Joe Lovano '72 played a concert for the Boston Berklee Alumni Chapter at the David Friend Recital hall in November 2001. He was backed by faculty members Laszlo Gardony '85 on piano, Yoron Israel on drums, and John Lockwood '77 on bass.

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**AUSTIN**  
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Lawrence Jones '80  
44-1273-701833

**SCANDINAVIA**  
Christian Lundholm '96  
(454) 295-3083  
Martin Fabricus '96  
(453) 583-1679

**ITALY**  
Claudio Zanghieri '93  
39-335-688-5891

**GREECE**  
Mike Achladiotis '84  
016-926019

## Upcoming Events . . .

**Boston:** Alumni Chapter VIP reception with author Quincy Troupe, March 8, David Friend Recital Hall  
Music Career Expo and Job Fair, April 6, 11:30 a.m. to 6:00 p.m., Hynes Convention Center

**New York:** Alumni Songwriter Night hosted by Livingston Taylor April 21, 6:00 p.m., The Living Room

**Nashville:** Alumni Chapter Annual Spring Break Reception, March 18.

**Austin:** Alumni Showcase hosted by Livingston Taylor, April 3.

**San Francisco:** Alumni Showcase hosted by Livingston Taylor, date TBA



Kelly Riley '89 with country legend Willie Nelson

## 1989

Pianist/flutist Christian Le Délezir of Auray, France, released two CDs on the Exaton label. *Suite Exatoniques 1&2* features solo flute and *Exosonates 1&2* features solo piano.

Vocalist Ava Tracht-Landman of Davie, FL, has released a vocal instructional CD. She is distributing it through CDstreet.com and www.learnstosing.biz.

Flugelhornist Dmitri Matheny of San Francisco, CA, toured the Netherlands and Belgium last fall and presented a series of Christmas concerts in Callifornia.

Singer/songwriter Kelly Riley of Chelsea, MA, was the opening act for Willie Nelson and Lyle Lovett. The song "Gonna Take Some Time," from Riley's CD *Live and You Learn*, was used in *The Young*

and *the Restless*. Visit her website at www.kellyriley.net.

## 1990

Pianist and singer Ferdinando Argenti of Methuen, MA, released *Argenti*, a CD of American, Italian, and original songs. Visit his website at www.argentimusic.com for more details.

Gospel singer Renese King of Boston appeared as a guest artist with Keith Lockhart and the Boston Pops Orchestra for their holiday tour. They played in seven states from California to New York.

## 1991

Bassist Daniel Pearson of North Hollywood, CA, has been touring with hip hop artist Coolio and performs every Sunday in Los Angeles with Big Beat Sundae featuring Ivan Neville, Bernard Fowler, and Angus Thomas.

Electric bassist Lucas Pickford of Boston released *Blown Fuse*, a collaboration with keyboardist and Berklee faculty member Steven Hunt. For more information on the project visit Pickford's website at www.lucaspickford.com.

Pianist Thomas Snow of South Portland, ME, released the CD *Christmas at Mast Cove*. The solo piano disc provides a new take on many seasonal favorites. For more information, go to www.tomsnow.com.

Guitarist/singer Oliver Steller of Frechen, Germany, released the CD *Liebeslieder: Lust & Liebesgedichte* for the Naxos label. On it, Stellers sings his settings of works by renowned German poets.

## 1992

Composer/arranger/trombonist Ivan Ilic of Belgrade, Yugoslavia, conducted a gala concert with Diane Schuur and the Radio/Television Big Band of Serbia in November of 2001. He also wrote the score for the musical theater production *Golje* which opened in Belgrade's Theatre T in October.

Vocalist Grazyna Auguscik of

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Chicago, IL, released her eighth CD *River* for the GMA Records label. Visit her website at www.grazynaaugucik for news on her career and other recordings.

Composer Matthew Davidson and his group Archetribes released a CD titled *Earthtones* for the Stretta label. It features fellow alumni Ken Field '78 (flute) and Dave Demarco '88 (bass). For more information, visit www.stretta.com.

Drummer John Lindsay of Colorado Springs, CO, is an artist-development representative for WEA. He also plays sessions and teaches drums.

## 1993

Composer/pianist/vocalist Anne Marie David of Needham, MA, recorded her song "Love Lights the World" with a children's chorus to benefit the families of the September 11th victims through the Families of Freedom Scholarship Fund.

Benjamin Groff of Santa Monica, CA, won first prize in the dance category of the USA Songwriting Competition with his song "Music In My Heart." He has taken the

prize in that category for three consecutive years.

Songwriter David Peters [aka David Z] of Bethesda, MD, learned that his song "Meant For Me" from the CD *David Z's BeatBank: Ready, Set, Go* is getting club and radio play in Boston.

Pianist Mika Pohjola of New York City released his seventh CD, *Landmark*, on the Abovoice label. Alumni on the disc include vocalist

(continued on page 28)



Oliver Steller '91



Mika Pohjola '93

## Rhode Island's 2002 Teacher of the Year

by Mark Small '73

"In my family, when my brothers and I each reached our eighth birthday, our parents took us to Ray Mullen Music in Pawtucket, Rhode Island, to pick out an instrument," recalled David Neves. "Neither of my parents played, but they thought it was important for their kids to play." The idea that music is important to a child's development, instilled in Neves at a young age, has guided the saxophonist and music educator throughout his quarter-century career in the Scituate, Rhode Island, public schools.

Neves is one among thousands of dedicated music educators in cities and towns across the country who work to teach young people the basics of music. After spending a few hours with him, it became clear to me that his dedication to music is only a portion of what motivates him to expend the effort that he does; what truly drives him is a genuine interest in the lives of young people. Neves has enrolled record numbers of students in Scituate's music programs and directed his bands in many award-winning performances at competitions throughout the East Coast, from Canada to Florida. His dedication and hard work recently earned him Rhode Island's 2002 Teacher of the Year

"David represents what's best about Rhode Island's teachers," McWalters noted as he presented Neves the award. "His philosophy of education is that every student can achieve and experience excellence in the fine arts. As a result of his work, every single student in the Scituate Middle School is in a musical ensemble, and 60 percent of the high-school students are involved in the music program as performers."

It was during his own high-school years that he decided to major in music education at Berklee. "I had dreams of becoming a famous saxophone player," he said. "I went on the road for one summer, but that wasn't for me. I discovered that I really loved teaching. I finished Berklee in three years and was hired immediately in Scituate as choral director. I later became the high-school band director and system-wide music supervisor for the town three years later."

Neves frequently thinks outside the box to give his students a rounded musical experience. Before graduation, all his classes have had some valuable life lessons in addition to learning music theory and instrumental technique. "The kids are the most rewarding part of this job," he told me. "I have grades six through 12 here, so I teach some beginning band

play the right notes. With humor that his young charges can relate to, he tells them, "I want you to bring out everything that's on the page so that the dumbest person in the audience will understand what you are doing."

He spends a few minutes on exercises to improve their critical listening skills. "Trombones," he calls out, "play bars eight to 16." They play the passage, and then Neves turns to the woodwind players and asks them to describe the articulations they imagine they would find written on the trombone parts.

Then he turns to other members of the band and asks them to critique the trombone section's intonation and tone quality.

"I teach them to do critical listening and to evaluate their own performances," he tells me afterward. "They also have to attend a concert and write a review. Each quarter, they also do an evaluation of a major piece we are performing. They will research the piece and write their reactions to it on an emotional and an aesthetic level. That tells us what they really know. I feel that it's a tragedy if students work hard and all they end up knowing about the music they played is the third clarinet part."

Neves devotes a lot of time to academically challenged students. "For some of them, the real enjoyment in school is coming here to make music," he says. "I try to keep them involved. It is incredibly important to give them something they can be proud of."

Neves has a four-year plan that provides his band members with distinctive experiences during each year of their high-school career. "In the first year of our cycle, we take a short trip to do festivals, concerts, and competitions," Neves said. "The second year, we make a CD in a recording studio. It would be easier to record them in our auditorium, but I want the kids to get the full effect of working in a real studio with all of the mics and an engineer. A major trip is also part of the cycle.



David Neves '76

This year, we fly to Florida to play at Disneyland.

"In the fourth year of the cycle, we commission a composer to write a piece for us. Last year, we had Roger Cichy to write a major piece for 130-piece band. Before he wrote anything, he came and talked to the kids, got their ideas, and listened to us play. He spent a lot of time writing here in our practice rooms. It was great for the kids to give some input, see him working, and then finally premiere it. The piece, titled 'Festival,' had six movements and worked really well."

Neves reiterated several times that the kids are the best aspect of working as a teacher. He doesn't measure his success in terms of the number of students who go on to major in music after high school. He said that of the 135 students now in his band, only a few will pursue music seriously after graduation. Most will put their horns away and perhaps play only occasionally thereafter.

A stack of congratulatory cards sent from former students who learned about Neves's teacher of the year award is an indication that Neves has imparted something that endures. Many of the students reminisced about the great music they played, their travels and competition victories, and the excitement of working on music composed just for them. To inhabit such a bright spot in the memories of young people is the mark of an effective educator.

**"I feel that it's a tragedy if students work hard and all they end up knowing about the music they played is the third clarinet part."**

Award. It is the first time in the history of the program that a music teacher has been selected.

In October 2001, Peter McWalters, Rhode Island's commissioner of elementary and secondary education, presented Neves the award. As a recipient of the honor, Neves will travel to Washington, D.C., where teachers of the year from around the country will meet with President George W. Bush and participate in a peer-review process to select the national teacher of the year.

and string players. I take them right through the high-school symphonic band—our top group. I love to see how they grow musically and academically over the six-year span."

As I sat in on a rehearsal with Neves and his concert band, it became clear why Neves's teaching is so highly regarded. He is a natural leader and a good motivator, but he also has fun. Every moment in the classroom provides a potential teaching opportunity. He strives to communicate to his students that it is not enough simply to

# L.A. Newsbriefs

by Peter Gordon '78

The year 2002 has already started out at a gallop with two major Southern California alumni events in January. The success of these events, one in conjunction with IAJE (International Association of Jazz Educators) and the other in conjunction with NAMM, augurs well for the year ahead.

The recent IAJE Convention attracted participants and musicians from far and wide. As usual, Berklee was strongly represented, with concert appearances by Phil Wilson's Rainbow Band, the Berklee City Music All-Star Ensemble directed by Winston Maccow '82, the vibes/piano duo of Gary Burton '62 and Makoto Ozone '83, the Tiger Okoshi ('75) Jazz Unit, and numerous other alumni and faculty artists.

Berklee's IAJE alumni reception attracted about 150 guests who were treated to a stellar performance by the Rainbow Band. Additionally, President Berk presented a Distinguished Alumni Award to Catherine Goldwyn '74 in recognition of her outstanding achievements in inner-city music education. Goldwyn leads Berklee City Music in Los Angeles, a community outreach youth program in South-Central Los Angeles offering music instruction to students between the ages of nine and 20. Under her guidance, seven Berklee alumni serve as faculty for the program which has attracted so many students that there is a waiting list. Last year, two of her students attended the



In January, Catherine Goldwyn '74 received a Distinguished Alumni Award from President Berk at an alumni reception in Long Beach, California.

Berklee in L.A. summer program in July on full scholarship. The goal is to continue to fund higher-educational opportunities for these young musicians.

The Annual Alumni Brunch, held in conjunction with the NAMM Winter Show, was also a big success. It is always well attended and, this year, an impressive five decades of Berklee alumni were represented. As is traditional, two Distinguished Alumni Awards were presented: one to composer Lawrence Shragge '77 and the other to producer, keyboardist, and technology guru Alby Galuten '68. Shragge has scored over 50 feature films, television movies, and series. In 2001 alone, he scored eight different movies, received an Emmy nomination, and was named International Film Composer of the Year by the Society of Composers and Music Publishers of Canada. His projected schedule for this year indicates that he may well repeat this success.

Alby Galuten's career has seen several phases and he has experienced significant success in each. As a session musician and arranger, he worked with such artists as Eric Clapton, Aretha Franklin, Carmen McRae, the Eagles, and Rod Stewart. As a producer he has recorded such artists as the Bee Gees, Diana Ross, Barbra Streisand, Kenny Rogers, Eric Clapton, Jellyfish, and No Doubt. As a tech visionary, he is credited with the invention of the enhanced CD. Now, he is a senior vice president at Universal Music, and is widely regarded as one of the most influential leaders in the strategic development of new technology.

In addition to the alumni awards presentation at the brunch, John Paulson, CEO Coda Music Technology, received the fifth Golden Clef Award in recognition of his longstanding support of music education.



Gary Burton (center) with distinguished alumni award recipients Lawrence Shragge '77 (left) and Alby Galuten '68.

I recently had the opportunity to visit the Thelonius Monk Institute, housed on the campus of the University of Southern California. The program's principal element is an elite seven-piece ensemble that is mentored by a revolving roster of world-class musicians. The participants are chosen from an international pool of candidates. The day that I visited, they were under the guidance of renowned trumpeter/composer Terrance Blanchard. I was very impressed by this group and was even more impressed to learn that six out of the seven current participants are Berklee graduates.

As for other alumni in the news, songwriter Reed Vertelney '80 has songs on the latest CDs by Michael Jackson, Luther Vandross, and Marc Anthony. Maya Haddi-Zebly '99 wrote and sang a song entitled "My Country" which was named one of three finalists in the John Lennon Songwriting Contest, world-music category. She also arranged and produced the recording with Sharon Farber '97. Derek Sherinian '84 is about to release *Inertia*, the newest CD by his band Planet X. Guest performers on the disc include Steve Vai '79 and Billy Sheehan. Sound editor Daniel Colman is currently working on the CBS show *The Agency*. Similarly, David Van Slyke '82 is handling the sound editing duties on the hit CBS series *CSI: Crime Scene Investigation*. He received a 2001 Emmy nomination in the sound-editing category for his work on the show.

That's it for now. Stay in touch.

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

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Gifts made by May 31st will be counted for our current fiscal year.

Johanna Grüssner '96, drummer  
Roberto Dani '94, and bassist  
Fernando Huergo '92.

Guitarist Zoran Rebrovic of  
Milton, MA, taught harmony,  
arranging, and instrumental lessons  
at the Summer Music School on  
Croatia's island of Brac.

Tenor saxophonist/singer Korel  
Tunador of Pittsburgh, PA,  
received the Emerging Artist  
Award in the 2001 Creative  
Achievement Awards from the  
Pittsburgh Cultural Trust.

## 1994

Guitarist Michael Chlasciak of  
North Arlington, NJ, played guitar  
and cowrote several of the tracks  
on Rob Halford's new album *Metal  
Is*. He also played on the Jason  
Becker benefit CD *Warmth in the  
Wilderness* and is endorsing  
D'Addario and Digitech products.

Singer/songwriter José Condé of  
Brooklyn, NY, released a new CD  
titled *Esencia*. The disc is Condé's  
tribute to the essence of the Cuban  
musical heritage. Fellow alumni  
playing on the disc include pianist  
Gonsalo Grau '98, guitarist Aquiles

Baez '96, and trumpeter Albert  
Leusink '99.

Bassist Scott Koziol of Burbank,  
CA, played on the CD *Hidden  
Stash II* by Capitol Records artists  
Kottonmouth Kings. He also  
appeared in the MTV video for the  
single "One Step Closer" by  
Linkin Park.

Michael Vitali of Albany, NY, is a  
graduate student at SUNY Albany.  
He works with the band Great Day  
for Up and recorded a live show  
for Warner Cable.

## 1995

Singer/songwriter Jen Chapin of  
Brooklyn, NY, won first prize in  
the lyrics category at the 2001  
USA Songwriting Competition.  
She also won third prize in the best  
overall song category for her tune  
"Indispensible." Visit her website  
at [www.jenchapin.com](http://www.jenchapin.com).

Drummer/keyboardist Paul  
Panebianco of Long Island, NY,  
released the CDs *The Nth Degree*  
and *Pizza Logic*. They are available  
through the CDBaby website.

Songwriter /multi-instrumentalist

Assaf Seedi of London, England  
released the CD *Explicit Lifestyles* on  
Kaboom Records. Visit his website  
at [www.theamazingassaf.com](http://www.theamazingassaf.com).

## 1996

Singer/songwriter Bleu of Boston,  
MA, has signed with  
Aware/Columbia Records and will  
work with producer John Fields.  
Bleu had four songs featured on  
MTV's *The Real World* and *Road  
Rules*, and his song "The Waiter"  
will be in the film *Lovely and  
Amazing*.

Vocalist Benni Chawes of  
Koldinggade, Denmark did 17 of  
his Human Bass concerts with  
Danish rapper M.S. Mukupa. He is  
also doing transcriptions of Chick  
Corea solos for the Web company  
SheetMusicNow.com.

Vocalist Deanna DellaCioppa of  
Jersey City, NJ, launched her web-  
site at [www.deannasings.com](http://www.deannasings.com).

Pablo Fdez-Arrieta of Madrid,  
Spain, is completing a jazz studies  
graduate degree at Queens College  
in New York.

Guitarist Julian Graciano of  
Buenos Aires, Argentina, released  
his CD *Tango XXI: The Other Side*  
with the Tango Contemporanean  
guitar duo.

Percussionist Taku Hirano of Los  
Angeles, CA, has been featured in  
drum magazines and toured with  
Lionel Richie. He also played with  
Mary J. Blige, Stevie Wonder, and  
Utada Hikaru on *MTV, Unplugged  
Japan*.

Guitarist Manfred Junker of  
Konstanz, Germany, has released  
the CD *Cole Porter—Live!* with the  
Manfred Junker Quartet on the  
German label Edition Collage.

Composer Ryan Shore of New  
York City composed the music for  
an HBO special titled *'Twas the  
Night*. The program aired 31 times  
in late December.

## 1997

Pianist Gustavo Casenave of  
Astoria, NY, gave a concert of his  
own compositions with bassist  
Mark Egan and percussionist  
Manolo Badrena at a jazz festival  
hosted by the Argentine consulate  
of New York.



Benni Chawes '96

Songwriter/guitarist Satoru  
Nakagawa of Boston and his blues  
band Tokyo Tramps have released  
their debut CD *Long Way from  
Home*. The all-Japanese lineup fea-  
tures Yukiko Fujii '98 (bass), Yoshi  
Hayata '97 (guitar), and Wataru  
Hirohara on drums.

Guitarist Thomas Wallisch of  
Berlin, Germany, and vibraphonist  
Oli Bott '96 recorded the CD  
*Unknown Beauty* for Big Tone  
Records. Visit the website at  
[www.big-tone-records.com](http://www.big-tone-records.com).

## 1998

Chris Chambers of South  
Plymouth, MA, is the instrumental  
and choral director at the Old  
Rochester Regional High School  
in Mattapoisett, MA. He is also a  
special needs aide at the East  
Bridgewater middle school.

Guitarist/songwriter John Mayer's  
CD *Room for Squares* on Columbia  
Records received a four-star review  
in *Rolling Stone* magazine. One of  
his songs is on the soundtrack of  
the film *Serendipity*.

Bassist Brian O'Connell has been  
touring with the band Uncle  
Sammy along with Tom Arey '00,  
Beau Sasser '00, and Max Delaney  
'99. Their CD is titled *Naturally  
Preserved*.

Karin Okada of New York, NY,

(continued on page 30)

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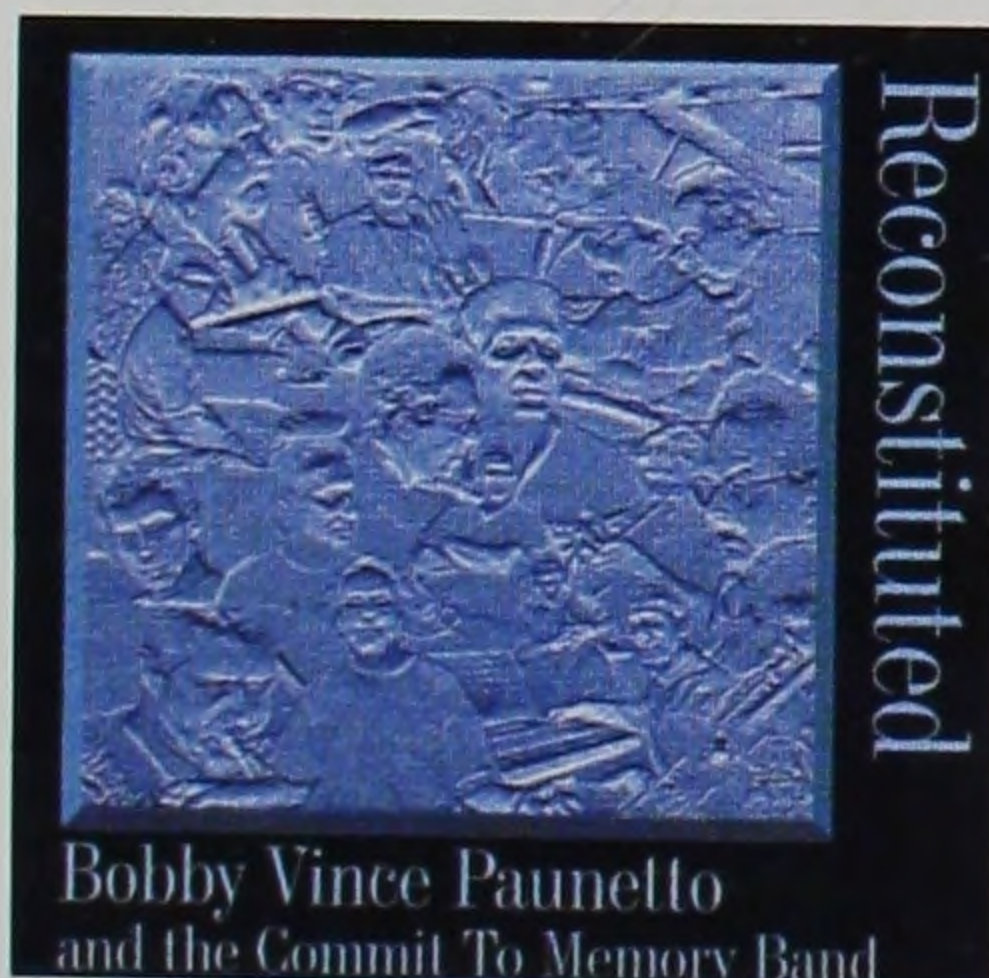
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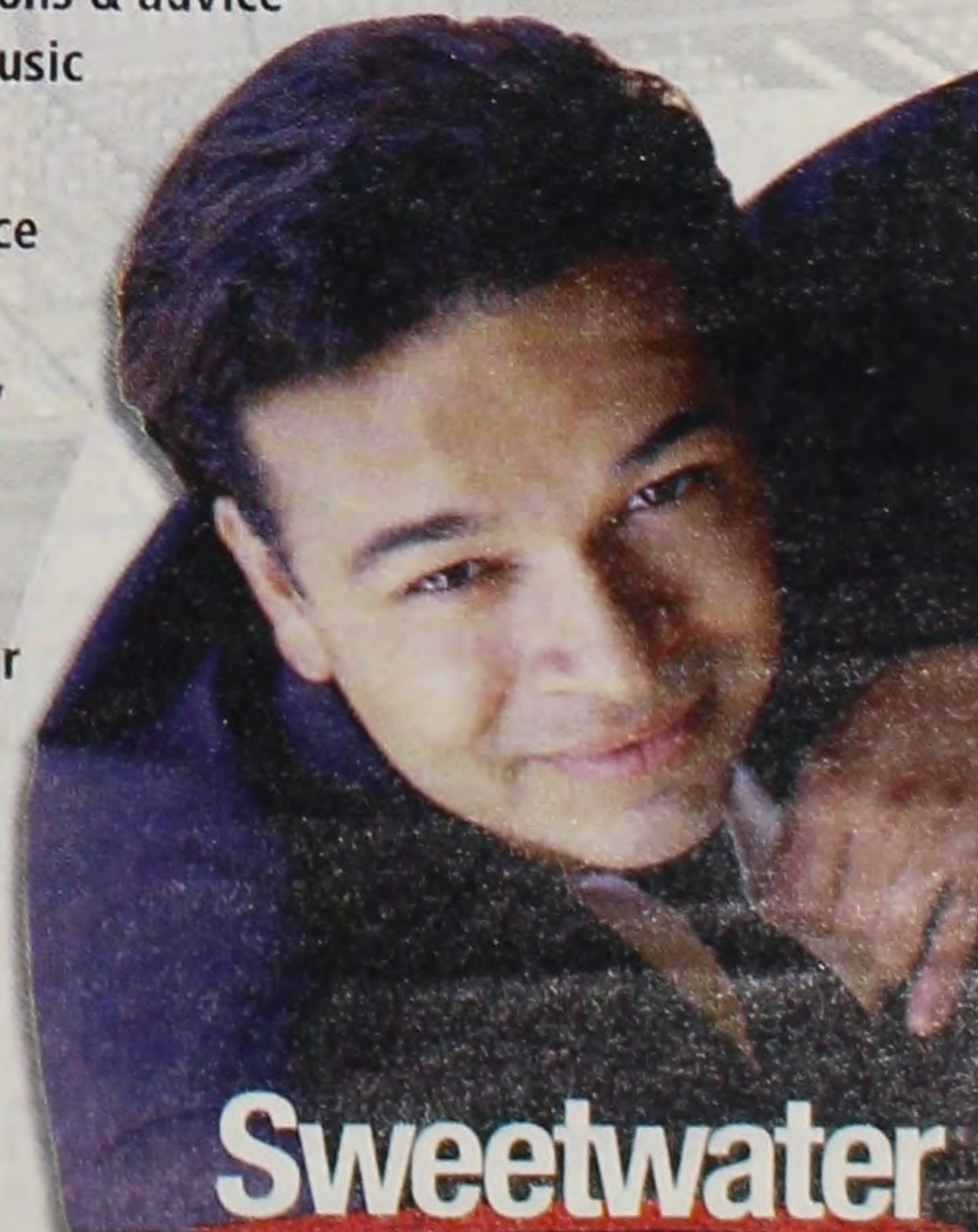
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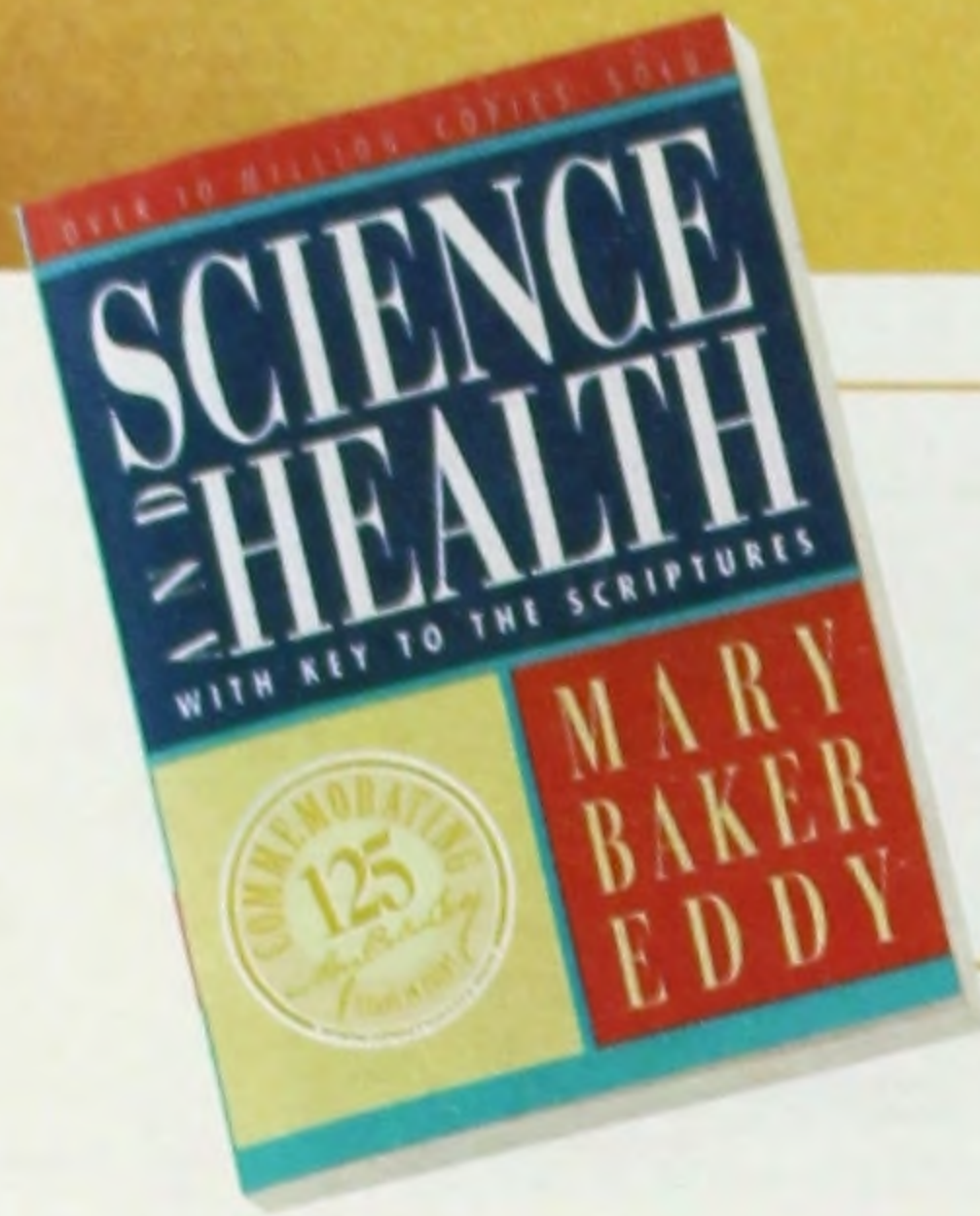


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was a winner in the vocalist division of the 2001 Betty Carter Jazz Ahead program. She writes music for cable television and is completing a master's degree.

## 1999

Guitarist Peter Rom of Vienna, Austria, released two CDs, *The Eye* and *Footnotes*, on Milona Records.



Michael Graetzer '00

## 2000

Singer/songwriter Michael Graetzer of Nashville, TN, released the CD *Soul Direction* featuring 10 of his original songs.

Guitarist Glenn Zeringue of Jamaica Plain, MA, joined the Massachusetts National Guard and is assigned to the 225th Band in Fall River, MA. He toured with the band Big Top and plays frequently in the Boston area.

## 2001

J. Scott Elson of Portland, ME, works as an audio engineer with Bob Ludwig's Gateway Mastering Studios in Portland, ME.

John Maragos of Rochester, MN, had one of his songs placed in an episode of TV series *Dawson's Creek*.

Composer and guitarist Julio Santillán of Boston leads the Los Changos Trio on the CD *Desde el Norte*. Trio members include bassist Fernando Huergo '92 and drummer Franco Pinna.

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# Final Cadence

BENI BRAUN '98 of Marietta, GA, died on September 14, 2001, of complications following a bone marrow transplant treatment for leukemia. He was 22. Braun was a drummer who had been playing with various jazz and fusion groups in the Atlanta area. If you wish to contact his family, send e-mail to [tbraun5140@cs.com](mailto:tbraun5140@cs.com).

Alto saxophonist FRED BOOTZIN '90 of Costa Mesa, CA, died on October 16, 2001, in his sleep. Bootzin was 38 and had worked as a musician for Carnival Cruise Lines.

Saxophonist CHRISTOPHER ASHTON '89 of Newport, RI, died on December 11, 2001, at Newport Hospital. He was 28. Ashton was formerly a music teacher in the Jamestown, Rhode Island, public schools and was the founder and director of several Rhode Island youth and community orchestras and jazz and marching bands.

THOMAS CREED '89 of Leominster, MA, died on October 3, 2001, after an illness. He was 42. He was a professional keyboardist and a member of the Massachusetts Organ Society.

KATMA DEBORAH NOTTAGE '82 of New Bedford, MA, died on November 16, 2001 after a long illness. She was 45. A gifted drummer, Nottage had toured with the Stan Kenton Band and other groups.

WILLIAM WHEELER '75 of Oakland, ME, died on December 19, 2001 at Waterville Hospital. He was 52. In addition to studying at Berklee, Wheeler had studied at Coburn Classical Institute and Tufts University. He played with a band called the Imposters and worked as a recording engineer at Klarity Multimedia.

JOHN JOHNSON '76 of Bangor, ME, died of cancer on November 12, 2001, at his home. He was 44. A guitarist, Johnson was a well-respected player and teacher and was studying music education at the University of Maine. He leaves his wife Stephanie and daughter Emily.

PETER MACKEY '74 of Stoughton, MA, died on October 22, 2001. He was 48. In his younger years, Mackey had toured the country with bands as a guitarist and bassist. Most recently, he

worked as a real estate agent in Randolph, MA.

Retired Piano Department faculty member DEAN EARL '54 of Wareham, MA, died on January 14, 2002. He was 87. In the 1930s he worked with vaudeville acts and later played with such artists as Charlie Parker, Bobby Hackett, Slam Stewart, Sonny Stitt, and Ben Webster. Earl taught at Berklee for over 30 years. Among his students were Bruce Hornsby, Cyrus Chestnut, many members of the current faculty, and scores of other acclaimed musicians from around the world.

Piano Department Assistant Professor JACQUES PAOLI of Newton Highland, MA, died on September 26, 2001. He was 60. A gifted pianist, Paoli was an alumnus of the Sorbonne in Paris. He had taught at Berklee since 1973, and as a pianist, composer, and arranger he worked extensively with jazz groups in America and Europe. He leaves his wife Beverly and his daughter Danielle.

Percussion Department Assistant Professor ED KASPIK of Needham, MA, died December 8, 2001, at Boston's Brigham and Women's Hospital. He was 55. A graduate of DePaul University in Chicago, Kaspik had worked with a wide range of top jazz musicians including Lenny Breau, Joe Lovano, and Mike Stern. He taught at Berklee for 27 years and was a guest lecturer at many college and other educational forums. He leaves his wife Sheila and his daughters Julie and Ellen.

Former faculty member HANK HANKINSON of Warren, RI, died on November 19, 2001, at Rhode Island Hospital. He was 64. Hankinson taught at Berklee for 25 years and worked as a professional musician.

Word has reached us that GABRIEL STABILE '47 of West Bridgewater, MA, SAMUEL WEISS '49 of Santa Monica, CA, GEORGE PAJAK '50 of Feeding Hills, MA, GEORGE BUSHEE '51 of Boston, JOHN TRAISTER '56 of Bentonville, VA, JOAN ZACCADELLI '57 of Waldoboro, ME, JAY LESTER '73 of Florida, and ROBERT WEISS '85 of Woodstock, NY, have also passed away.

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# Lessons Learned at the Willow

by Ed Hazell

NOT TOO LONG AGO, I drove through Ball Square, a stretch of triple-deckers and small businesses on Broadway in the Boston suburb of Somerville, and noticed a real-estate company and a dentist's office where the Willow Jazz Club used to be. I suppose that the real-estate office is a sign of the times in a city where housing prices are booming, and a dentist's office is probably better for the neighborhood than a bar, anyway. I started thinking about the place where I had spent so many nights listening to jazz, and realized how much I had learned about jazz in that smelly old dive and why that music is important to me.

The Willow was *not* a great place for music. It wasn't much to look at, that's for sure. As I remember it, there were mirrors on the wall opposite the stage and all around the room, up near the ceiling there was a red vinyl or naugahide border adorned with empty LP covers, most of which fell off as the years passed. The room—shoebox shaped with the narrow end facing the street—was awkward at best for the audience. The stage was halfway down the right-hand wall as you walked in, but the space was so narrow that if you sat in front of the band you could spend the night with a saxophone bell in your face or dodging a trombone slide.

The seats at the front of the room were freezing in the winter when the door opened, and you couldn't see much from the seats in back, because the piano blocked your view. Besides, if you sat in the back, noise from the "townie" side of the bar next door almost always drowned out the music. It was a good bet that during the bass solo in the last set, when everyone next door was really baked, they'd crank up Frank Sinatra's "My Way" on the jukebox and sing along. But the worst thing by far about the room was the air. All its oxygen seemed to have been sucked out of it and replaced by stale beer fumes and cigarette smoke; the nasty odor clung to your clothing long after you had left the place. But along with the foul air, the noise, and the indifferent piano, you could hear jazz there seven nights a week.

In the early 1990s, I lived around the corner from the club, just before it shut down for good. I was "between girlfriends," living alone, and working as a freelance writer out of my apartment. At least once a week, feeling lonely after a day in the house with only my cat for company, I would walk over to the Willow to have a beer (Miller or Budweiser in a bottle, sometimes a Pabst; there were no microbrews at the Willow) and catch the last set by whoever was there.

I usually had no idea who was playing. Printed schedules were available sporadically—sometimes I'd have five of them on my table, sometimes there wouldn't be any for weeks on end. But if Brian Walkley, who booked the room, was an erratic publicist, he was a refreshingly open-minded impresario. It didn't

seem to matter to him whether the musicians were polished veterans or beginners, whether they played hard bop or free jazz or fusion, whether they were famous or unknown. Just as long as they wanted to play—and they were willing to play for the door.

So I learned to walk in with an open mind and to sit, listen, and see what happened. I learned a very important first lesson at the Willow: instead of worrying about who was playing and what style of music they played, I only paid attention to what was happening on the bandstand. Keeping an open mind meant that I endured more than my share of clueless versions of standards, self-indulgent or uninspiring solos, banal originals, and sloppy ensemble work. That was the chance you took at the Willow. But listening to bands struggle also drove home to me how hard it is to play well (not being a musician myself) and that truly great players deceive you by making it look easy.

Then there were nights, especially when the Fringe or the Charlie Kohlhase Quintet played, when I knew I was listening to some of the best jazz in the country. One Sunday night, I heard a pianist who claimed after the set that he'd played with Bird in New York in the early 1950s. He looked old enough for it to be true. Whether truthful or not, he played with irrefutably authentic bebop fire the whole night. I don't remember his name. I remember hearing drummer Bobby Ward there with saxophonist Henry Cook and sitting in disbelief at such an enormous talent who was so little known. I saw pianist Lowell Davidson, whose fragile mental state never stopped him from making astonishing free jazz, although he never achieved much fame.

I remember trumpeter Raphe Malik's free jazz quintet playing in a frenzy of mystical energy. I also vividly recall the ineffably relaxed swing of Alan Dawson on vibes. He was so good that I don't remember who else was in the band. There was also a summer Sunday afternoon when pianist James Williams and saxophonist Billy Pierce, who had toured the world with the likes of Art Blakey and Tony Williams, played a laid-back couple of sets with a quartet to an audience of less than a dozen. Sometimes I couldn't help wondering what on earth this music was doing in an isolated, grimy little club that pretty much exemplified "the middle of nowhere."

I think the most valuable lessons I learned came from listening to pianist Jeff Covell's trio, although I never told him so. For a year at least—maybe longer, the details grow dim as the years advance—he and bassist Rich Appleman and drummer Steve Turner played on the last Sunday of each month. The first time I walked in, there was no one in the room except the band. I asked them if they were through for the night. Jeff looked over at the other two, and they shrugged. "No," he said, "we'll play a couple more." And they

really played. They listened hard to one another, and their responses were subtle and deeply felt; they made music *together*. I've rarely heard other musicians anywhere play with that much mutual respect, warmth, and intuitive rapport. It was beautiful. And it was not the only time I saw that happen. I came back to hear them as often as I could, and most of the time I was the only one there for the last set. Yet they always played when I showed up as if they were at the North Sea Jazz Festival or something.

Nights like those taught me something about the importance of making music that I couldn't have learned anywhere else—not in a posh hotel jazz club, or on a crowded festival stage, or a music school recital, or on a CD. When you came right down to it, there was no rational reason to play at the Willow, and an audience of one isn't much motivation to play. But at the Willow, I learned that making music was what counted. Making music for the love of it really was more important to a certain types of players than inconsequential things like money, fame, prestige, or the size of the audience. I learned that it's good, maybe even necessary, to have something more important than those things, something that pure, in your life.

Music made for the sheer love of it (and there was no other reason to play at the Willow!) affirms something essential for the people who make it. I know that on nights when the music was good, I'd go home from the Willow feeling a little less frazzled, a little more at peace, and a little less lonely. It affirmed for me a deeply held, fundamental love of life that too often gets blurred or muffled. I'm not even aware of it, until music reaches into me and cuts away all the worldly distractions and lays it bare. Most amazing of all, it seems that this deepest part of us can be touched and awakened by music anywhere—even at a place like the Willow. ■



Ed Hazell is a freelance writer whose work frequently appears in the Boston Phoenix, Jazziz, and Coda. He authored the book *Berklee: The First Fifty Years*. Hazell now has a wife and a son and doesn't get out to clubs as much as he used to.



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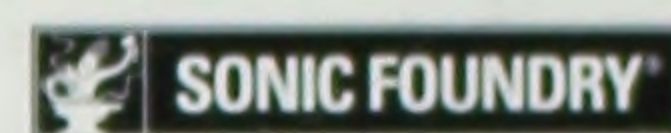
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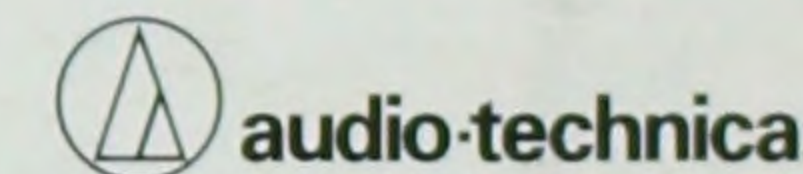
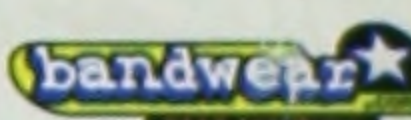
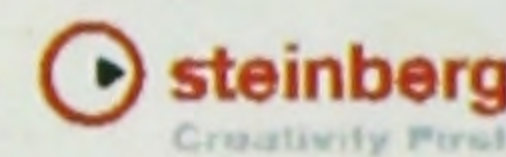
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