



**On the Fast Track:
Rob Hotchkiss '82 and
Charlie Colin '88 of Train**

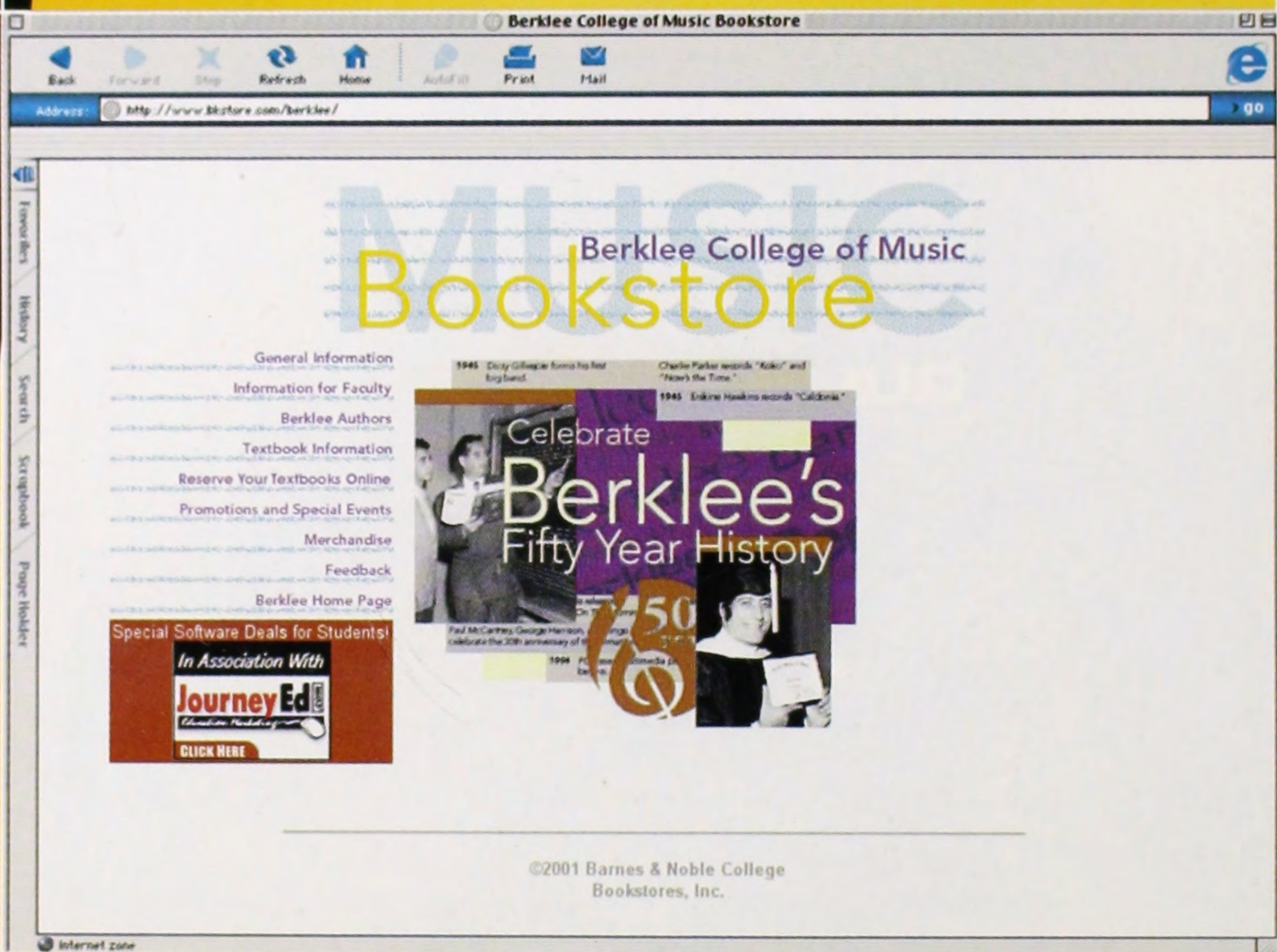
**Taking on the Challenge of
"Free" Music**

**A New Understanding of
Overuse Injuries**

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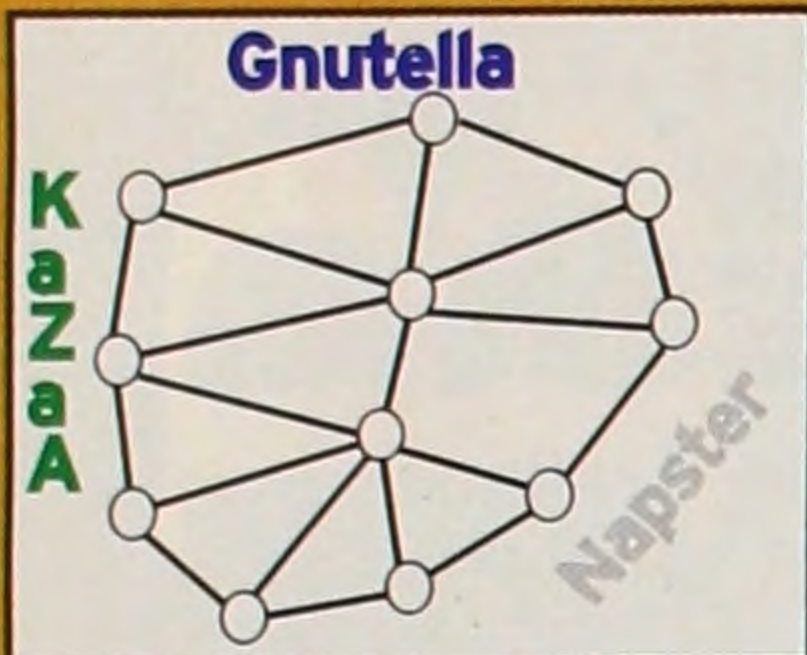


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As the alumni-oriented music magazine of Berklee College of Music, **Berklee today** is dedicated to informing, enriching, and serving the extended Berklee community. By sharing information of benefit to alumni about college matters, music industry 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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Our New Signature

by Executive Vice President Gary Burton

How we present ourselves to the world is critical to our long-term success. Early in the college's history, Berklee developed an international reputation as the best place to receive a practical education in music and to develop valuable career contacts. When we planned Berklee's future for the years 2000-2005, a common theme to emerge was that our reputation should be more widely known. This led to a strategic initiative to increase visibility for the college and its mission.

In the spring 2002 issue of *Berklee today*, I wrote about the benefits of name recognition and summarized our work on this initiative. Since that time, we have been working with Siegelgale, a New York-based communications firm, to help us develop a positioning statement to support our goal of greater recognition and visibility.

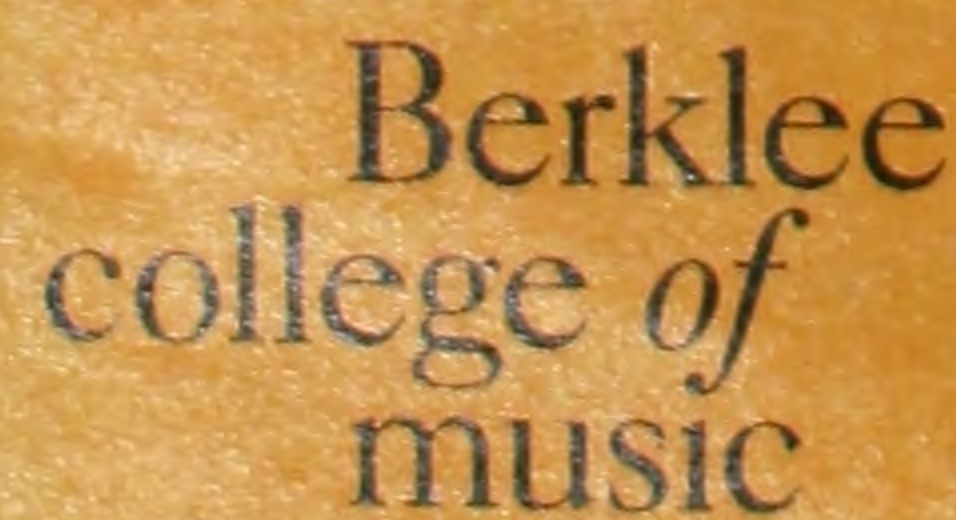
How do we define today what is essential about Berklee in a way that is understandable, credible, memorable, and supportive of our long-term goals? After interviewing many members of our community and researching our history, Siegelgale articulated Berklee's unique position in the world as follows.

Berklee was founded on two revolutionary ideas: that musicianship could be taught through the music of the time; and that our students need practical, professional skills for successful, sustainable music careers. While our bedrock philosophy has not changed, the music around us has and requires that we evolve with it.

For over half a century, we've demonstrated our commitment to this approach by wholeheartedly embracing change. We adapt our curriculum to make it more relevant, upgrade our technology, and attract diverse students who reflect the multiplicity of influences in today's music. We prepare our students for a lifetime of professional and personal growth through the study of the arts, sciences, and humanities. And we are developing new initiatives to reach and influence an ever-widening audience.

More than a college, Berklee has become the world's singular learning lab for the music of today—and tomorrow. We are a microcosm of the music world, reflecting the interplay between music and culture; an environment where aspiring music professionals learn how to integrate new ideas, adapt to changing musical genres, and showcase their distinctive skills in an evolving community. We are at the center of a widening network of industry professionals who use their openness, virtuosity, and versatility to take music in surprising new directions.

I hope you find this description of Berklee as powerful as I do. To visually support it, we are introducing the new Berklee signature (see below) next spring. We will use it and the Siegelgale statement to shape a communications plan that will help us achieve greater recognition for Berklee. We hope it will lead to well-deserved support for the college and position us as a more powerful advocate for contemporary music.



Berklee
college of
music

Buffing a Historic Gem

Over the past 40 years, probably the most familiar fixture of the Berklee campus has been our main building at 1140 Boylston Street. Since the 1960s, this building has housed both academic and administrative offices and facilities, and for a time, even Berklee students. Its uses have changed and evolved over the years, and that evolution is continuing today with the completion of several significant construction projects.

Recently completed is the renovation of the first floor. The familiar "chrome-and-pink Formica" look is gone, replaced with finishes that are both new and old. The floor plan has changed significantly, as has the use of the space. As Berklee grows, our facilities must change to keep pace.

Administrative services have been moved away from the first floor. The Auxiliary Services Offices and mailrooms have been relocated to the newly renovated space at 168 Massachusetts Avenue. And the old Licks Café has been eliminated and replaced with a food-service area attached directly to the student lounge. The student lounge itself has been transformed into a multifunction room that will meet a wide variety of uses from a lounge/coffee shop, to a formal reception space or to an overflow area to watch a recital hall concert on the new 61-inch video display.

Most significantly, almost all of the renovated area has been converted into new facilities for the Bass Department. The Bass Department left its old space on the third floor to occupy rooms that have been fitted with modern and efficient lighting and cooling. Additionally, the wall construction was designed to provide higher levels of acoustical separation than were previously available anywhere in the building. The Concert Office, which has always been on the first floor, has been moved to a new location on the side of a newly expanded central lobby.

Change is really nothing new to this building. Throughout its life, it has experienced numerous redesigns and changes in use and a fair number of name changes too. The 1140 Boylston Street building was originally designed by prominent Boston architect Arthur Bowditch in 1901. Bowditch designed a number of other important buildings in the area, including the Lenox and Essex hotels. In fact, this building also started out as a hotel. In 1903 it opened its doors as the Carlton Hotel, and was said to be a replica of the Carlton Hotel in London. Around 1910, the Fritz family, owners of the hotel, changed the name to the Fritz Carlton Hotel.

In the 1940s, the building was purchased by the United Seaman's Service and operated as a club and residential hotel for American merchant marines. At that time, it was known as the Bostonian Hotel. In the 1960s the building was purchased by Berklee.

Of course the building has been through

innumerable changes during the Berklee years, especially on the first floor. On the front of the building, a glass vestibule was constructed then removed, and now, years later, reconstructed. The original lobby had been reduced in size and finished in 1970s-vintage chrome and Formica, but it now has been returned to its former size, and the original plaster ceiling designed by Bowditch has been restored.

As can be expected with the renovation of any 100-year-old building, this project presented its share of technical difficulties. There were numerous plumbing and electrical lines in places one wouldn't expect them. And the old structure of the building is of a style not used since about 1920. Fortunately, our talented contractors were able to overcome all of these problems. We were especially lucky to be able to retain the services of a truly skilled, old-world-style plaster restoration company to refurbish the old plaster ceiling. The restoration is simply breathtaking. This old-fashioned style contrasts beautifully with the modern ceiling in the new multi-purpose room, and visitors can now see the blend of traditional and contemporary influences in the college.

And the changes to the building continue. With the relocation of the Bass Department to the first floor, its old space on the third floor became available for new occupants. That turned out to be the solution to our problem of trying to accommodate the rapidly growing Voice Department. Eleven offices were renovated and turned over to the Voice Department, allowing that area to better serve its growing student clientele.

There have been and will be other significant improvements to the building; some are readily apparent, some less so. In recent years, a ramp was added to the building to make it wheelchair-accessible. As well, wheelchair-accessible restrooms have been built. Office areas have been remodeled to meet today's needs in such departments as Human Resources, Information Technology, the Performance Division, and the sixth-floor executive offices of the President, Institutional Advancement, and the Provost. There have also been improvements to the heating, ventilation, and cooling systems, and the telephone and data infrastructure has been completely replaced and modernized. This winter, we will begin the complete replacement of the building's main elevator.

Vice President of Administration and Finance David Hornfischer said, "These old buildings designed as hotels present many challenges for our twenty-first-century use. The recent changes at 1140 Boylston Street further make this 'historic gem' a more effective part of an ever-evolving Berklee."

—Bruce Spina
Director, Physical Plant

Berklee Beat

Larkin and Moog Honored at Class of 2006 Welcome

On September 5, the new academic year was launched at Berklee's Entering Student Convocation to strains of "When the Saints Go Marching In." The band Made in the Shade rendered the Dixieland chestnut as they led college administrators, trustees, and honorees Patty Larkin and Bob Moog down the aisle of the Berklee Performance Center to the stage.

Vice President for Student Affairs/Dean of Students Lawrence Bethune introduced those on the stage and then addressed the new students. "After this brief, rather serious traditional welcoming ritual," Bethune said, "we'll let the power of our music do the real talking. As musicians, you are well aware that music is powerful. Deep inside each of you is the magical power to communicate, teach, and heal through music. We are here to help you draw out that power and put it to use for yourself and others."

Senior Tiffany Lynette Anderson followed Bethune as the convocation's student speaker. She told the students, "Berklee is a passport connecting you with many different people and cultures. It is a place to network for your present and future goals. Focus on the task at hand. Be clear with your agenda."

President Lee Eliot Berk then took the



Leonard C. Walston, III sang the Jeffrey Osborne hit "Stay with Me Tonight" at the 2002 Convocation concert.



Vanguard recording artist Patty Larkin receives Berklee's honorary doctor of music degree from President Lee Eliot Berk.



Electronic musical instrument pioneer Bob Moog has the doctoral collar placed around his neck prior to receiving his Berklee degree.

PHOTOS BY BOB KRAMER

microphone to bestow an honorary doctor of music degree upon singer/songwriter and Berklee alumna Patty Larkin '74. He described Larkin's career highlights—11 Boston Music awards, topping the Triple-A radio charts, and more. Berk also commented on Larkin's music, "Her songs tell a personal story and testify to her being a keen observer of contemporary life in America."

After accepting the degree, Larkin told the students, "You have the enviable task of being able to take the time out to learn and absorb from your teachers and all the people you see around you." She then quoted poet Stanley



Natalie Stovall sang "Born to Fly," the title cut from Sarah Evans's breakthrough country CD of 2000.

Kunitz, saying, "Be what you are, give what is yours to give, have style, dare."

Introducing the second honoree, President Berk stated that electronic musical instrument pioneer Robert Moog has had greater impact on the sound of contemporary music than any recording artist. "The introduction of his first Moog synthesizer in 1964 created shockwaves in the music world that continue to resonate," Berk said. "Since then, synthesizers have touched nearly every style and genre of music and expanded the sonic palette far beyond the tones of traditional instruments."



After the concert, student musicians, Yo Team concert production staff, and honorees Larkin (center) and Moog (peering over Larkin's shoulder), gathered on the BPC stage.

Addressing the audience, Moog said, "I feel great gratitude that I am able to be part of the music production process. What you do with our instruments helps those of us who make them to be more human. I want to thank you all for that."

Next, 22 student musicians (eight vocalists and 14 instrumentalists) presented a wide-ranging program of pop, r&b, country, jazz, and show tunes. After opening with an instrumental version of Earth, Wind, and Fire's "Runnin'," the band played Jeffrey Osborne's hit "Stay with Me Tonight," a medley from *The Wiz*, and Cole Porter's "Get Out of Town." In tribute to Bob Moog, singer Adam Moore and the group played the 1970 Emerson, Lake and Palmer classic "Lucky Man," complete with an extended Mini Moog solo. As a tribute to Patty Larkin, Alicia Champion and company gave a lively rendition of Larkin's song "The Book I'm Not Reading." Before the show concluded, the band also played Billy Joel's "New York State of Mind" and "Born to Fly" by country singer Sara Evans. For an encore, everyone came onstage for Stevie Wonder's "Superstition." The audience applauded thunderously and the lights went up, leaving entering students savoring their first Berklee experience.

Self Study, Accreditation, and Presidential Succession

Berklee is readying itself for a major 10-year re-accreditation event early in 2003. During the next round of accreditation, one of the most significant items the college will present to the visiting team is the planned retirement in 2004 of President Lee Eliot Berk and the process of hiring his successor as the new president of Berklee College of Music.

Accreditation is the process by which an institution receives certification from an accrediting body that it is operating within the established and accepted practices of that body. The purpose of accreditation is to determine that an institution has a mission, that it has the resources to meet its mission, that it has methods of self-evaluation, and that it can continue to fulfill its mission. In short, accreditation assures that institutions have the structures and conditions for quality. The accreditation process also is helpful to institutions in transition, as Berklee presently is with the prospect of the president's retirement.

Berklee's principal accrediting body is the Commission on Institutions of Higher Education (CIHE), which is part of the New England Association of Schools and Colleges (NEASC). Other specialized accrediting bodies certify our Music Education and Music Therapy departments, but our main accreditation comes from the NEASC. We are required to prominently display our accreditation status in our college bulletin.

The NEASC accomplishes accreditation through a process of "peer review" in which a visiting team, composed of faculty, staff, and administrators from similar institutions, conducts a formal site visit. The NEASC visit to Berklee is scheduled for March 30 through April 2, 2003.

In preparation for these visits, all institutions must prepare a self-study that responds to the 11 Standards for Accreditation specified by the

CIHE/NEASC. These standards include governing concepts and specifications for compliance in the areas listed below.

- *Mission and purposes.* Does our mission define us and vice versa? By what process have we reviewed and updated our mission?
- *Planning and Evaluation.* Is there a system of college-wide planning? How does it work? And, how do we know we are accomplishing our goals, and how do we improve?
- *Organization and Governance.* How is our management accomplished? Is the process effective?
- *Programs and instruction.* Which programs do we offer? How do we review and improve them? How does our faculty stay up-to-date through research? Do we admit students who will succeed and benefit?
- *Faculty.* Are our faculty qualified in the context of the college's mission? Are their working conditions appropriate for effective teaching?
- *Student services.* Are our service and administrative systems supporting student success? How do we know?
- *Library and information resources.* Are our learning resources supportive of the curriculum and of student and faculty research needs? Are Berklee's technological resources effective for instruction and learning?
- *Physical resources.* Do our buildings and other physical aspects support our mission? How do we address and solve the issues we encounter in this area?
- *Financial resources.* Do we have the necessary resources to continue achieving our mission? How do we budget and account for expenses? What about fundraising?

- *Public disclosure.* Are our publications accurate, complete, and sufficient for our purposes?
- *Integrity.* In all college activities, do we strive for a state of wholeness and completeness through honest, ethical, and forthright behavior and conduct?

The self-study must also include an "overview" summarizing the college's accomplishments since its last accreditation visit and its current strengths and concerns. The major issues we have identified for next year's visit include the accommodation of enrollment growth, the use of instructional technology on and off campus particularly with regard to our new Berklee Media endeavor, business and marketing concerns, diversity, and, of course, presidential succession. In effect, the entire self-study process is intended to reflect on the past in support of planning the future.

Before President Berk retires in 2004, his last official act will be to present degrees and diplomas at the 2004 commencement ceremony. The college's board of trustees is responsible for the search and appointment and subsequent oversight of a new college president. Because it represents the current state of the college—what we've done well and what we need to work on—the college's self-study will provide a major resource in the recruiting and interviewing process. The documentation will contain an updated mission statement to lead the institution forward, and the trustees will have the benefit of the self-study and the new mission statement. The presidential search process, to be carried out during the 2003-2004 academic year, will be designed to identify and hire a qualified successor. More specific information on the search will be made available through a board-appointed spokesperson.

Good Vibes

Riding the wave of last year's highly successful Vineyard Vibes debut concert, BR Creative and Berklee, with media sponsor *Jazziz* magazine, presented Vineyard Vibes '02 on August 1 at the Martha's Vineyard Performing Arts Center. A crowd of over 600 people of all ages experienced an extraordinary musical event, which included headliner Joe Lovano, last year's show-stoppers, trombonist Phil Wilson and the Berklee Rainbow Band All-Stars, plus Berklee alumna and Martha's Vineyard native Joanne Cassidy.

A glorious, late-afternoon boat ride from Falmouth took alumni and guests to a preshow reception. The concert kicked off with singer/songwriter Joanne Cassidy, who is currently pursuing her career in New York City. Cassidy's commanding set of original songs featured some backup singing from surprise guest and fellow alumna Robin McElhatten, who penned one of the songs. Cassidy closed with a moving rendition of the Beatles tune "Blackbird," joined by alumnus Clay Cook on guitar.

In his usual, amiable fashion, master of ceremonies Lawrence Bethune, vice president for stu-

dent affairs/dean of students, used the time between acts to relay a bit of Berklee history to the audience. But the story was told best by the musicians themselves; four generations of Berklee musicians who wowed the audience that night.

Many in the audience attended last year's event and were prepared for the stunning performance by Professor Phil Wilson and the Berklee Rainbow All-Stars. Trumpeter/vocalist Christine Fawson '02, who performed last year, once again brought the audience to its feet by alternating her exuberant singing with thrilling trumpet solos and masterful scatting. Another returning performer, pianist



Joe Lovano '72 solos with the Rainbow Band All-Stars

Mamiko Watanabe '02, a finalist in the Montreux Jazz Festival Solo Piano Competition, dazzled the audience with her compositions and breakneck fingerwork. Wilson's well-constructed trombone solos delighted both the crowd and the band.

Topping the bill was jazz saxophone giant, Joe Lovano '72, also first occupant of Berklee's Gary Burton Chair in Jazz Performance. After the Rainbow All-Stars' set, Lovano joined the ensemble to perform selections from his Grammy-winning nonet CD, *52nd Street Themes*, as well as new material. It was apparent that the band members, wearing looks of awe each time Lovano soloed, felt honored to play with him. He returned the favor, repeatedly saying, "How about this band!" After his magnificent encore, backed solely by the rhythm section, a grateful audience leapt to its feet for a standing ovation.

A goal for executive producer and Berklee Assistant Vice President for Student Affairs Steven Lipman has been to provide a Berklee scholarship fund for deserving Martha's Vineyard High School students. Proceeds from this year's event helped toward that end. To donate to this fund, contact Marjorie O'Malley at 617-747-2569.

—Toni Ballard

Berkleemusic.com Website Launched

After nearly two years in development, the college has launched its Berkleemusic.com website. This ambitious new offering provides alumni opportunities to take online courses, reconnect with former instructors, and explore new music career directions. One of the best features of the site is that it can be accessed anytime from anywhere—from home or from the road, in the middle of the night after a gig.

"Berkleemusic.com may turn out to be one of the most important things Berklee has ever done to expand its reach and its accessibility," said Associate Vice President for Berklee Media Dave Kusek. "So many alumni have expressed a desire to return to Berklee to update their skills, but feel it's not practical for them. With Berkleemusic.com, it's all possible."

The site features an online music school and a career-development center designed to help music professionals build successful careers. At Berkleemusic.com, musicians can post gigs, review industry-wide job listings, access career resources, and connect with other artists, performers, educators, and recording professionals worldwide. The online music school offers interactive courses in five learning streams: music production, music business, music writing, music education, and performance. The courses are taught by Berklee

Berklee | *music.com*
where music works

instructors and run from 3 to 12 weeks on a six-term calendar.

The first course offerings cover such topics as home-studio production using ProTools™, music notation using Finale™, desktop music production, basic music theory, career development, music marketing, self-promotion, MIDI sequencing, and lyric writing. Once they have the free Berkleemusic Passport™, alumni can access the new site at

www.berkleemusic.com/alum1. Membership entitles users to the following benefits.

- *Access to the network.* Users can receive automated e-mail messages alerting them to new job or gig postings that match their profile. Users get priority position at the top of all search-result lists.

- *Visibility.* Users can create a personal or band web page on the Berkleemusic.com site containing bios, MP3s, images, reviews, and links that are useful resources to potential employers, collaborators, and students.

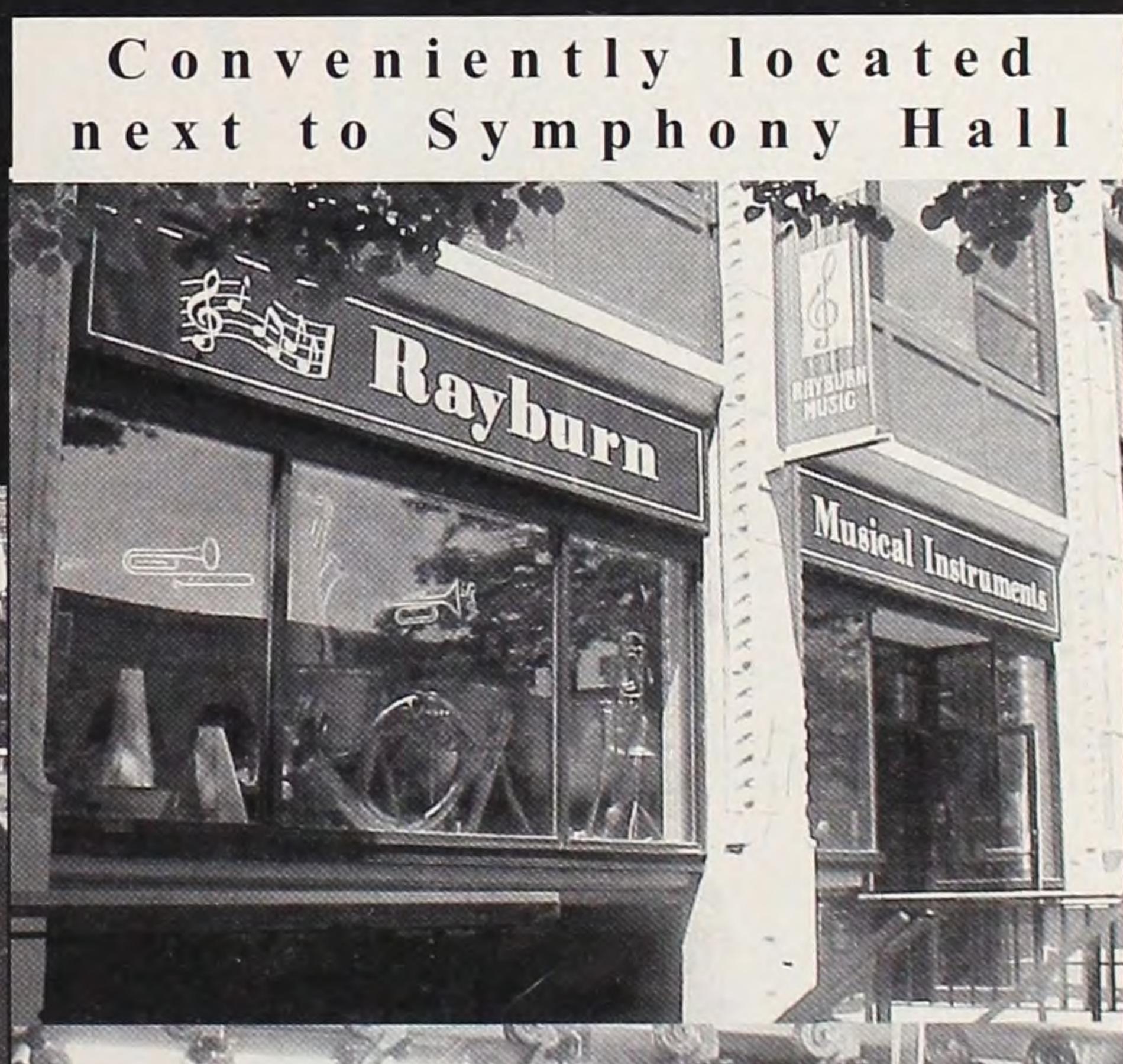
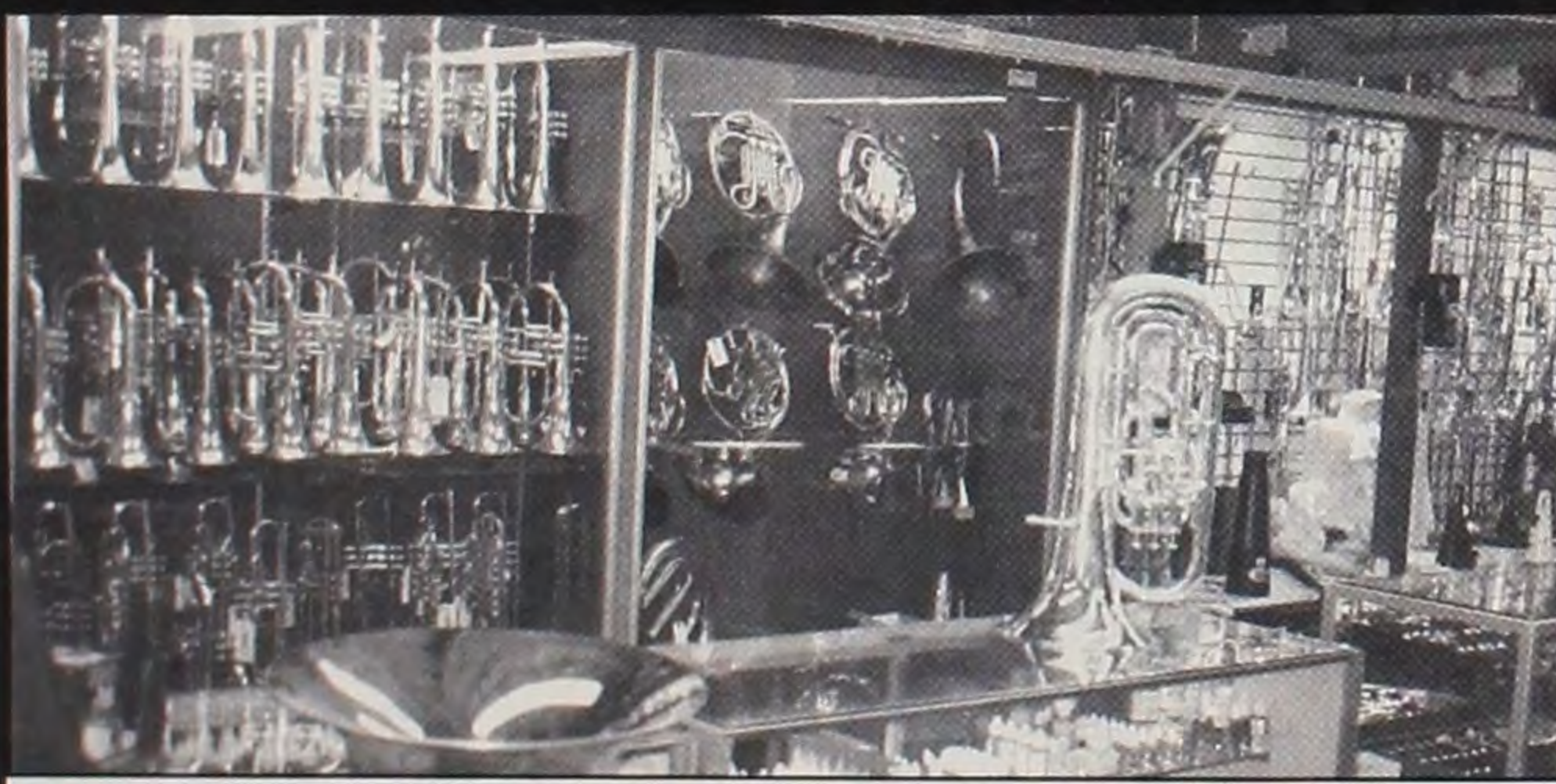
- *Resources.* Tap exclusive Berkleemusic career resources such as sample contracts, interview and audition tips, info on who's hiring, and a member newsletter.

- *Discounts.* The passport membership includes a \$25 discount coupon good toward any Berkleemusic.com instructor-led online course during their annual membership. Berkleemusic.com has also arranged to provide all Berklee alumni with a Berklee Guitar Center discount card, which offers a host of Guitar Center benefits, including product discounts, money-back guarantees, price matching for a 45-day period, exclusive invitations to Guitar Center events, \$50 off shipping in regions without local stores, and six-month, no payment, no interest sales offers when purchasing with a Guitar Center credit card.

The Berklee Alumni Office recently mailed to all Berklee alumni a letter that contains their personal password and user name to allow them access to the site. Those with questions about the Berkleemusic Passport™ should call (617) 747-2556.

Berkleemusic.com is a product of Berklee's newest department, Berklee Media. Serving as an idea factory for new college online initiatives, Berklee Media manages Berkleemusic.com and Berklee Press, the college's publishing arm.

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Berklee's Helping Hands

Theodore R. and Vivian M. Johnson Invest in Berklee City Music

The Theodore R. and Vivian M. Johnson Scholarship Foundation is making it possible for talented inner-city youth to realize their dream of obtaining a college education at Berklee College of Music. Johnson Foundation Board Chair Malcolm Macleod joined President Berk on August 6 at the Berklee Performance Center to award eight full-tuition scholarships to talented musicians who graduated from the Berklee City Music Program.

The foundation is investing in the success of young people from the start of their involvement at Berklee to ensure their success as college students. In addition to funding college scholarships, the Johnson Foundation's generous support makes it possible for 25 underprivileged young people to attend the City Music Saturday and After-school Program, which operates throughout the school year. They also provide funding for 20 students to attend Berklee's renowned Five-Week Summer Performance Program. Lastly, they are investing in the mentoring program, often the first point of entry to Berklee for urban youth.

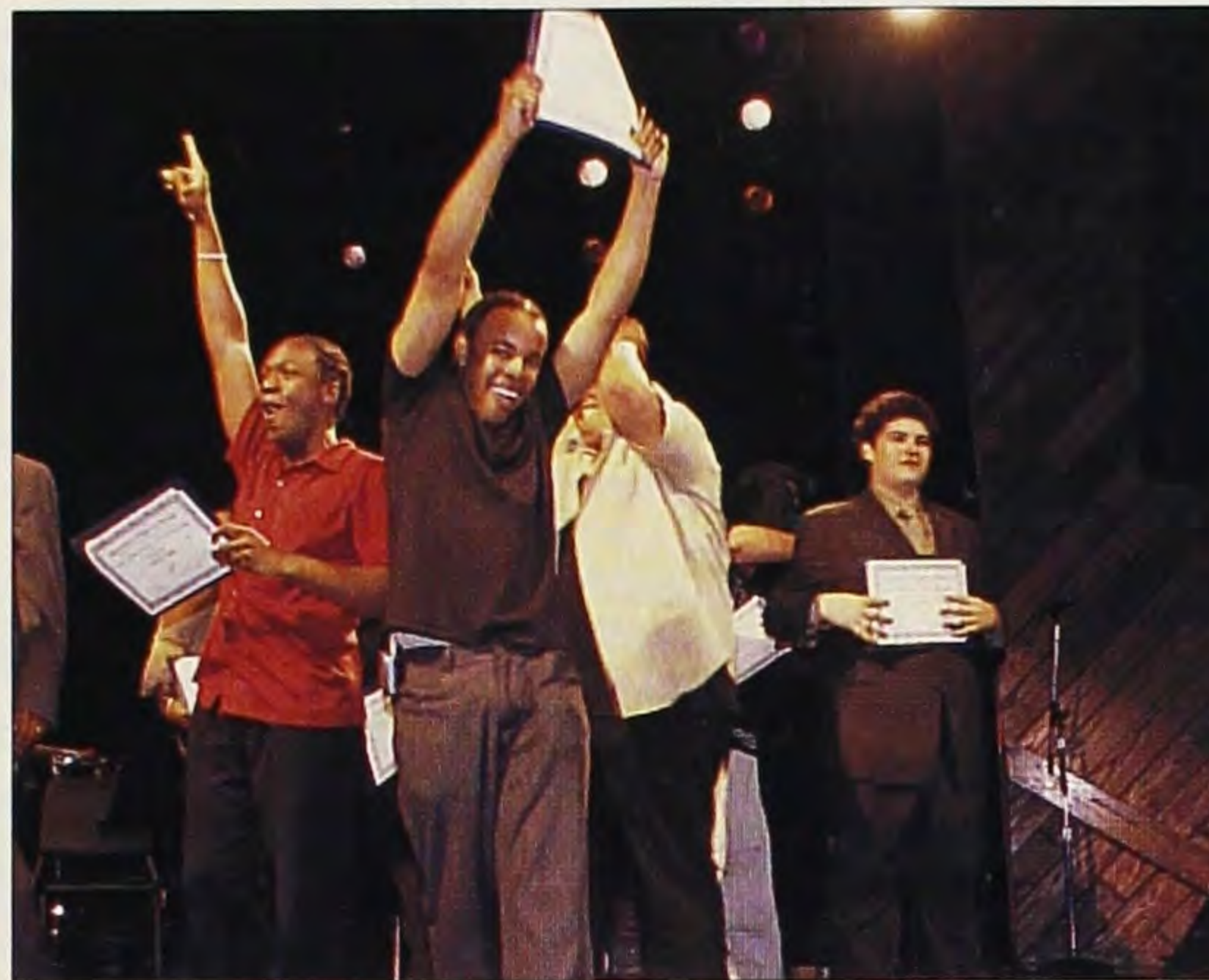
MIT Alumni of the 484 Phi Alpha Foundation Support Cambridge Musicians

MIT Alumni of the 484 Phi Alpha Foundation wanted to give back to the City of Cambridge for the benefit of disadvantaged youth. The foundation invested in the Berklee City Music Program to support aspiring young musicians in Cambridge and to enhance their musical talent as they work toward a scholarship to attend college at Berklee. The gift will establish the first-ever endowed fund for Cambridge youth to attend the Berklee 5-Week Summer Performance Program.

Creating an endowed fund of this type ensures that scholarship support will be available for deserving youth in perpetuity.

Berklee Parents Give Back

Eijk and Rose-Marie Van Otterloo, parents of Nils Van Otterloo '02, made a generous gift of \$50,000, which was matched by Grantham, Mayo, and Van Otterloo and company. The



Berklee City Music students at the August 6 City Music/System 5 Blowout concert react to the news that they are among eight recipients of full-tuition, four-year scholarships to Berklee.

endowment created with these gifts provides funding for a licensed music therapist to supervise a Berklee practicum student at McLean Hospital in Belmont, Massachusetts. The Van Otterloos were inspired to make the donation so that music therapy could be integrated into the therapy program at McLean Hospital. Berklee is grateful for their investment in this outstanding program.

In establishing the Solomon Munjack Endowed Fund, Michael and Lois Friedman made a generous gift to Berklee in honor of the maternal grandfather of their two children Daniel '98 and Sarah '02. Mr. Munjack, whose collection of records numbered in the thousands and covered a wide range of artists and composers, had a profound love of music that he instilled in his grandchildren. The Friedmans hope that the scholarship established in Mr. Munjack's memory may in some small way pass this love of music on to the world.

Berklee is proud to have parents investing in the college, ensuring that the quality of education is enriched now and in the future. We thank these families for their generous financial support.

—Marjorie O'Malley

Assistant Vice President for Institutional Advancement

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Making a gift to Berklee is easier than ever! Simply go to www.berklee.edu, click on "Giving to Berklee," and you will be connected to a secure site. It's that easy. On behalf of the students who benefit directly from your generosity, thank you!

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*A complete listing of 2002 donors will be published in Giving to Berklee in December 2002.

Recent Donors

Faculty notes

by Toni Ballard

Associate Professor and trumpeter Tiger Okoshi led the Berklee Scholarship Jazz Quartet in a May appearance at the Blue Note Jazz Club in New York City. It was the fourth annual performance by a Berklee student group at the club.

Guitar Professor Charles Chapman released *Come Sunset*, an album consisting of nine solo guitar pieces and five with guitar, bass, and violin. Backup players included Bass Department Chair Rich Appleman, Jesse Williams (bass), Paula Zeitlin (violin), Mark Small (guitar), and instructor Steve Hunt mastered it. Chapman also performed at the Kirkmichael International Guitar Festival in Ayrshire, Scotland.

Professor Peter Cokkinias played bass clarinet in a live performance with the New England Conservatory Faculty Clarinet Ensemble that aired on WGBH-FM as part of the International Clarinet and Saxophone World Chamberfest.

Voice instructor Jerome Kyles wrote and produced music for the CD *Joyful Noize* recorded by his gospel group Jerome Kyles & Divinity.

Associate Professor and singer Lisa Thorson participated in June's Sant'Elpidio Jazz Workshop and Festival in Sant'Elpidio a Mare, Marche, Italy, with faculty members Greg Burk (piano), Lello Molinari (bass), Jon Hazilla (drums), Garrison Fewell (guitar), and Rick DiMuzio (saxophone). Thorson also released the CD *Out to Sea* with pianist Cho Yoon Seung '00. Visit her web site at www.lisathorson.com.

Assistant Professor Gaye Tolan Hatfield released her CD *Smooth Around the Edges*, which spotlights her vocals, flute, and percussion performances on 11 original songs. The disc includes faculty members Dave Buda (bass), Ken Cervenka (trumpet), and Dino Govoni (saxophone), as well as husband Brad Hatfield '75 (keyboards), and alumni Jon Chase '74 (drums), Peter Murray '78 and Dave Mann (saxophones), and guitarists Berndt Schoenhart '91 and Judson Crane '00.

Associate Professor and guitarist Lauren Passarelli and vocalist Cindy Brown '83 released Two Tru's *Shadow Language* with backing from faculty members Sandra Kott and Thaddeus Hogarth, as well as alumni Mark Kohler '82, Sarah Burrill '77, Kimberly Rullo '91, and Leni Stern '80. The disc features 16 original songs and is available online at www.feather-records.com.

Al Kooper's band the Funky Faculty, featuring Tom Stein (bass), Bob Doezema (guitar), Larry Finn (drums), Scott DeOgburn (trumpet), and Daryl Lowery (sax), played at the Whaling Blues Festival in New Bedford, Massachusetts, and in Detroit in September. Tom Stein is managing the judging again for this year's John Lennon Songwriting Contest.

Associate Professor and pianist Jennifer

Elowsky-Fox released her debut solo piano CD *Pictures and Images* on Shader Gator Productions. The CD features compositions by Debussy, Bolcom, Janacek, and local composer Stephen Halloran and is available online at www.madeintheshademusic.com.

Associate Professor and pianist Laszlo Gardony performed at the Cambridge River Festival in June with Associate Professor Stan Strickland and vocalist Shelley Neill. He also played at the W.C. Handy Music Festival, at the California Worldfest with String Chair Matt Glaser's group, and with the David "Fathead" Newman Quartet in Marblehead, Massachusetts.

Music Therapy Chair Dr. Suzanne Hanser has been elected to a three-year term as president of the World Federation of Music Therapy.

Associate Professor and vocalist Kris Adams released her second CD *Weaver of Dreams* on Jazzbird Records, which is available at www.krisadams.com. It features arrangements of standards by Adams and Ear Training Chair Steve Prosser. Tim Ray (piano) and faculty members Matt Marvuglio (flute), Greg Hopkins (trumpet), Dino Govoni (saxophone), Paul Del Nero (bass), Bob Tamagni (drums), played on the disc.

Assistant Professor and steel drum player Ron Reid performed in a Lincoln Center jazz concert entitled Pan-o-rama with Othello Molineax, Vincent Herring, and David Williams.

Associate Professor Sheila Katz is on sabbatical this semester and is a scholar-in-residence at Brandeis University, where she will complete her book *Women and Gender in Early Palestinian and Jewish Nationalism*.

Associate Professor Dick Lowell was the musical director, arranger, and conductor for vocalist Ida Zecco's CD *Better to Have Loved*.

Professor Anne Peckham recently presented voice clinics at the New Park Music School in Dublin, Ireland, and at the MENC National Conference in Nashville, TN.

Pianist and Assistant Professor John Arcaro performed with vocalist Toni Ballard and trumpeter/vocalist Christine Fawson '02 at the Jazz in July series at Boston's Downtown Crossing. For their Ryles date, they added Associate Professor Bob Kaufman (drums) and Todd Baker (bass).

Associate Professor Fred Bouchard visited northern Spain's Basque country to cover the 26th Annual Vitoria Jazz Festival for *Down Beat* and *Bar and Beverage Business* magazines.

Rittor Music of Japan released Assistant Professor Dave Limina's instructional book, CD, and DVD titled *Accelerate Your Keyboard Playing*. Limina cowrote *Instant Keyboard* with former Piano Department Chair Paul Schmeling and a second book titled *The Hammond Organ Complete: Tunes, Tones and Techniques* for Berkee Press.

Assistant Professor Sky Traugher helped to negotiate and sign saxophonist and Associate Professor Walter Beasley to a multi-album record deal with N-Coded Music. Assistant Professor Maggie Lange handled the legal details.

Assistant Professor Lori Landay presented papers and participated in panel discussions on

literature and digital media in Boston, Denver, Colorado, and Glasgow, Scotland. She is presently writing a book titled *The Jazz Age: Modernism, Jazz, and American Culture in the 1920s*.

Voice Department faculty members Jude Crossen and Adriana Balic collaborated to write and perform original music for an independent film entitled *Screenwriter*. The film premiered last summer at the Woods Hole Film Festival in Woods Hole, Massachusetts.

General Education Professor Peter Gardner presented a series of lectures and workshops at the Glion Institute of Higher Education in Switzerland last summer.

Associate Professor Neil Leonard is creating sound works for two media installations; one is located in Japan and the other in Italy.

Associate Professor Wayne Naus played the national anthem on trumpet at Fenway Park for two Boston Red Sox games.

Associate Professor Gabrielle Goodman sang with Marcus Miller and Terence Blanchard at the Wilmington Jazz Festival with the Delaware Symphony Orchestra conducted by her brother David Bunn '83. Goodman also sang backup on Patti Labelle's mini tour last summer.

Associate Professor Armsted Christian wrote arrangements for two John Coltrane compositions performed at the 25th annual John Coltrane Memorial Concert held in September at Northeastern University.

An excerpt of Assistant Professor Amy Merrill's play *Cigarettes and Whiskey* was published in the September 2002 *Journal of Popular Music Studies*.

Assistant Professor Tony Hoover was named president of the National Council of Acoustical Consultants. A Philadelphia-area studio for which Hoover was the acoustical consultant was featured in the August issue of *MIX* magazine. Hoover chairs the Acoustical Society of America's Technical Committee on Architectural Acoustics.

Professor Richard Boulanger was featured in *RAM* and *Electronic Musician* magazines in articles about the development of Csound. Boulanger has been invited to be a judge for a RAM-sponsored music competition.

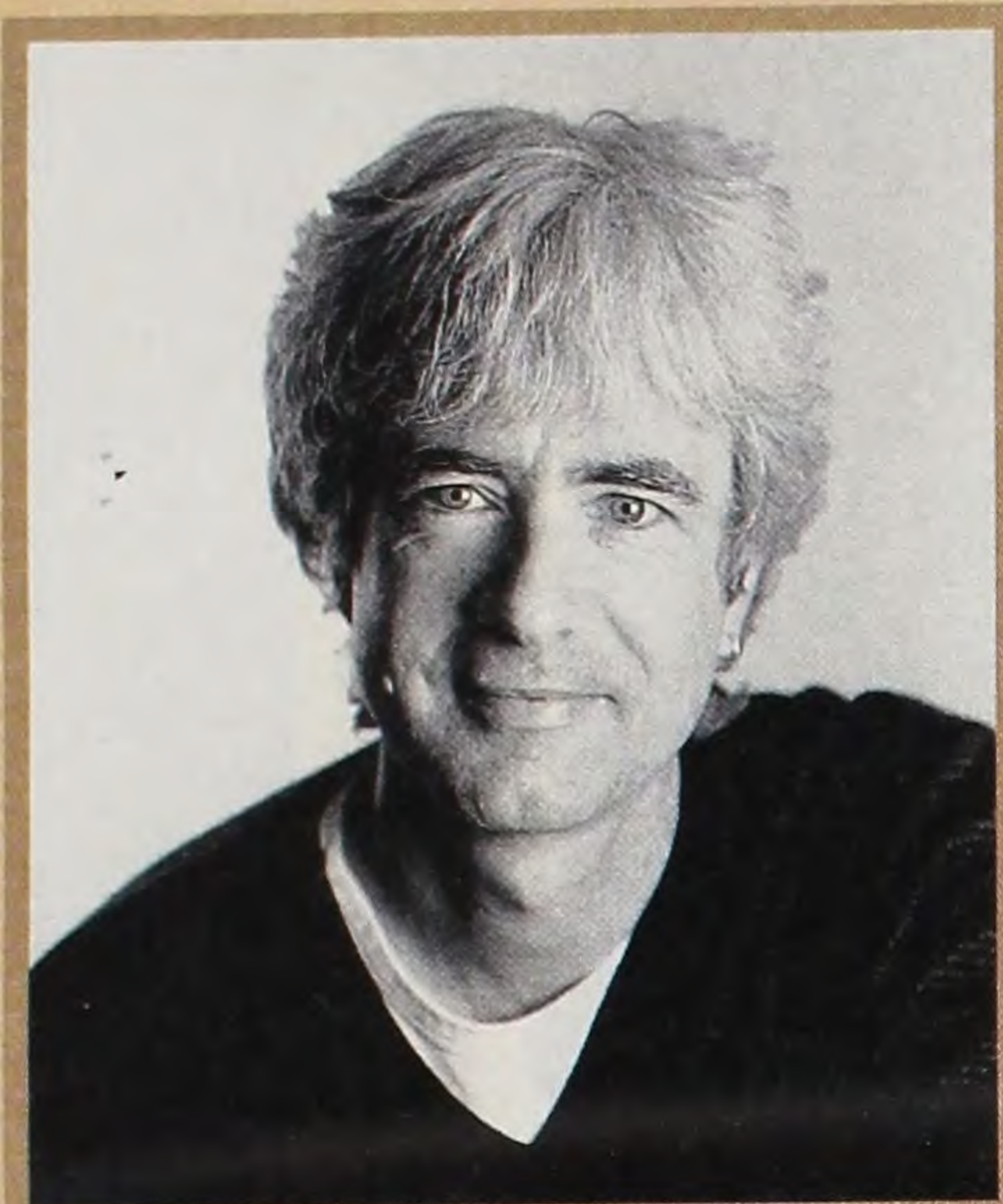
Assistant Professor and bassist John Funkhouser appeared in July on NBC's "Today Show" backing 10-year-old autistic jazz piano prodigy Matt Savage.



Clockwise from the left: drummer Steve Silverstein, bassist John Funkhouser, Today Show Host Katie Curic, and pianist Matt Savage.

faculty profile

by Mark Small '73



LIZ LINDER

Stephen Croes: "Technology is now and will always be a growing part of every artist's future."

After a two-year search for a successor to Don Puluse, Stephen Croes formally took the reins in August as the new dean of Berklee's Music Technology Division. Croes, who grew up in Rapid City, South Dakota, has spent the past 20 years living and working in Los Angeles as a drummer, keyboardist, sound designer, arranger, composer, and producer. His multifaceted career working on albums, film and television soundtracks, and more, has put Croes in collaboration with top figures in several industries.

His credits include work with such diverse recording artists as Fleetwood Mac, Geggy Tah, Kenny Loggins, the Yellowjackets, Stevie Wonder, and Alice Cooper. His film and television credits include *Bull Durham*, *Twilight of the Gods*, *The Hidden*, *The Treat*, four different *Star Trek* series, National Geographic and Cousteau Society documentaries, and television specials for many networks and cable channels.

Croes believes the diversity in his work is among the most rewarding aspects of his professional life and is a significant credential qualifying him for the position of dean at Berklee. "The perspective from the variety of roles and projects that I've worked on is probably the best thing I can bring to this position," he said. "I've had amazing opportunities to observe and participate as some of the most highly respected artists, composers, players, producers, and engineers worked together. To see the inner workings of a team and learn how the various roles complement each other in the production of a great piece of music is a beautiful thing. I've had the best seat in the house."

The road to this point was long and arduous for Croes. Encouraged by his mother, he began musical life at age five with piano lessons and soon added drums. "I started in the school band program, but when the Beatles appeared everything changed for me," he said. He studied traditional percussion in college and, later on, drum set with

A New Dean for the Music Technology Division

master teacher Freddy Gruber in Los Angeles. "My twenties were spent as a drummer on the road with various touring groups—really a lot of fun," he said. "Sometimes I did some regional recording stuff." Session work in Denver introduced Croes to the studio world and to new interests in arranging and production.

Ironically, during the mid-1980s, when he wanted to concentrate on studio work, drum machines came on the scene. At that time, many record producers became more interested in working with the new technology than with real drummers. Rather than resist the development, Croes was intrigued by it. "Drummers were early 'victims' of new sequencing and sampling technology, but I wasn't through with being a musician. I had to adapt."

Many drummers who shared his predicament became early experts in the computer-based music-technology field, mastering the emerging techniques and aesthetics at the same time. "I got involved with computers and music software fairly early," Croes recalled. "My Dad gave me a little Commodore 64 computer as a gift and I found some sequencing software for it. I already had a couple of the MIDI synths and a borrowed drum machine to start out. After I hooked everything up and started playing with it, I suddenly understood that this was going to be very powerful and very popular. I saw the future." In his thirties at that point, Croes was plotting what he would do next to be of value as a musician. "This discovery was tremendously exciting to me, and it was a great stroke of luck to make it."

After a year of immersion in a growing collection of synths, samplers, sequencers, and Apple computers, Croes bought a Synclavier, the Rolls Royce of digital-audio workstations. The instrument was extremely powerful, somewhat rare, and very difficult to learn. He considered it the ultimate electronic instrument, a potent production tool for sound creation with a design of unrivaled sonic quality. It also made a significant technological statement, giving Croes access to some very high-level work in the industry at that time. He became completely engrossed in mastering the instrument.

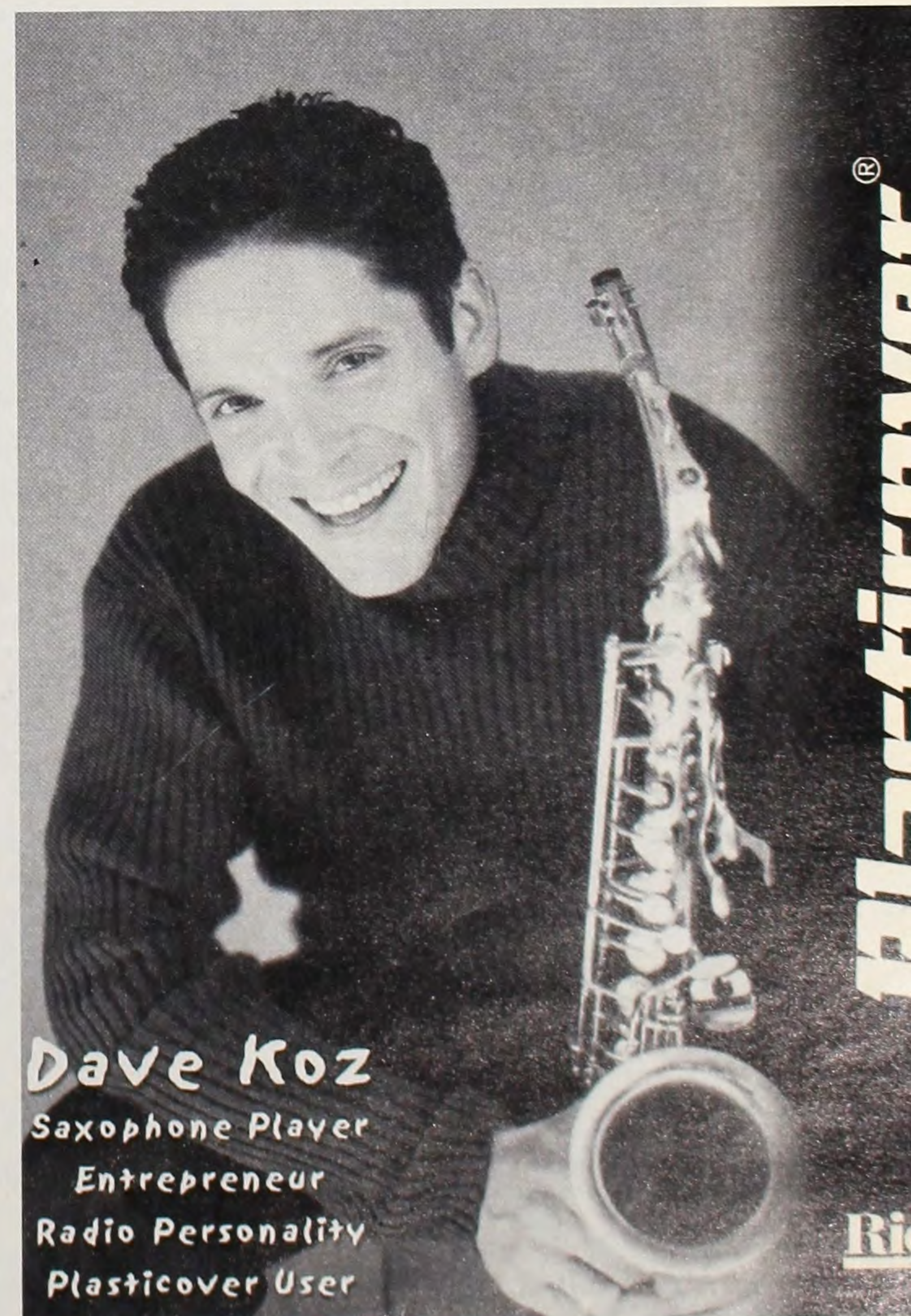
It was by no means an easy path. "It took many years of constant work to establish a place for myself in the community as someone who was not just technologically capable but also musically creative and versatile," he said. "I wanted to try out everything, and this skill set is very accommodating to someone with wide musical interests. The projects I got involved with let me explore an array of styles and genres. I came to expect the unexpected. These opportunities eventually evolved into a very satisfying work situation with lots of variety. I got to arrange and produce large, live ensemble tracks in a redwood forest with Kenny Loggins and play weird percussion tracks

with Mick Fleetwood. I did accordion parts for Alice Cooper, sound design for the Yellowjackets and *Star Trek*, and scored a Vegas show for Tommy Tune."

Croes sees his position at Berklee as yet another opportunity to do something completely different. "What appeals to me is the vision, focus, and depth of what goes on here," he said. "To be part of the team here is similar to working with a music production team. Like them, we are collaborating to solve problems, but here we are trying to create a valuable educational experience. The students have very diverse goals and interests. It's exciting to help them prepare to figure things out."

"The technology has never been more like an instrument, more intrinsic a part of the core creative process, or more accessible. Berklee's Music Technology majors will enter an industry that has always embodied change but is now undergoing radical redefinition. Much of this reflects even broader cultural shifts in relation to technology and the arts. Graduates will have to be armed with more information and broader abilities than ever before.

"My new job is to share what I've learned. As it relates to survival, expansion of artistry, and pure enjoyment, technology is now and will always be a growing part of every artist's future." ■



Dave Koz
Saxophone Player
Entrepreneur
Radio Personality
Plasticover User



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Rob HOTCHKISS & Charlie COLIN ^{of} TRAIN:

ON THE FAST TRACK

by
Mark Small '73

The backing of a major record label, triple-platinum CD sales, and a Grammy Award signal that Train has pulled into the station for **Rob Hotchkiss '82** and **Charlie Colin '88**.

Of late, the group Train's music has become a staple of top-40 and Triple-A radio, yet anyone who listens to the band's CDs in their entirety quickly discovers that the band's musical roots go deeper than those of many other acts in heavy rotation. Train's instantly appealing sound is defined by lead singer Pat Monahan's mercurial voice, a repertoire of finely crafted songs, and instrumental textures featuring layered acoustic and electric guitars, keyboards, drums, and bass, garnished with snippets of mandolin, harmonica, vibes, muted trumpet, saxophone, and Latin percussion instruments.

Two members of the Grammy-winning outfit, Rob Hotchkiss and Charlie Colin, came to Berklee in the 1980s to hone their chops. Their finesse as songwriters and performers has played an important role in Train's success. Collectively they cover guitar, bass, piano, harmonica, and background vocal chores and share an appetite for hard work with their bandmates. Train is a fairly democratic organization and Hotchkiss and Colin are team players who are fully aware that the whole is greater than the sum of its parts.

More than a decade of touring the world in vehicles ranging from fire-prone vans and Ryder trucks to tour busses and 747s has fostered the cohesion of a close-knit family among Train's five members. The grueling travel schedules, constant work to build an audience, write songs, and polish their live show paid off handsomely this year when Train's *Drops of Jupiter* CD attained triple-platinum status and its title cut was named Best Rock Song at this year's Grammy Awards.

Veteran listeners may detect in Train's sound a musical nod toward rock heroes such as the Beatles, Led Zeppelin, Bob Dylan, Aerosmith, Elton John, Badfinger, Allman Brothers, and some jazz icons. No artist devel-

ops in a vacuum; each has influences. The most successful musicians are those who can take what has gone before, add to it, and still say something new. The folks at Train's label (Columbia Records) and the millions of listeners awaiting their forthcoming album attest to the band's distinctive voice.

I caught up with Hotchkiss and Colin one steamy day last summer in Charlotte, North Carolina, before they took the stage at one of the stops on the Jeep World Outside Festival tour which they coheadlined with Sheryl Crow. Affable and articulate, Hotchkiss and Colin filled me in on Train's journey from their scuffling days in California to Columbia Records and arena concerts across the globe.

Where did you guys grow up?

Charlie Colin: Both Rob and I had similar home lives, we moved around quite a bit. I began playing guitar at about eight when we lived in Virginia. Later, my family moved to Huntington Beach, California, and guitar became a constant for me. I couldn't stay on sports teams because we moved so much, but I could always take my guitar with me.

Rob Hotchkiss: I lived all over the place, including Berlin, Germany, for six years. My dad was in the Navy and later worked for the airlines. I also began playing guitar when I was eight. I started playing Beatles songs and then I took classical lessons until I was 13. I always wanted to play rock and roll though. Charlie and I met in Southern California and started playing together when we were in our twenties.

CC: Rob and I went to the same high school, but I am a few years younger than him. One day, someone told me about a guy who had gone to Berklee and that he was playing over

at the quad. I went over there and we had a 20-minute jam. Later, when I was at Berklee, I met a drummer who said he was in a band with Rob, and I just really wanted to get into that band. That eventually happened.

How were your Berklee experiences?

RH: Coming to Berklee made me really want to do music. I remember being there learning about arranging for horns, but also really wanting to learn more about Duane Allman and slide guitar playing. I was studying with John Baboian, who is a great jazz player. I sometimes felt a little guilty about wanting to learn other styles.

CC: Just thinking about the time I spent at Berklee, I get all happy. I made friends with a lot of students and teachers. My whole life changed around that time. Boston is such a cultural place. If I had kids who wanted to be musicians, I would send them to Berklee.

Coming to Berklee got me totally immersed in music. I started paying some seniors to give me lessons so I could learn even more. In that atmosphere, it wasn't unusual to practice for six hours. My routine back then was to get up, have breakfast with my musician friends, go to classes and ensembles, see bands at night, and also fit in jams on the side. It was music 24-7. I remember going out to hear players like Mick Goodrick and Bob Moses at the 1369 Club and taking the Amtrak down to New York to hear great jazz players at Sweet Basil.

RH: I also heard a lot of great players at the jazz clubs in Boston. Being at Berklee made me realize that I was never going to be the best player. You could go by the practice rooms and hear people playing who were so good. It made me search for what I had that



Columbia artists Train. From the left: Scott Underwood (drums, keyboards, percussion), Pat Monahan (lead vocals, trumpet, saxophone, vibes, percussion), Rob Hotchkiss '82 (guitar, bass, piano, harmonica, background vocals); back row from the left: Jimmy Stafford (guitar, mandolin, background vocals), Charlie Colin '88 (guitar, bass, piano, background vocals).

was special. I realized that writing songs was it for me. I knew I'd never be able to play guitar as well as some of the guys I heard in the practice rooms, but I felt I could write a song as well as anybody.

CC: I had taken classical lessons as a kid too. Even though I wanted to play rock, I listened to Pat Metheny quite a bit and started listening to more kinds of music when I came to Berklee. My roommate was from Germany, and he got me listening to a lot of bands and I got really into Weather Report. I went out and bought a fretless bass and an upright. When I first got there, I wanted to play guitar like Joe Satriani. As time went on, I was going to New York to hear Avery Sharpe play bass with McCoy Tyner. That was a big shift. Ultimately, I started loving every kind of music more and caring less about becoming the best player. It didn't matter what instrument I was playing as long as I was expressing something.

What was the first professional step you took after Berklee?

RH: Charlie, Jimmy Stafford [Train's lead guitarist and mandolin player], and I started the group Apostles after Berklee. That band went really well. Our goal in life at that point was to get a record deal. We worked really hard in Los Angeles and got a deal with a label that was a subsidiary of PolyGram. After we did that, we realized that the deal wasn't the real goal, things had to work out after that. Not long afterwards the label folded. We thought we had it all and then suddenly we had nothing. It was about 1993, and I knew I didn't want to stay in Los Angeles anymore. We all had a nice little talk at the Cat 'n' Fiddle across from Club Lingerie in Hollywood and decided that we should each go do our own thing and see what came of that. I had a hunch that we might end up back together. We did get together to record some songs and lay a little bit of groundwork for the future.

CC: We were pretty close at that point, so the split was amicable. I got an offer from some other friends to go to Singapore to write and play jingles. I stayed there for a year and did really well. It was an eyeopener for me, because I realized that I had learned enough about music that I could make a living aside from being in a band. In Singapore, I played with all types of musicians and was writing things out for them. When I came back and began playing with Train, my attitude was very different. Instead of seeing myself as someone trying to be a great guitarist or bass player, I just wanted to make the music sound as good as possible.

How did you end up regrouping as Train?

RH: When Charlie left for Singapore, I headed up to San Francisco. Pat Monahan [Train lead singer and multi-instrumentalist] and I had met while Apostles was still together. Pat had just come to Los Angeles from Erie, Pennsylvania, with a band, but two weeks after they arrived, the rest of the band packed up and went home. I had seen him perform and saw something special about him when he got up in front of an audience to sing. I thought there might be some good chemistry between us. I had been the lead singer in Apostles but was always a little uncomfortable in that role. I was more into writing the songs. Pat really comes alive onstage. I thought it might be cool to put something together with him.

I didn't want to be in L.A. for a number of reasons though. Being there seemed to be like paying dues. So we moved up to the Bay Area, and got Jimmy to be the guitarist and Charlie to play bass. Charlie brought along Scott Underwood to play drums. With this new lineup it seemed there was more magic than we'd had in Apostles because of Pat's voice.

Did your experience at PolyGram or contacts

there give you an in with Columbia?

RH: No. When you start a new band, you are starting over. Another reason for leaving L.A. was to be away from the record industry. We knew if we started out there with the new band, there would be A&R guys at our first show. We didn't want that because they would judge us initially and even if they saw us later when we were ready, they'd have a preconceived notion about the band. In L.A. you could play a show about every three weeks and you'd have to really work to get all of your buddies to hear you so the club would want you back. In San Francisco, we decided to play as much as possible and not care how many people came out to hear us. We couldn't afford to rent a rehearsal space, so we looked at some of those gigs as a free rehearsal in front of a few people.

CC: Sometimes we'd do a couple of shows in a night. We'd go do open mic shows for different crowds. We got to try out new material. We were playing five or six nights each week.

RH: We got to polish the music, and we started to draw a crowd. At first there were seven, then a dozen, and eventually a thousand people coming out to hear us play. There were various labels checking us out, but 10 of them passed on us. Pat really wanted Train to end up with Columbia.

How did that ultimately happen for you?

RH: We met an A&R guy from Columbia named Tim Devine who just didn't give up. He really believed in the band and wanted us on Columbia, but Donny Ienner [Columbia Records chairman] is very much the leader. Someone had seen the band and told him that we were the next Led Zeppelin. Columbia decided to fly us out to New York to do a showcase for an audience of industry people. We'd only been together nine months. Donny heard us and thought we were a good band, but said, "This isn't Led Zeppelin. Let them develop a little more." Tim didn't want to let us go. Gregg Latterman is the president of Aware records. Tim and he decided that if we did a tour and developed a little more, in a year there would be a bidding war for us. That was a different approach to developing an act. Gregg has since done it with other acts like John Mayer, Bleu, and Five for Fighting, bringing them from Aware to Columbia.

CC: Columbia didn't sign us until after we had made our first record, though.

RH: It was after that, that Tim signed us to Aware. It was like being in the minors. We got to go out and do the Aware Tour and see if we had what it takes to stay together when it is five guys in a hotel room and when the van catches on fire.

CC: That actually happened twice! It burnt to the ground in Nebraska.

RH: We ended that tour in the back of a Ryder truck going over the Rockies in the

middle of winter. After the van burned, the only thing we could get was a truck. So there were two guys up front in the cab driving with the heat blasting while the rest of us were in the back of the truck wearing every piece of clothing we'd brought just to stay warm. I was thinking, Dad, if you could see me now! We were setting up our own gear and playing to small crowds on that tour. Those experiences make you strong.

How did radio start picking up on you?

CC: For nearly three years, we played each night and drove from town to town. We'd go to whatever radio station was there—sometimes after having been up all night. We'd show up in the morning to play and plug our upcoming show. We'd walk in with acoustic instruments and the drummer would play his drum cases with brushes. Every time, the DJs would be surprised that we could play and sing well without all kinds of equipment. Then we'd go play our show with lights and a P.A. and they saw that we could do both. This kind of thing earned us a little bit of respect as underdogs.

RH: The local radio people from Columbia were bringing us around to these stations, and they would tell their higher-ups that we were a really hardworking band. We were actually getting radio play. That is almost unheard of in the business. Usually radio play happens from the top down when someone says, "Play these guys." We were getting it from the bottom up. By the time Donny Ienner knew who we were, we were on the way to a gold record. He figured Columbia should meet us halfway.

CC: They are really behind us now, but we worked very hard before we had their support. They appreciate that and are proud of us because it went well and they are proud of themselves for making it go over. *Drops* has sold over three million copies to date. We have a good relationship with Columbia. They know that if they put a lot of energy into the band, we are going to give the same effort back. We won't whine about what they are not doing; we are going to make things happen as much as we can.

How do you approach a record with your current producer Brendan O'Brien?

CC: He does a lot in the preproduction phase. He will go through the songs and find out what is essential and what isn't and then help to create great arrangements and parts. It is just like working amongst ourselves, but there is another member of the band who is more objective.

RH: I think we could produce ourselves, but we'd probably kill each other. You need someone who can prevail. Before recording *Drops of Jupiter*, we had 200 cassette tapes of ideas that we recorded in our hotel rooms, at sound checks, and on the bus after gigs. Pat went through all of them to cull what he felt was the best material. Then Brendan was able to

say, "Let's go after these ones," or "This is good, but it needs a bridge."

CC: In the studio when we'd say, "I can do a better take than that one," Brendan would say, "No you can't. You're not going to do any better than that take, it had good energy." He helped us not to obsess over each part. You can make each take perfect and end up with a record that is full of tension. He kept us from trying too hard. So the music sounds fresh, because we didn't do more than a few takes and we'd keep some of the early basic tracks. There is a bit of honesty to working like that.

RH: On *Drops of Jupiter*, I left the development of my parts until the end, because I didn't want to have them all worked out. I'd be coming up with stuff and then tell Brendan that I was ready to do a take. He'd say, "You're all done; you got it. I was rolling tape all along."

What was it like to win the Grammy?

CC: It was a big honor just to be nominated and asked to perform. We got five nominations. We figured since we'd been asked to play on the show, it might be a consolation because we weren't going to win. We were going up against such enormous acts, it didn't seem possible that we could win over a band like U2. After we played, we were standing backstage and heard them announce the winner for Best Rock Song. They said our names, and we flipped out. It was surreal. We really didn't expect it.

We shared a room backstage with the Dave Matthews Band. We have passed each other on the road, so there was this real camaraderie, no jealousy or competition. That night was a big celebration of tenacity. If you hang out long enough, things will work out.

With the touring schedule you've kept up, when do you get to write new material?

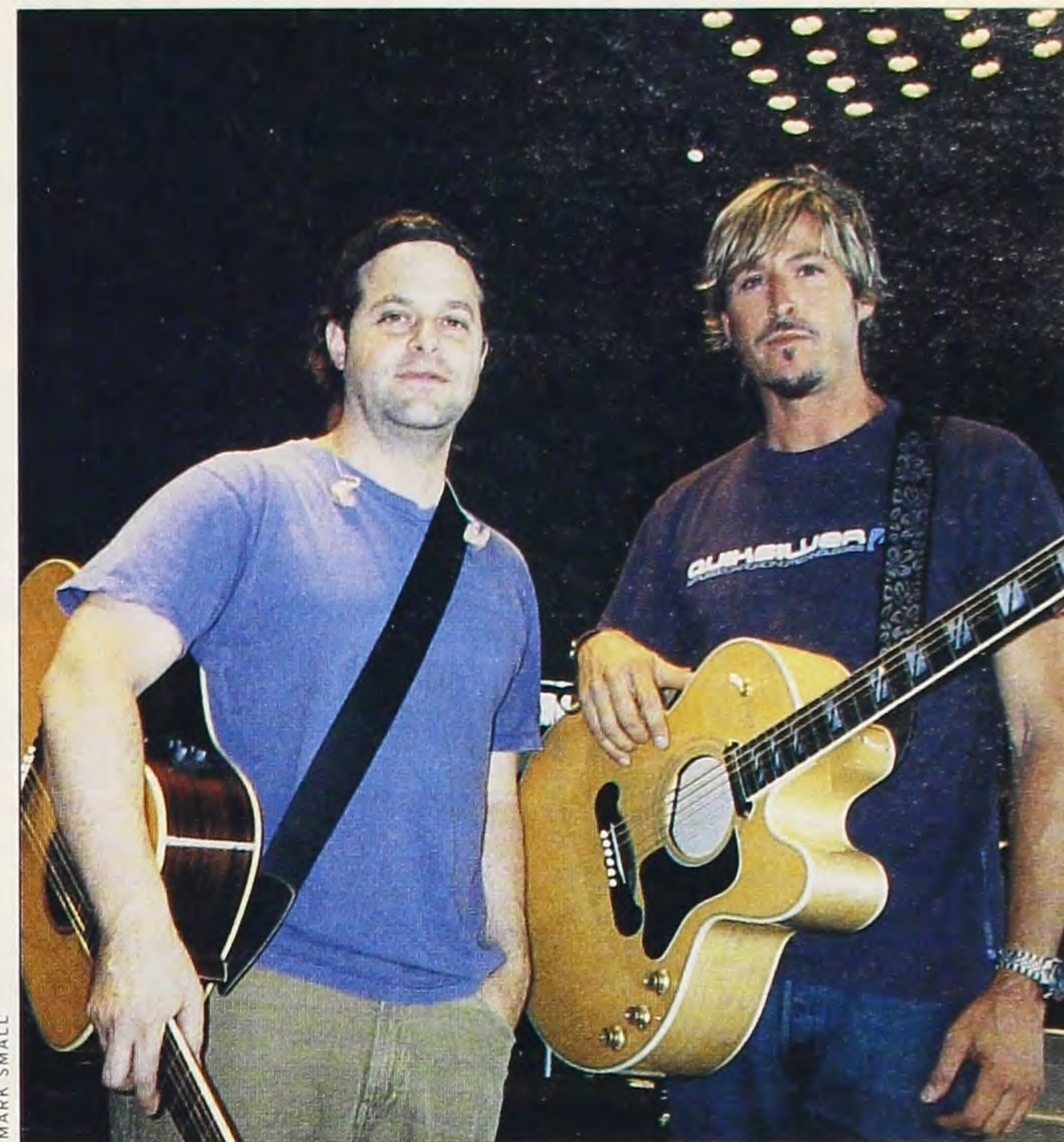
RH: We write songs everywhere.

CC: We toured to support our first record for about three years. First it came out independently, and then a year and a half later Columbia put it out. We were on tour the whole time and did all of the writing for the *Drops of Jupiter* CD on the road. Pat was always there with his tape recorder. Now we all have Pro Tools rigs and can record in the hotel rooms or on the bus.

When we were touring the same record for three years to get to where Columbia would support us, we would do different things with the material. We would play the song so that everyone could recognize it, then we might open it up for a drum jam or introduce Latin rhythms and elements of jazz. The songs wouldn't be the same every time. Because we can play in different musical genres, there is a wide audience for us. We have young kids who are also listening to Widespread Panic, but their parents like our music too.

How do you feel about all the travel you do?

RH: This tour with Sheryl Crow is easier than



Rob Hotchkiss (left) and Charlie Colin

some past ones have been. We are only playing four shows per week.

CC: It got a little out of hand in 1999 and 2000. We were touring 11 months out of the year. I couldn't keep a relationship together, and I put my stuff in storage because it didn't make sense to keep my apartment. At that point, you can kind of unravel. Now we have adequate time to recover from long tours.

A huge perk of being at this level is that we don't stay in the same spot. For the first three years, we just toured the United States and Canada. The last couple of years we spent a lot of time in New Zealand, Australia, Mexico City, and Europe. We get to hear other bands and play with lots of musicians. When we stay someplace for two or three months, we pick up a lot of the culture. We came up with a lot of good ideas in Spain that will come out on the next record.

What are your hopes for the new CD and beyond?

CC: We all love melody and beautiful music, whether it is the Beatles or Tchaikovsky. We are not thinking that we're weird, avant-garde artists trying to write a tune for radio. I don't expect to have a song like "Drops of Jupiter" on every record. Every single thing that could go right for it did go right, allowing the song to become a massive hit. I am grateful that things went the way they did, but I'd like to see the next record be appreciated as a whole rather than just one or two songs.

It is a privilege to be at this point, and we all know it. We can't help but be workaholics. If we decided to take two years off, I know we couldn't come back and be in the same situation we are in now. We have to stay at work all of the time. There is pressure in that, but there is also complete elation with it. There is a family vibe in our band. I love these guys. I'm doing what I've always wanted to do. I never get confused about it.

Taking on the Challenge of “Free” Music

Record labels, retail stores, and recording artists are facing the fact that music piracy and file sharing are here to stay.

by Peter Albadeff '92 and
Caz McChrystal '03

The State of the Market

The music industry is scratching its head in what is surely one of the most confusing junctures it has faced. Bringing music to consumers suddenly has become complicated, and the old way of doing business no longer seems to be working. There also is an air of inevitability about the future because there is no foreseeable format to replace CDs and little control over CD burning and Internet piracy. The uncertain prospects of the U.S. economy and the slowdown in global trade have combined to create a “perfect storm” scenario in the industry.

The odyssey of 2001 is apparent. U.S. album sales declines were compared with the complete collapse of the French market, the fifth largest after the U.S., Japanese, British, and German markets. Worldwide shipments of CDs dropped for the first time in history. Except for music DVDs, a video medium, alternative formats fared even worse. In addition, major labels grabbed the headlines with massive layoffs and top-level personnel changes. Music executives were blamed in part for the stock-price woes of the large conglomerates they represented, and they lost internal leverage. The glamour and allure of the business in the early nineties finally ushered in a new era of retrenchment.

The irony is that the industry's problems hardly reflect a decline in the popularity of recorded music. Rather, the industry is taking a beating largely because, despite increased usage, the commercial value of music is being heavily devalued by mass copying and piracy. Such is the concern of Jay Berman, chairman and CEO of the International Federation of the Phonographic Industry (IFPI). According to IFPI research, 18 percent of 10,000 consumers surveyed in Germany said burning CDs resulted in their buying less music. In the United States, nearly 70 percent of those downloading music burned the songs onto a CD-R disc, and 35 percent of those downloading more than 20 songs per month admitted that they now buy less music.

File sharing and CD burning are definitely making their mark. In the United States,

annual statistics are revealing. Percentage growth in CD shipments was practically nonexistent in 2000, the year of Napster. In 2001, with the popularity of file sharing and CD burning on the rise, volume fell by an unprecedented 6 percent. In the same year, sales of CD singles dropped by half. In addition, as the younger generation migrated to the Internet and used computers to burn CDs, purchases of recorded music shifted away from teenagers and toward baby-boomers. Between 1998 and 2001, the market share of the 45-plus age group rose 6 points while that of teenagers dropped 3. Record store purchases also declined proportionately against those of department stores by a considerable margin. Teenagers, once regarded as the traditional backbone of the business, were now giving their back to record companies.

Piracy and Legislation

The law is not the chaperone of the legitimate music market that it once was. Since the advent of Napster, peer-to-peer (P2P) software has become more sophisticated and technological innovation has defeated regulation. There are now 2.5 million simultaneous users of Fast Track and Gnutella, the two P2P networks that dominate illicit file sharing. That figure is nearly double Napster's best rating.

Internet antipiracy legislation was an effective tool in the days of Napster (see figs. 1 and 2). Because Napster used a central server to process search requests and connect users to one another, the network could easily be shut down through legal judgment against those controlling the central server. Law enforcement in the current environment is now qualitatively more complicated. Fast Track, the software that powers KaZaA, resembles Napster in that it uses powerful computers to process individuals' search requests. These powerful computers, or nodes, however, are not operated by the network. They belong to a vast nexus of independent users. Though lawsuits can be initiated against companies like KaZaA and damages sought, little can be done to shutter the system. By shedding their central servers, networks operating on the Fast Track architecture can

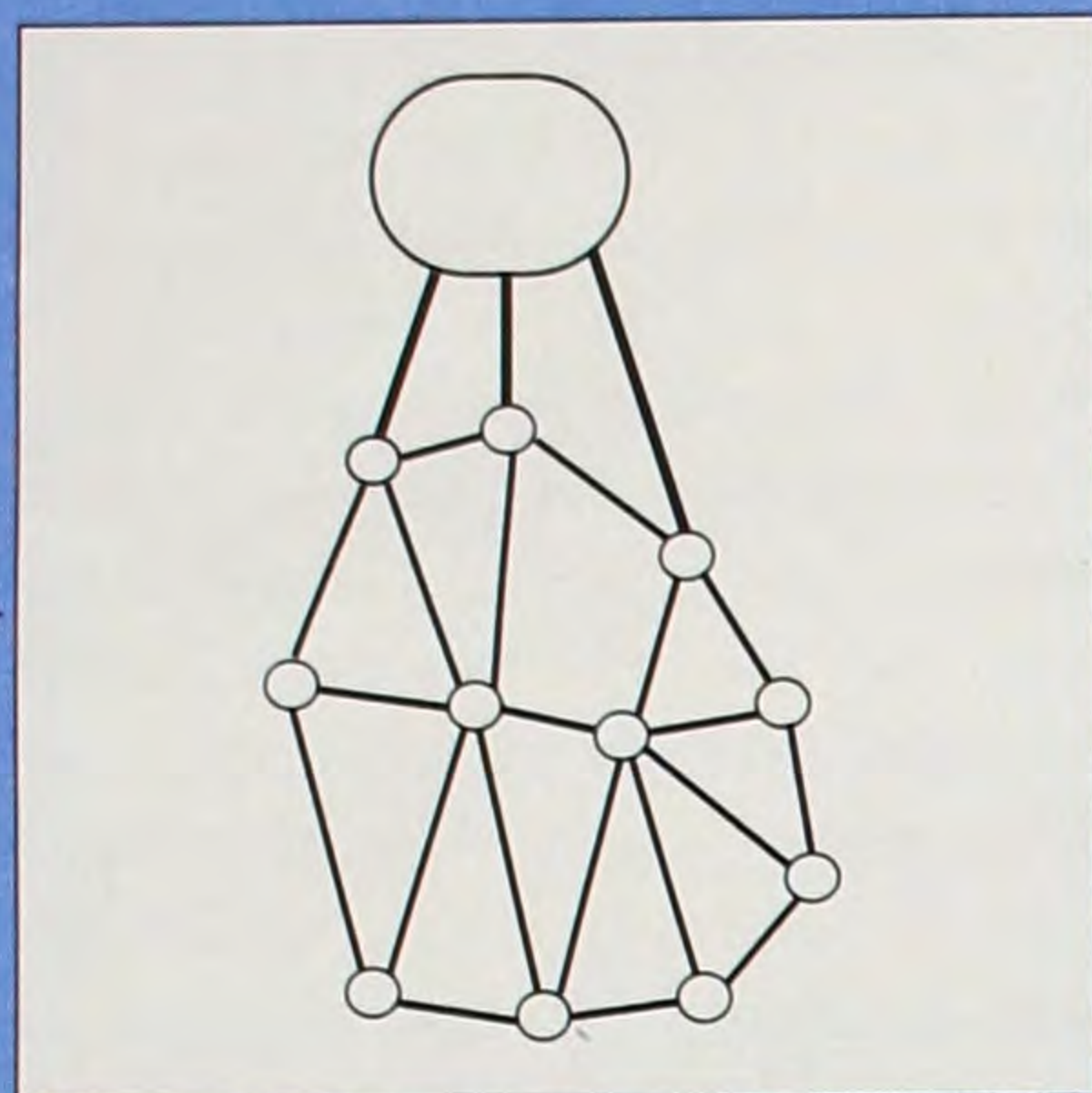
only be shut down through continued litigation against traders whose computers become nodes on the network.

Litigation becomes nearly impossible in the completely decentralized and increasingly popular Gnutella environment. Gnutella (pronounced new-tell-ah) is an “open source” protocol (see fig. 3), that means it can be used and modified in any way that software manufacturers see fit. In practical terms, this implies that many networks powered by Gnutella exist only as chains of computers used by individual file traders without a central company to identify in a lawsuit. This decentralization is akin to a Pandora's box: Once a network is created, it operates based on its own popularity and without a controlling hub. The only legal remedy for record labels, therefore, is to sue individual users.

The craftiness of music pirates today and the failure of legislation to stop them are best exemplified by the history of the KaZaA network. From its inception to the present, it has been the largest and most transparently profitable P2P network.

KaZaA was founded by the Dutch company KaZaABV which also created the Fast Track operating system. In February, 2002, it was sold to Sharman Networks, a media company based on the island of Vanuatu off the Australian coast, after KaZaABV was named in a European lawsuit initiated by a group of record labels last year. Sharman Networks has since sought to make KaZaA profitable through an ingenious scheme. When users agree to download KaZaA, they also download Altnet, another P2P application bundled with KaZaA. Altnet is owned by Brilliant Digital Entertainment, an American company that pays Sharman a licensing fee to add the Altnet software to KaZaA incognito. The Altnet software is primarily an advertising mechanism delivering targeted pop-up ads to computers based on KaZaA search requests. Altnet also has the power to use individual computer's untapped processing capacity and bandwidth to store and distribute content and as well as to perform complex processing tasks, chopping up complicated problems that were once

NAPSTER'S OLD ARCHITECTURE



- Uses central servers
- All users are of equal status
- Through litigation, the server can be shut down, paralyzing the system

Fig. 1

only processed by extremely expensive super-computers. Thus, Sharman Networks collects revenue from Brilliant Digital Entertainment, which in turn receives payment from advertisers and users of its data processing capability.

The controversy over the piracy of music and movies that is developing between the computer and the entertainment industries highlights the conflicting interests of two of the richest corporate sectors in America. As the *Boston Globe* reported on July 16, the CEOs of ten major computer companies, including Microsoft Corporation, IBM, Dell Computer Corporation, and Hewlett-Packard, replied in writing with a warning to the CEOs of the seven major entertainment companies, including Walt Disney, Viacom, News Corp., Vivendi Universal, Metro-Goldwyn-Mayer Inc., Sony Pictures Entertainment, and AOL Time Warner Inc. The music and movie industries had demanded that computer and other electronic device manufacturers add chips to block illicit copying and sharing of files; and found Congressional support through legislation proposed by U.S. Senator Ernest Hollings. The computer industry bitterly criticized any such bill on the grounds that it would place an unfair burden on itself and its consumers. Efforts to stamp out piracy of music and movies, they argued, should not be allowed to crush innovations in digital technology and networking.

Digital encryption to prevent CD burning is at present, therefore, nothing more than a piecemeal effort by labels that choose to take matters into their own hands. It is generally regarded as a weak form of protection, catching on slowly if at all.

The long-standing RIAA-sponsored Secure Digital Music Initiative (SDMI), for example, has made little impact, and Sony's recent embarrassment with copy-protected CDs that can be decrypted by running a permanent marker around the edge of the disc have not helped. The perception persists that encryp-

tion is only useful until somebody cracks the code and makes it available via the Internet.

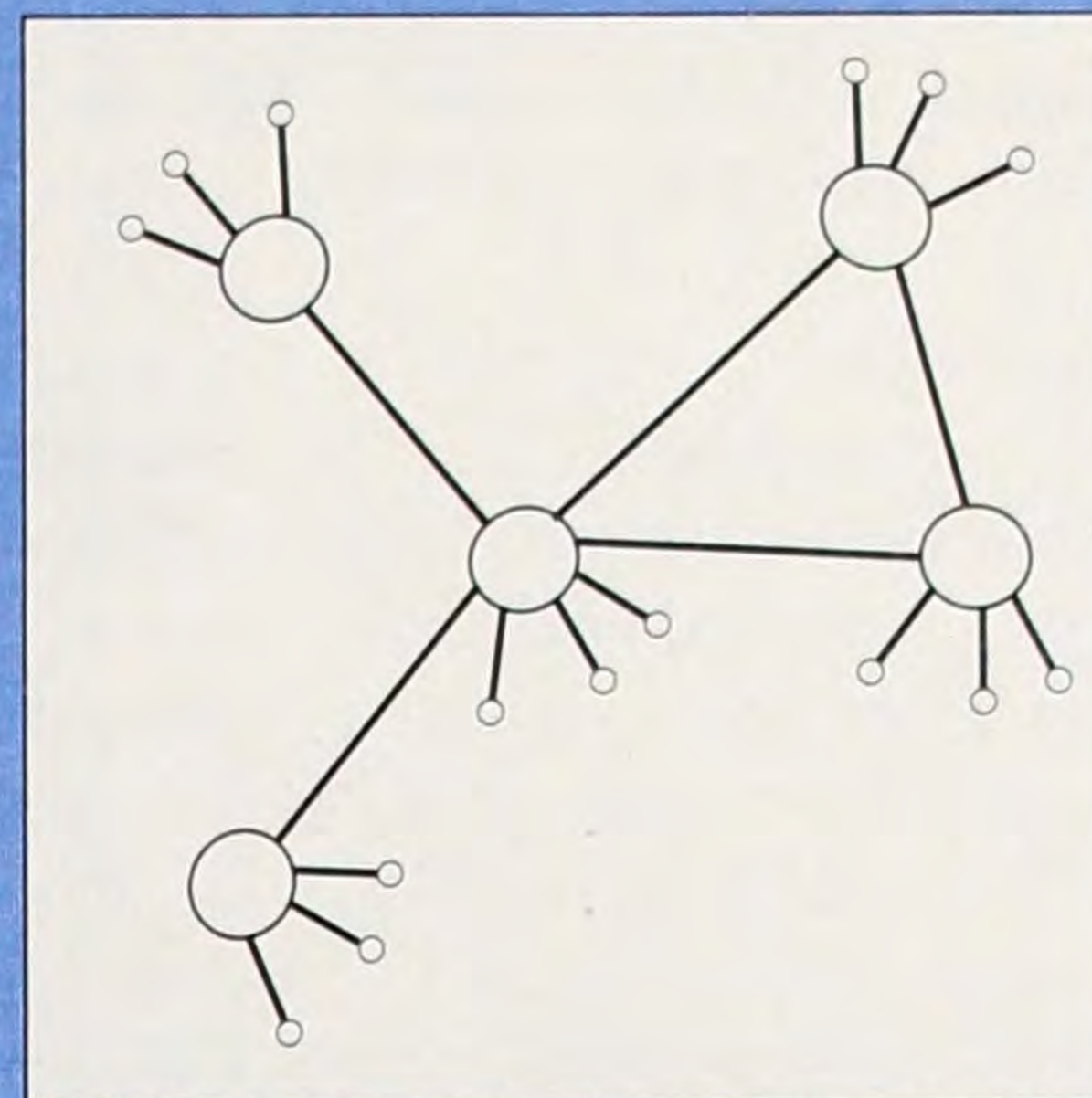
The Legitimate Online Market

Given the ease of piracy, through the technologies of file trading and CD burning, a huge segment of the population has come to regard recorded music as a free good. Contributing to this problem is the failure of the Internet to reach legitimate music consumers. Online music sales amounted to under 3 percent of total U.S. sales in 2001. Six out of ten Americans are able to download music with a basic computer and an Internet connection, and slightly fewer are able to burn CDs. Faced with the choice to buy or steal music on a daily basis, consumers have shied away from buying products online and have flocked to infringing file-sharing services.

To stop piracy, record companies and other online businesses must offer consumers better choices. The "bottle of wine" metaphor of intellectual-property expert John Barlow is useful in describing the choice that consumers face when obtaining music legally or otherwise. Here, the "wine" represents the music itself, regardless of its physical form. The "bottle" is the package, whether in the form of a CD, a legitimate subscription service, or a pirating service such as KaZaA. In offering compelling choices to consumers, a label "wine" must not only be a good value, but also must be offered in a quality "bottle" or delivery system that is easy to use and engaging. To date this has been a stumbling block.

Although several legitimate services went online last year, the profit record of these services is not good. The two label-backed services, MusicNet and Pressplay (joint ventures

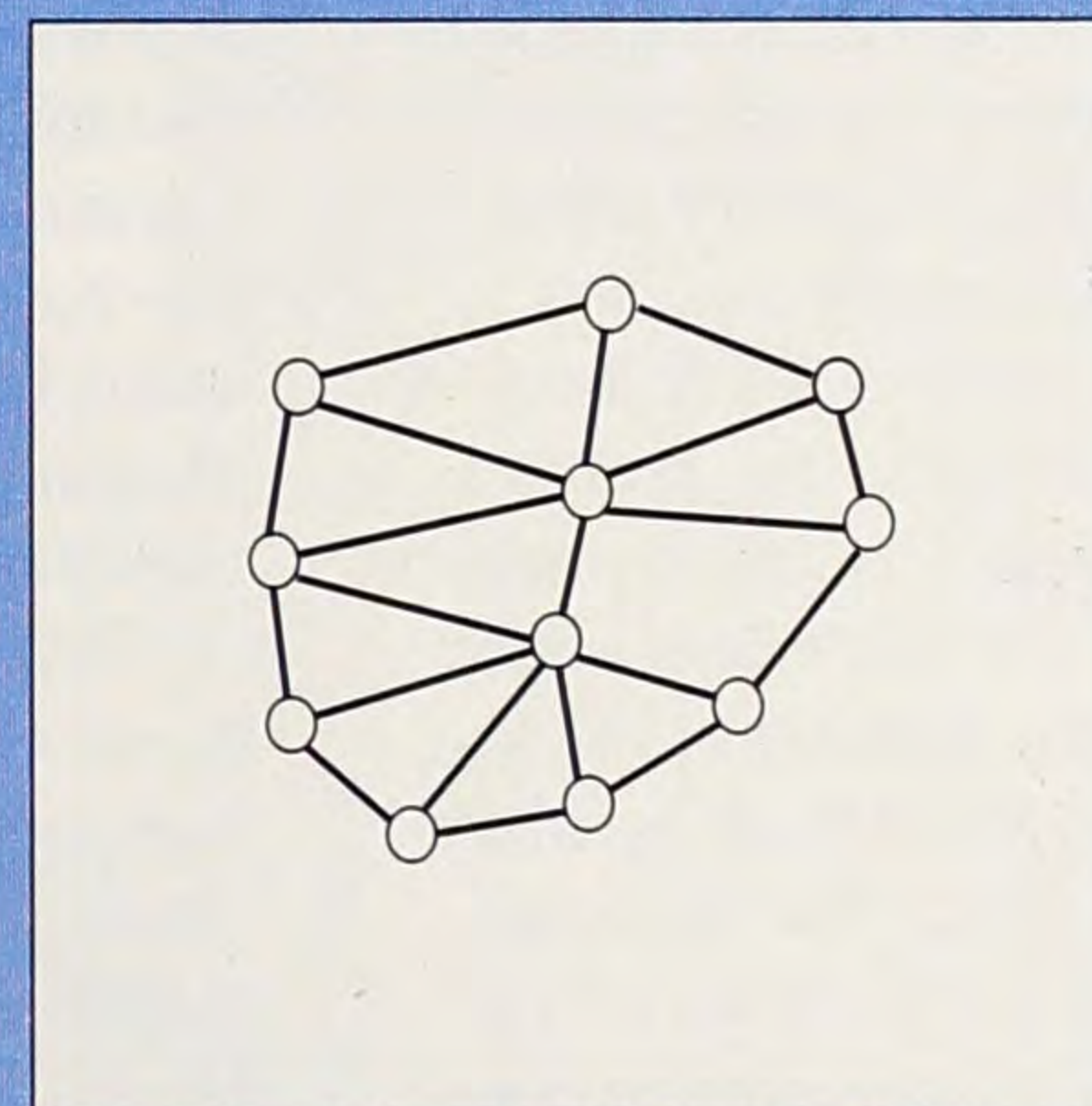
KaZaA's ARCHITECTURE



- Has no central server
- The most powerful computers in the network take on server-like roles for smaller, proximate computers
- System can be paralyzed through continuing litigation against powerful computers

Fig. 2

GNUTELLA'S ARCHITECTURE



- Has no central server
- All users are of equal status
- Can only be litigated through lawsuits against individual infringers

Fig. 3

of AOL Time-Warner, BMG, and EMI, and Vivendi Universal and Sony, respectively), have created weak bottles with only a fraction of the wine one would expect. Efforts to crosslicense all of the five major labels' catalogs to one another have so far proven fruitless and marred consumer experience with their websites. While the labels say this will be different in the near future, the reality is that collectively MusicNet and Pressplay currently make only 10 per cent of the top 100 US singles and albums available. Independent services, such as Listen.Com's Rhapsody have not fared well either, although Rhapsody's mid-July cross-licensing deal to stream music recorded by all five majors is perhaps a sign that times are changing.

All these services will ultimately have to match the infinite and interesting selection provided by their pirate cousins. Given that their delivery mechanisms do not operate on

the P2P architecture that made infringing services attractive, this is difficult. Rather, they store everything on central servers and lack the power to connect music fans with one another on P2P networks such as Napster, an option that appeals to a new generation of music fans. Monstrous licensing and digital rights management problems need to be sorted out before P2P technology can be employed by legitimate sites. In the meantime, labels are left with outdated technology.

Labels are further hampered by questions over how portable they should make their online music offerings. Should they permit their music to be played on devices other than desktop computers, and, if so, to what extent? Pressplay, the only legitimate subscription service that allows limited CD burning, currently does so only in small numbers and for specific tracks. Yet, the expansion of the digital-music-distribution frontier will largely depend on licit services like MusicNet and Pressplay firmly embracing the unfettered use of the online music purchase.

Free Music and the Record Labels

Today, the challenge for record companies is how to vie for the patronage of music consumers in the digital domain. Free MP3s and CD burns are like manna from heaven for would-be patrons, and there is a danger that recorded music may no longer be regarded as a commodity that should return a pecuniary value. This would directly or indirectly affect a community of some 150,000 music industry professionals in the United States alone, because recorded music is the cash cow of the business. It represents twice the receipts of music-product manufacturers, five times the receipts of music publishers, and six times the receipts of the live or touring music industry. All of these ancillary sectors depend on record sales. The vibrancy and creativity of the music marketplace in this country and others cannot be expected to continue if the livelihood of music makers—not just the labels—is encumbered.

But record companies must also justify their existence in the new order. Their role cannot be in doubt. Artists have continued to sign deals with record labels because they recognize that, in the final analysis, companies have the time and skill required to manage sales of their recordings. These are resources artists themselves don't always have, especially when there is music to write, perform, or take on the road. The division of labor between an artist and his or her label is mutually beneficial, because it is meant to maximize the distribution of musical output on the complex trading ground of modern society. The alliance may not always be harmonious, but it has endured the test of time, and it is still the preferred option of megastars with deep enough pockets to ponder alternatives.

There is little indication that the new online digital frontier is making artists hesitant to sign record deals with labels. Tensions have occasionally arisen over Internet policies of the majors, but, by and large, artists have let them get on with the business. The new Recording Artist's Coalition, which represents emerging

and established musicians, was formed in response to the threat of pro-label work-for-hire legislation. The coalition has made few pronouncements on Internet issues, and there is no indication that it objects to the way labels are managing their online operations.

Added Value

In the future, labels could direct music to consumers more adroitly in the online world than in the physical world, adding value to the music by creating a stronger relationship between the consumer and the artist. This should be a key focus of any antipiracy/free-music strategy. The majors in particular are in the best position to take advantage of a market that appears intrinsically suited to a richer listener experience—both because the well-known artists are signed to them and because they own the most sought-after sound recordings.

In turn, labels may offer artists the golden chalice of streamlined marketing and promotion. As a new generation of music consumers adjusts to buying music online, labels will have the ability to track every sale down to the individual, superseding the existing geographical boundaries that now define data-gathering systems such as the retail-oriented SoundScan and the airwaves-based Broadcast Data Systems. The invisible metadata of a web page, which helps maximize searches, can be programmed to attract more user hits and become a valuable tool for music marketers. Amazon.com, for instance, keeps a record of each consumer's purchases and makes suggestions for future music buys. This reaches segments of the population that don't often listen to radio or read mainstream music magazines.

This begs a question about the role of retail music sales in the future. For now, the largest component in online sales is the delivery of the physical product. But this could change if the majors embrace active subscription programs both for downloading and streaming music. Although in the short term they will not want to alienate their retail base, in the long run, file-sharing piracy will force labels to compete online and deal directly with music fans. They should thus become less reliant on retail. In the meantime, as music fans interact more with artists' sites online, the value of an impersonal retail experience is likely to diminish further. To stay in business, retailers will have to offer a livelier buying environment like that found in the Virgin Megastore in Boston where music can be sampled online and customers are drawn in by additional features such as a coffee bar and live performances.

Revolution

A revolution is already under way in record company operations. Presently, the major labels are trying out the online market; they are learning by doing and failing. In part, this is because music has become the litmus test for survival in the digital world, and the media and entertainment conglomerates that run the business have come to rely more on technocrats in management and other alliances. Microsoft oversees the digital-rights shell of Pressplay for label giants Sony and Universal, while Warner,

BMG, and EMI all rely on AOL and Real Networks for MusicNet. The new corporate culture is adjusting to a bigger challenge than simply signing the right artist.

A great deal of experimentation is happening already. Each of the majors is participating in subscription joint ventures, but several are looking independently at parallel P2P delivery solutions, and many are offering a la carte downloads directly from their websites. The bridge to the online consumer is being built on shifting ground, and the recording industry is, perforce, less linear and predictable.

The industry, moreover, cannot be expected to remain as autonomous as it was. A closer association with the public sector is inevitable. Harnessing online-delivery technologies requires lobbying the government to legislate in support of the proper infrastructure for high-speed Internet connections. Piracy needs to be neutralized; arbitrage is required to bring all concerned parties to the negotiating table to identify issues; and the rights of copyright creators, users, and content companies have to be balanced. A sign of the times is that the discussion of music issues was the most active in recent memory during the last session of Congress.

As the record companies make the shift to direct targeting of individual consumers and new communities of dedicated fans, talent should be empowered. A greater need for the continued provision of creative output may in any case change the dynamic of the artist/label relationship. Pointed sales might also reduce dependence on hit songs and be a boon to new artists. Albhy Galuten, a Berklee alumnus and vice president of advanced technology at Universal, envisions a future where musicians, even those with off-beat styles (perhaps hip-hop mambo), can secure a place in the market through an efficient, cost-effective, and more intimate distribution strategy over the Internet.



Peter Albadeff '92 (left) is an associate professor at Berklee and an editor for *Musico Pro*, an international monthly magazine serving the Hispanic music market. He earned his D.Phil. in economics and history at Oxford University. Caz McChrystal '03 is completing his undergraduate degree studies as a music business/management major at Berklee.

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A New Understanding of Overuse Injuries

The days of overprescribed rest, ice, and medication are over.

by William F. Brady, D.C.

Does the following situation sound familiar? You put in long hours on your instrument practicing for an important gig or audition only to find that the nagging, on-and-off pain you're experiencing occurs more frequently. Reluctant to cut back your practice time or cancel the upcoming engagement, you start icing the affected area, stretching, and ingesting more medication than your liver cares to process. Despite taking all the measures that you have heard will help to ease the pain, your discomfort increases.

We now know that the treatment methods described above will not rid you of the problem. It has long been assumed that inflammation is responsible for the pain that musicians frequently suffer from and that it is associated with repetitive motions and sustained postures. It turns out, however, that this assumption is wrong. Those in the medical profession have made new discoveries that are revolutionizing the treatment of overuse injuries.

Not Tendinitis

Tendons are structures that connect muscles to bone and therefore transmit muscular force to produce movement. When tendons become injured, inflamed, and painful, the condition is called tendinitis. We all know someone who has been told they are suffering from rotator cuff tendinitis or tennis elbow (a.k.a. lateral epicondylitis). This diagnosis is correct only for a small number of cases. In order for the problem to be diagnosed as tendinitis, inflammation must be present. Inflammation is the body's response to injury. When an injury occurs, the body sends various cells to the area to destroy the injured tissue and set the stage for healing. Standard treatments such as ice, rest, and anti-inflammatory medication are designed to combat excessive inflammation. But, inflammation is rarely present in cases of chronic tendon pain. Research by two prominent orthopedic surgeons led to new understanding of the cause of overuse injuries.

Tendinosis versus Tendinitis

In 1979, surgeons Robert P. Nirschl and Frank A. Pettrone removed sections of injured elbow tendons from patients and examined them under a microscope. Remarkably, they found no inflammation. Instead, they found that the

tendons were degenerated, swollen, grayish rather than white, and soft. Tendinosis is the correct name for this condition, which has for years been mislabeled as tendinitis.

What causes the degeneration accompanying tendinosis? The repeated or sustained muscular contraction associated with mastering virtually any musical instrument causes a decrease in blood flow to the working muscles and tendons. This lack of blood flow then causes an accumulation of waste products. These waste products are very similar to those produced when a muscle is torn. The waste products in turn attract the cells that produce scar tissue. This is helpful if indeed you have torn a muscle, but in the case of overuse injuries, the body is signaled to repair muscles that are not really damaged. The body is thus fooled into thinking there has been an injury and tries to repair it. The result is an accumulation of scar tissue in otherwise healthy muscles and tendons. The scar tissue increases stress on the tendons and they begin to degenerate.

Visualize pouring glue on a healthy tendon; this is the effect that scar tissue creates. It prevents normal stretching and limits muscle contraction. This can cause a decreased range of motion, pain with use, decreased strength, and early fatigue. In fact, pain is often the last symptom to show up. Overuse injuries usually start with one muscle or tendon developing scar tissue. The involved muscle is then weakened, requiring neighboring muscles to become overworked. With continued use and the passage of time, the neighboring muscles begin to develop scar tissue. This cycle of increasing stress, buildup of scar tissue, and degeneration continues until the body can no longer compensate. At this point, the system has broken down and chronic pain sets in.

Nerve Entrapment

Another unfortunate problem that can occur with scar tissue accumulation is nerve entrapment. In addition to muscle and tendon pain, those suffering from overuse injuries can experience symptoms of numbness, tingling, deep aching, or burning. These symptoms are caused by increased tension on nerves. In size and feel, nerves resemble spaghetti. Their function is to transmit information from the envi-

ronment to the brain and spinal cord. There are many places in the body where nerves travel through and adjacent to muscles and tendons. If a muscle develops scar tissue in close proximity to a nerve, the two can become fused together and cause problems. In order for nerves to function properly, they must be able to glide past the nearby muscles and tendons. The ulnar nerve, for example, lies in a groove behind the elbow (the area commonly referred to as the "funny bone") and must slide several centimeters when the elbow is bent.

When a nerve becomes adhered to the surrounding muscles, it cannot glide and so it stretches instead. This stretching injures the nerve and usually causes symptoms such as tingling down the forearm and into the pinky finger. There are approximately 30 locations in the arm, shoulder, and neck where nerves can become trapped. Nerve entrapment is the culprit in many cases of carpal tunnel syndrome, and generally not only the carpal tunnel is involved.

It is important to have an accurate understanding of carpal tunnel syndrome. It occurs when the median nerve, one of the three major nerves in the arm, is compressed in the wrist. Symptoms of carpal tunnel syndrome include numbness, tingling, and aching or burning into the thumb and first two and a half fingers. These symptoms can be accompanied by tightness and pain in the front of the forearm (see fig. 1). If you experience symptoms in the pinky or in the outside of the ring finger, you don't only have

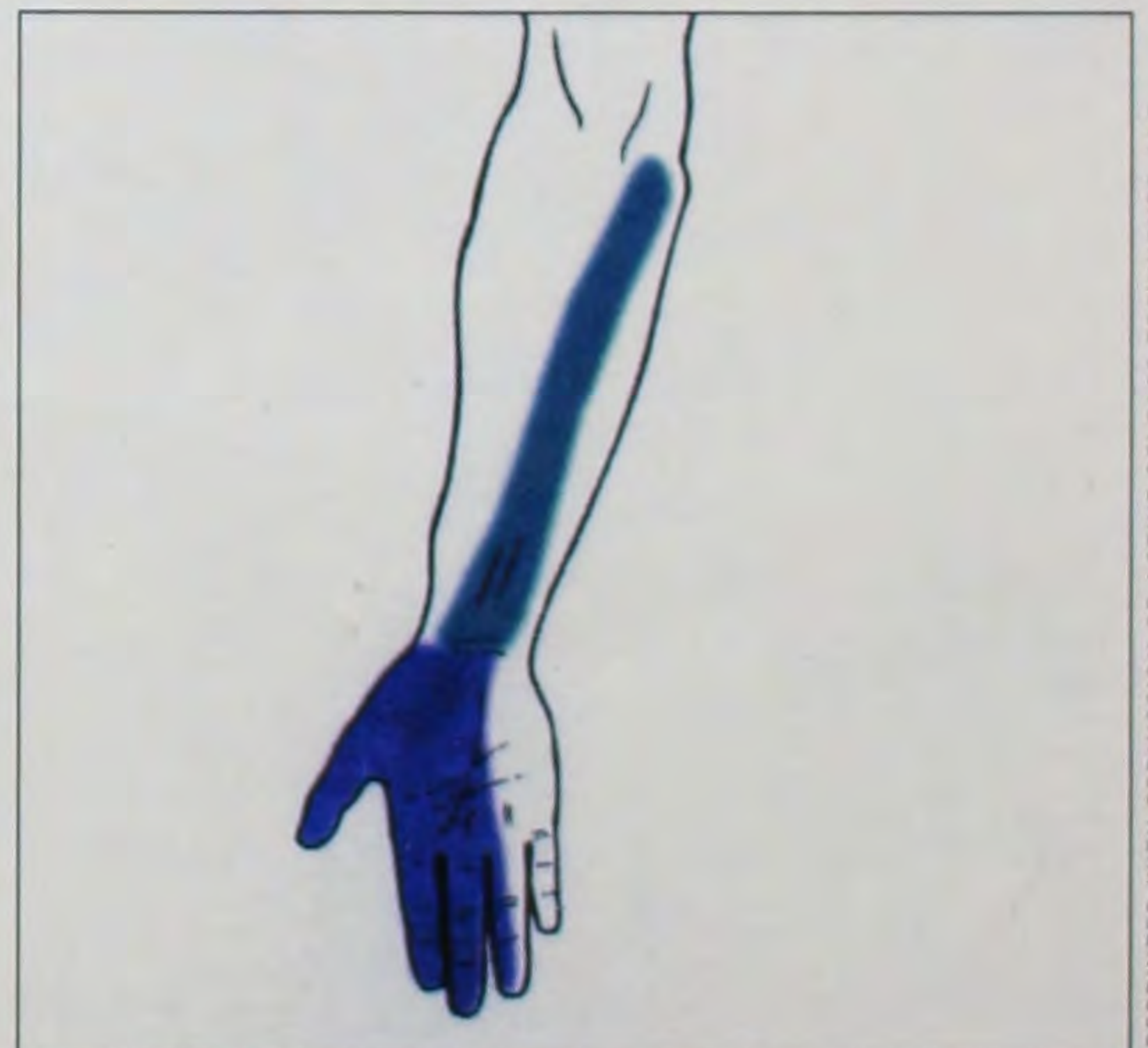


Fig. 1. Pain from carpal tunnel syndrome affects the areas surrounding the median nerve in the forearm, thumb, and first two and a half fingers only.

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carpal tunnel syndrome, other nerves are involved. Also, if the pain and symptoms are predominately in the forearm with the hand experiencing mild symptoms or none at all, it is likely that you are experiencing more than just carpal tunnel syndrome. Too often, health-care providers call any pain in the hand or forearm carpal tunnel syndrome. This is a crucial mistake because effective treatment is predicated upon an accurate diagnosis.

Tendinosis and Its Treatment

Creating scar tissue is the only mechanism that muscles have for healing. The development of scar tissue, therefore, is the body's fairly universal response to stress and injury. If you are experiencing pain from overuse, there is a high probability that scar tissue and degeneration are occurring. Scar tissue does not go away by itself. If you take time off from playing and feel better but find that pain returns to the affected area once you start to play again, it is likely that scar tissue is present. In contrast, an inflammatory problem resolves with rest and does not return.

With the understanding that overuse injuries are most often degenerative-scar-tissue problems rather than inflammatory problems, treatment strategies must change accordingly. Over-prescribed rest, ice, anti-inflammatory medication, and electrical stimulation are no longer the treatments of choice.

Active Release Techniques (ART) are the best treatment for the reduction of scar tissue and reversing degeneration. The procedure is as revolutionary as the realization that overuse injuries are not the result of inflammation. As an article in the June 1999 issue of the *Journal of Occupational Rehabilitation* reported: "Results [with ART] demonstrated a 71 percent success rate, which, when compared to similar studies in the literature, was superior."¹ Doctors trained in ART are able to locate scar tissue by touch. The characteristics they look for include increased tension, abnormal texture, and restricted movement. The treatment involves soft-tissue manipulation done exclusively with a doctor's hands. Therefore there are no unwanted side effects from medication or surgical complications.

The process is as follows. First, the doctor identifies the scarred area by palpating or feeling it. Second, the muscle, tendon, ligament, or nerve is shortened by moving the body part. Third, the doctor places a contact (the fingers or a thumb) on the scar, creating tension. Fourth, the patient moves the body part back to its original position to lengthen the structure. This generates tension that breaks down scar tissue and restores normal movement, tension, texture, and function to the tissues, which reduces pain and improves performance. Most visits generally take only 10 to 15 minutes, and the problems are frequently resolved with 8 to 10 treatments.

Prevention

Holding postures for hours a day and repeating a motion thousands of times can easily lead to overuse injuries. Preventing these injuries can be challenging. There are a few things to be aware

of, however, that will greatly reduce your chances of encountering this problem. They include the following:

- *Proper technique.* Perform all motions and positions in a manner that produces the least amount of stress on the muscles and tendons. Listen carefully to teachers and observe those with good technique to learn proper form and grip on your instrument.
- *Performance load.* You need to be aware of just how much you are playing. The more you play the more likely you are to develop a problem. If you find yourself practicing three hours a day and performing 12 hours on weekends, you may be doing too much. Another factor that can speed recovery between playing sessions is getting plenty of rest, that is, quality sleep.
- *Stretch.* Stretching keeps the muscles and nerves sliding and moving the way they are designed to and improves blood circulation. Regular stretching slows or prevents the production of scar tissue and keeps nerves and muscles from adhering together. The best way to stretch is to bring the motion to the point where you begin to feel tension. Maintain this position for 10 to 15 seconds and repeat the exercise every hour (see sidebar). Doing these exercises hourly is more beneficial than stretching for 10 minutes once a day.
- *Nutrition.* Proper nutrition decreases the amount of chemical waste products that are produced during muscle contraction and helps the body flush out waste faster. Make sure to get enough quality protein and essential fats. Fish and nuts are excellent sources of these proteins and fats. You should absolutely avoid sugar and saturated fats. Unfortunately, one or both of these components are found in almost all good-tasting foods. In addition, try to avoid fatty meats, potato chips, bacon, and pizza. Proper nutrition can be a critical element in preventing or helping to resolve overuse injuries.

Conclusion

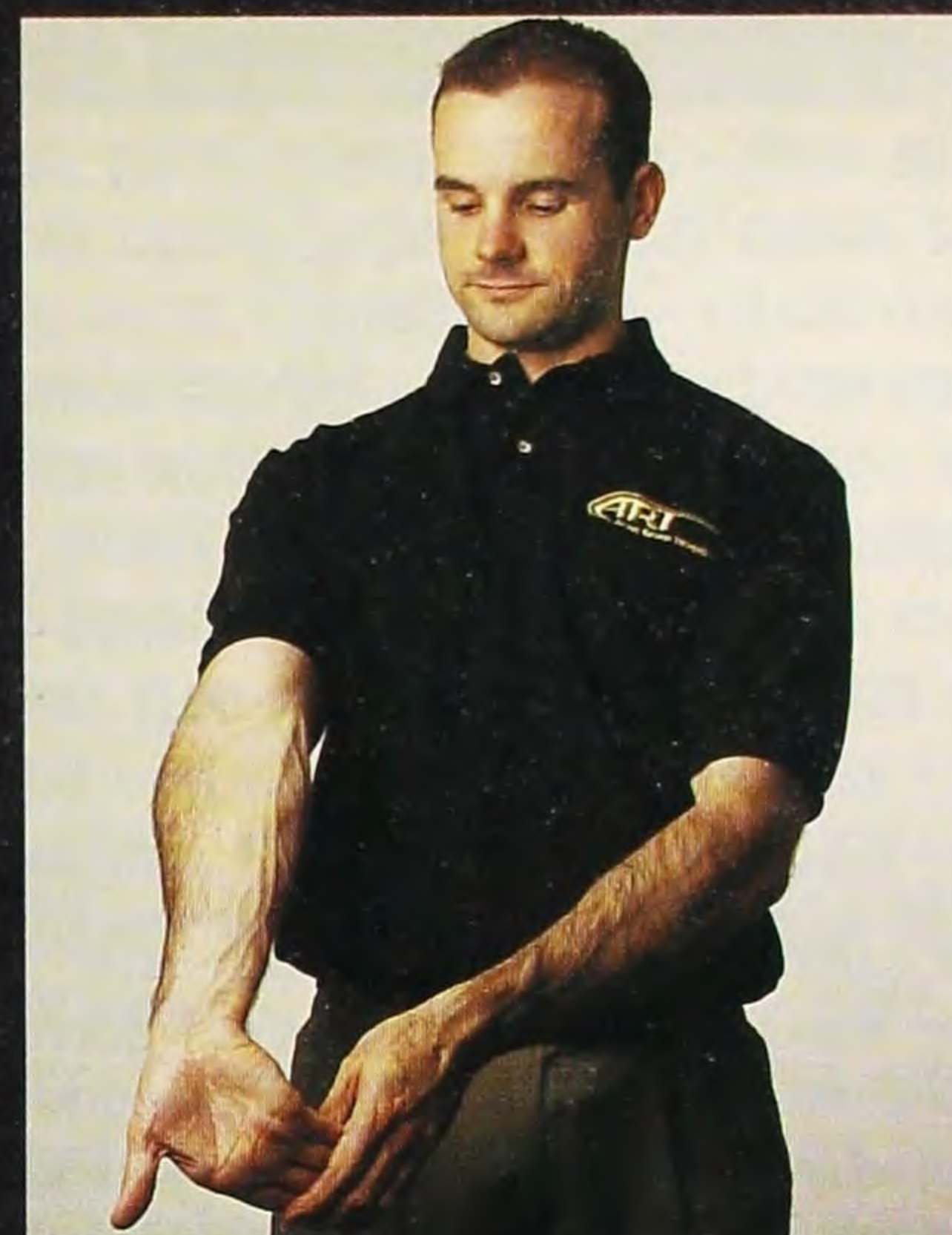
This new information offers effective treatment that will lead to better playing. With the help of ART, injuries that were once thought to be career terminators can be treated successfully, prolonging careers and musical enjoyment. ☐

1. Berit Schlottz-Christensen, Vert Mooney, Shadi Azad, Dan Selstad, Jennifer Gulick, and Mark Bracker, "The Role of Active Release Manual Therapy for Upper Extremity Overuse Syndromes: A Preliminary Report," in *Journal of Occupational Rehabilitation*, Vol. 9, no. 3, 1999, Bethesda, Maryland.

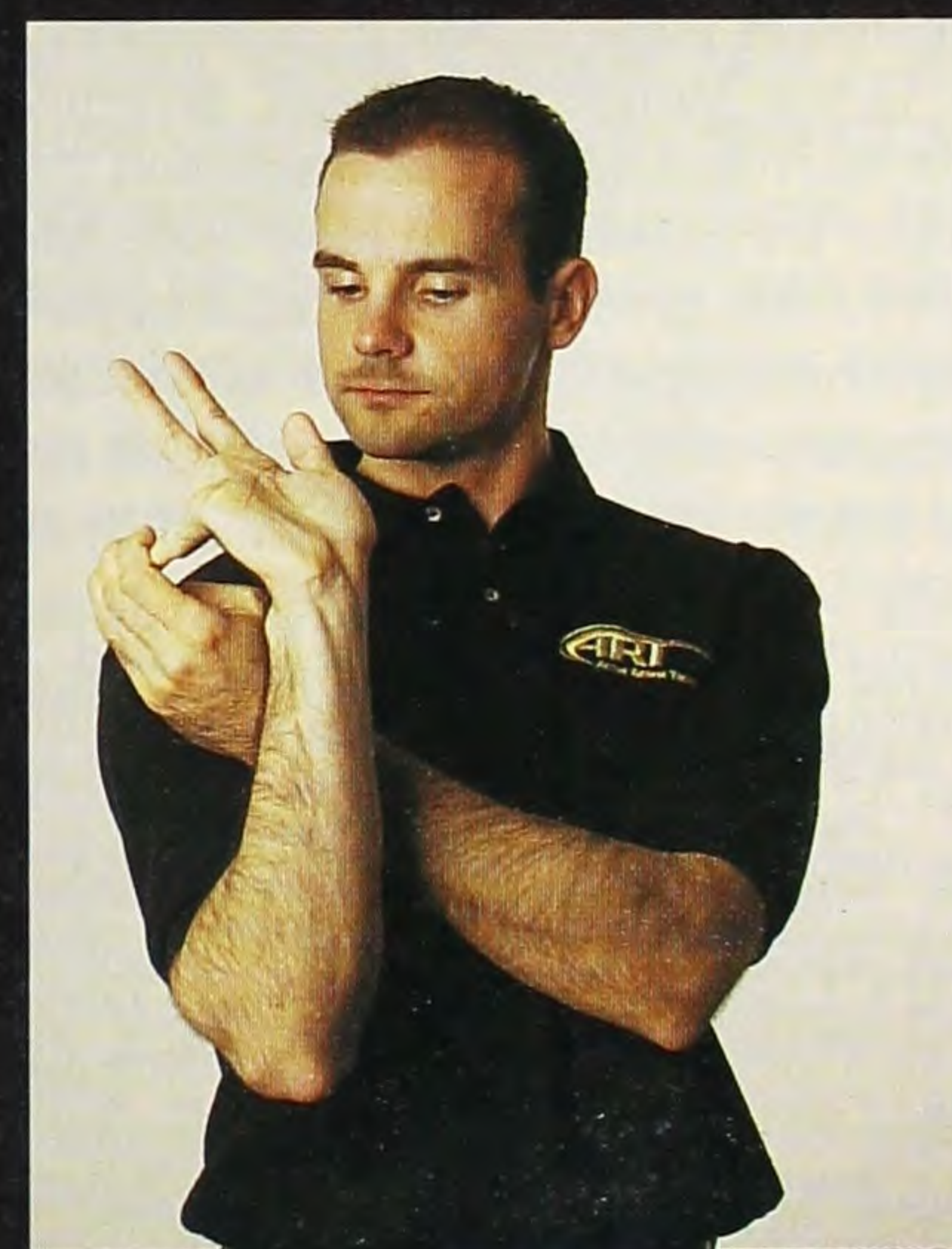
Dr. William F. Brady operates Run Better, a cutting-edge health-care facility in Boston specializing in overuse injuries. Contact Dr. Brady at (617) 367-3110. To find an ART provider in your area, visit www.run-better.com, click on "links," and then click on the ART logo.

Stretching Exercises

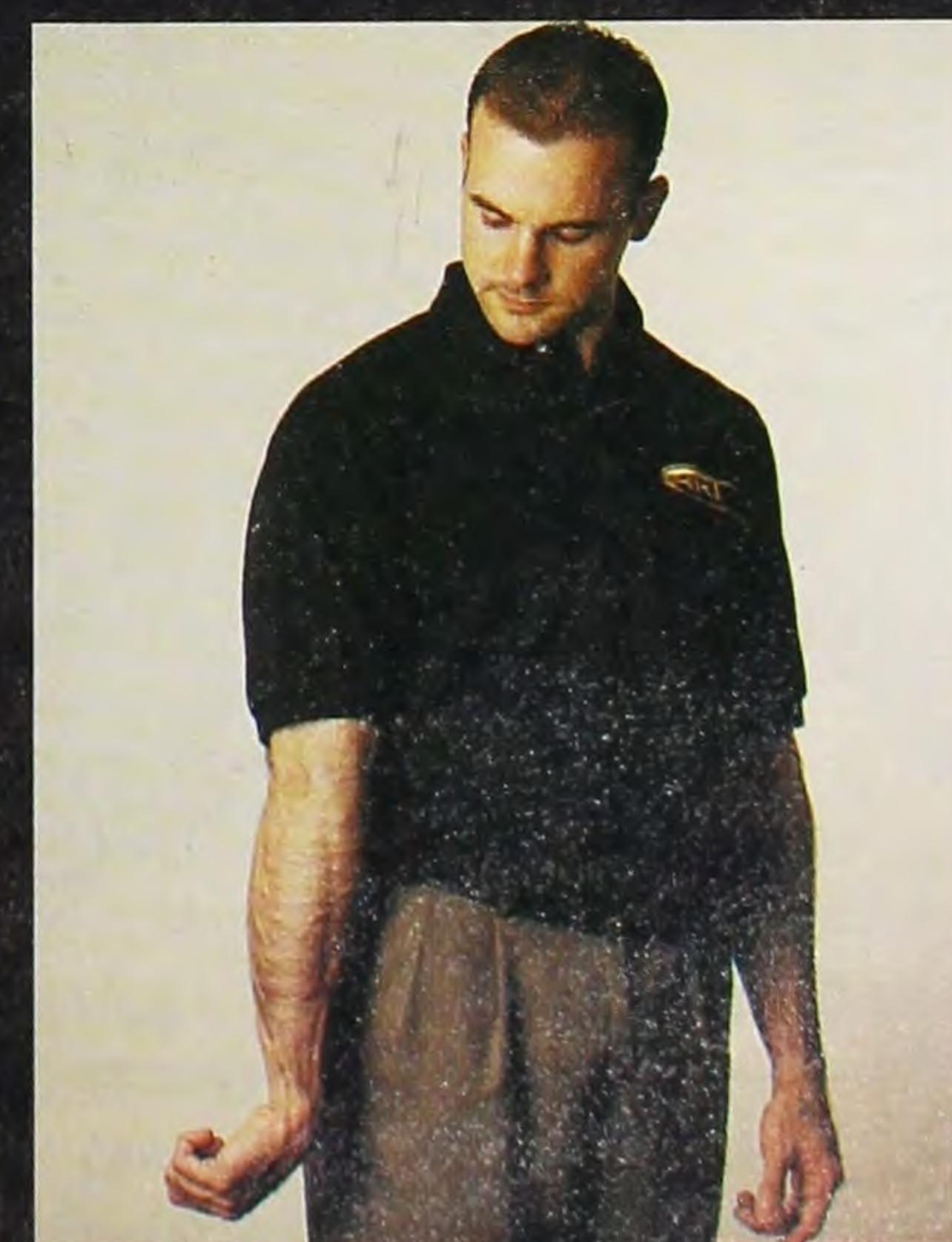
Dr. Brady recommends performing each of these exercises for 10 to 15 seconds hourly to help stave off overuse injuries.



WRIST PRONATORS 1. Stretch fingers back, 2. Straighten arm. 3. Gently pull fingers in toward center of body.



WRIST FLEXORS 1. Bend elbow and extend wrist (as if holding a tray), 2. Reach around and stretch last two fingers downward.



WRIST EXTENSORS 1. Let arm hang by side with wrist flexed. 2. Rotate hand outward. 3. Make a loose fist.

Using Folk Songs in Compositions

by Thomas J. McGab

Folk music or traditional music is the “music of the earth.” It arises out of an innate human need to express the joys and sorrows of life common to all people. This genre has historically been the product of untrained musicians (the folk) and its individual songs vary from being very simple to quite complex melodically, harmonically, and rhythmically. For centuries, composers have used folk melodies thematically in new works. Liszt, Grieg, Vaughan Williams, Stravinsky, Delius, Bartok, Copland, Enesco, and Grainger are prominent among those who employed this practice. In particular, Bartok, through his original compositions and pioneering research in folk music, served as a model for the integration of folk music into musical compositions.

Over the past nine years, I have had opportunities to compose two large compositions for concert band that utilized folk music melodies. *Four Fantasias on Greek Folk Songs* was composed for and premiered by the MIT Concert Band with Music Director John D. Corley, and *Suite of Irish Folk Songs* was composed for and premiered by the Concord, Massachusetts, concert band



Thomas J. McGab is a professor in Berklee's Composition Department. McGab's music has been performed in the United States, Canada, and Greece where McGab resided for a year before he began teaching at Berklee.

under the baton of Dr. William G. McManus.

A composer who intends to employ a folk song or a dance in a composition is confronted with a musical problem. If the folk melody is monophonic (consisting of only a melody), as is often the case, the composer must decide what type of harmonic accompaniment will fit best. He or she must determine whether to use simple, diatonic, chromatic, or “modern” structures and whether that harmonic approach will complement and add to the beauty of the melody or detract from it.

After searching through collections of folksongs, first Greek and later Irish ones, I selected melodies that appealed to me and that seemed to offer a variety of possible musical settings or treatments. In planning these works, I decided not to arrange the folk songs, but rather to incorporate them into and around my original music. I wanted the integrity of the songs to be preserved, and my original music to complement the folk melodies rather than create an incongruous contrast. I felt that the spirit of the folk songs should be foremost in these compositions.

Because all the Greek songs I chose were monophonic, I had some latitude with regard to harmonization, and because all of the melodies were modal, an obvious choice was to make the harmony modal as well (see ex. 1). This allowed me the freedom to avoid tonal, functional chord relationships. That flexibility offered me a wider choice of chords, and, to some extent, it imbued the music with a somewhat archaic quality.

After working out a number of different harmonizations for the melodies, I began to explore various contrapuntal possibilities. I wrote counterpoints against the folk song melodies and then proceeded to write variations of the folk songs themselves, slightly changing some of the rhythms and intervals in the process. Next, I wrote new counterpoints to those variations (see ex. 2). Then I explored the stretto possibilities of the folk songs. The Italian term “stretto” means “narrow” or “close.” In music, it describes the contrapuntal device found in fugues where the subject is played against itself as

a canon (see ex. 3). Needless to say, even though I discovered a number of possibilities, not all of them were musically effective. Some seemed too contrived.

Lastly, I considered the overall character or mood of each song, and planned a sequence in which the songs should be played, considering carefully which song should be first and which should be last. Mindful that it is advisable to begin and end with something lively, I chose the following tempo scheme for the work's four movements: fast, slow, moderate, fast.

In the second song of my *Four Fantasias on Greek Folk Songs*, I introduce an aleatoric (improvisatory) section by giving the players of the higher-pitched woodwind instruments (flutes, oboes, and clarinets) a choice of pitches to play in any rhythm they wish while the low brass (trombones, baritone horn, and tuba) play different phrases of the main melody. This creates a bird-like, chirping texture (see ex. 4).

In composing the *Suite of Irish Folk Songs*, some aspects of the process were the same as those I encountered in treating the Greek folk songs, but some factors were significantly different. Irish folk songs are familiar to many people—especially in the Boston area. With one exception, they are not monophonic, that means the harmonic flavor of the songs is also familiar. This indicated to me that the harmony needed to be somewhat more conservative than it had been in the four fantasias. Two examples may illustrate this point (see ex. 5 and 6). I selected the following songs for the *Suite of Irish Folk Songs*: “The Kerry Dance,” “Cockles and Mussels,” “O'Donnell Aboo!” (Onward O'Donnell!), “My Lagan Love,” “Johnny, I Hardly Knew Ye” (also known as “When Johnny Comes Marching Home”). The tempo scheme for the suite's movements is fast, slow, fast, slow, fast.

I am pleased that each work has received a number of performances and I am especially pleased that my acquaintances of Greek and Irish descent have expressed their compliments about the music. I am assuming that my aim to preserve the spirit and integrity of the folk songs integrated into my music has been accomplished.

Folk song from Cyprus

Example 1

Chords: e min, e min, G, F#, D

Chords: E^b, C, F, E^b, g min, c min

Greek Folk song

Example 2

Counterpoint

Variation of melody in ex. 1

etc.

Example 3

Folk song from Cyprus

etc.

Example 4

Folk song from Cyprus

Flutes: pp

Oboes: pp

Clarinet 1: pp

Clarinet 2: pp

Brass: pp, mf, pp, f, pp

Directions for woodwinds:

• = short notes

o = longer notes

Spaces between pitches represent relative rests

From "The Kerry Dance"

Irish Folk song

Example 5

Counterpoint

Original melody

Chords: B^b, E^b, B^b, g min, e m7(b5), C7, F

From "Cockles and Muscles"

Irish folk song

Example 6

Counterpoint

Original melody

Chords: B^b, g min, c min, A^b, B^b

Chords: g min, G7, c min, F7

etc.

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notes

1963

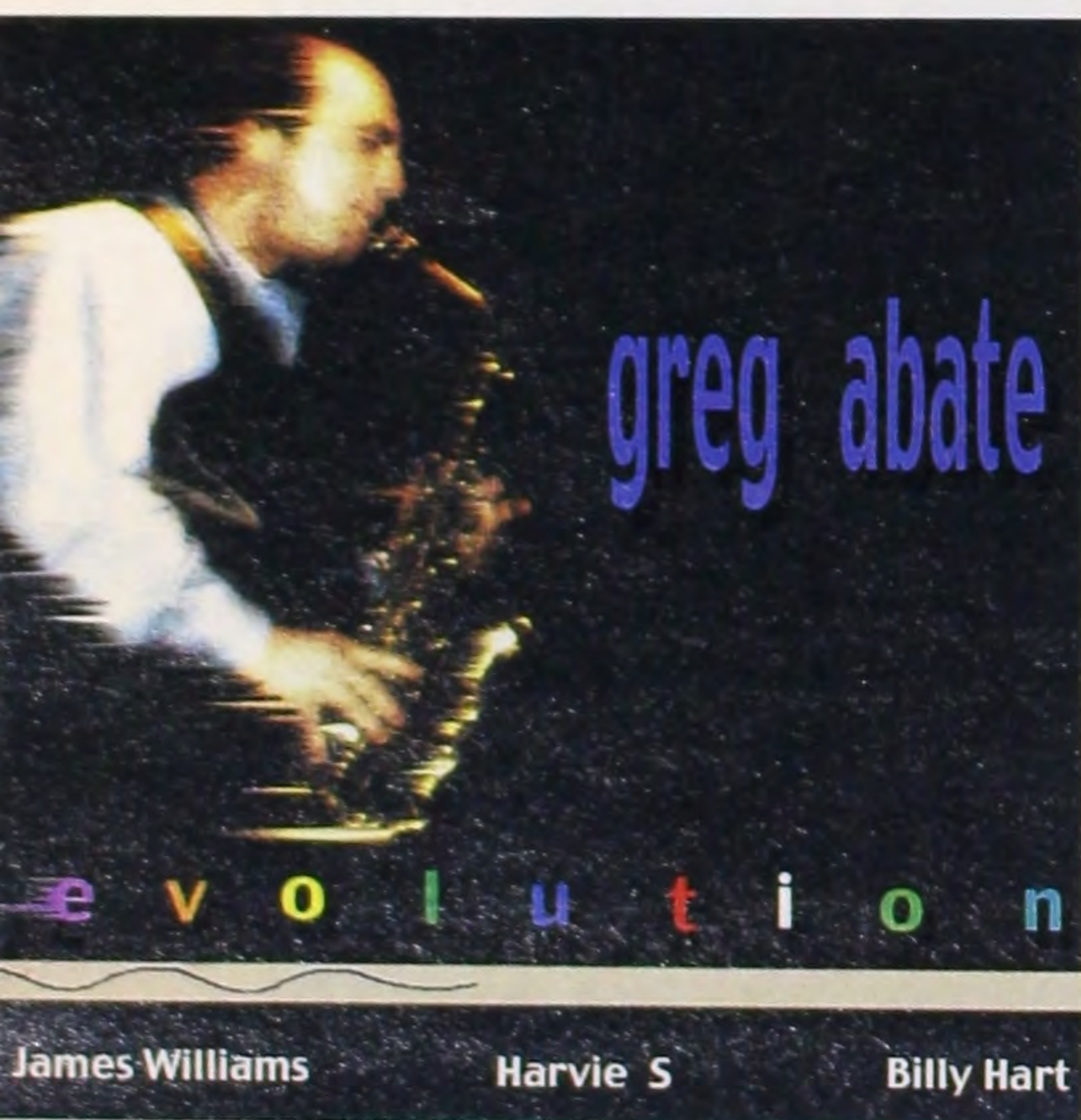
Jazz composer Graham Collier of Málaga, Spain, is presenting his thoughts about jazz composition and posting various articles at his site called This Is Not a Book. Visit the site at

www.jazzcontinuum.com/jc_tmb1.html.

1970

Saxophonist Albert MacDonald Jr. of Dover, NH, band director and music instructor for the Amesbury, MA, public schools for 31 years, received the Educator of the Year Award and the Paul Harris Fellow award from the Rotary Club. His funk/jazz group released a new CD entitled *Professors of Funk*.

Guy Vella of St. Cloud, FL, wrote and recorded music to accompany the book *Gifts in the Storm* by F. Peterson and V. King. Hear his music at www.mp3.com/gvella or at www.mp3.com/indeep.



Greg Abate '71

1971

Saxophonist Greg Abate of Coventry, RI, has released a new CD titled *Evolution* featuring Billy Hart (drums), Harvie S. '70 (bass), and James Williams (piano). Visit www.towerrecords.com to hear samples from the CD.

1973

Drummer Patrick Kurdy of Boise, ID, has been a private music instructor for 33 years. He played on the new CD *In Motion* by jazz singer Sally Tibbs.

Guitarist Mark Small has released a new guitar duo CD titled *Winterlight II: Gabriel's Message* for the Shadow Mountain label. The disc features European carols arranged for two guitars, string orchestra, and woodwinds. Visit www.smalltorresduo.com for more about the album.

Singer/songwriter B.J. Snowden of Billerica, MA, has released a new self-titled CD and a CD single titled "Conspiracy." Snowden's son Andres Wilson, a Berklee student, plays guitar and bass on several tracks. A 20-minute documentary on Snowden's life was shown at New York's Pioneer Theater this fall.

1976

Trombonist Stephen Bulla of Crofton, MD, leads the 10-trombone ensemble Spiritual to the 'Bone in concerts around the country. They recently appeared at the International Trombone Festival in Denton, TX, and have released five CDs.

Guitarist Jay Azzolina of Hastings-On-Hudson, NY, has released an organ trio CD titled *Live at One Station Plaza*. The disc features Gary Versace on organ and Adam Nussbaum on drums. Visit the website at www.jayazzolina.com for more information.

Carl Fritsche of Eatontown, NJ, is publishing classic Glenn Miller, Gene Krupa, Count Basie, and Benny Goodman big-band charts with Lush Life Music. To see and hear samples, go to the website at www.lushlifemusic.com.

1977

Pianist/composer Marlene Tachoir of Hendersonville, TN, released her first solo recording *Tales of Emotions* on Avita Records. She is writing material for a new Group Tachoir recording. Visit her website at www.tachoir.com.

1978

Trevor Davison of Riverhead, NY, released *No Moon at All* with his 10-piece swing band. Davison penned all of the arrangements. For more info, visit www.trevordavison.com.

Guitarist/composer Rich Richbourg of Orlando, FL, released the CD *Life Is For the Living* featuring nine of his instrumental works. Cuts from the CD can be downloaded at MP3.com and at <http://rickrichbourg.com>.

Allan Slutsky of Wynnewood, PA, has produced a film titled *Standing in the Shadows of Motown* that has been aired at film festivals across the United States and Canada to rave reviews. The film is based on Slutsky's book about famed bassist James Jamerson and Motown's Funk Brothers rhythm section. Visit www.standingintheshadowsofmotown.com for more information.

1979

Latin percussionist Bobby Sanabria of Bronx, NY, coproduced and appeared in the documentary film *The Palladium: Where Mambo Was King*. The film, which aired on Bravo in June, traces the history of Latin music from its Afro-Caribbean roots to New York's Palladium.

The novel *The Fourth House* by Kerry Zukus of Red Bank, NJ, was a finalist for the James Jones First Novel Fellowship. The book was one of 13 works chosen from a field of 665.

1980

Guitarist Dave Askren of Los Angeles, CA, has released a new CD entitled *Dave Askren Trio Re: Bill Evans*, featuring Askren's guitar arrangements of Evans's repertoire. The disc is available from the String Jazz label.

Composer/guitarist Paul Bettencourt of Warwick, RI, completed a suite for brass quintet titled *Three American Miniatures*. The work, dedicated to the victims of the 9-11 terrorist attacks, is available through Bettencourt's Hesperus Music publishing company.



Jay Azzolina '76

Jon Gorr of Pittsburgh, PA, won two Telly Awards for his ads for West Pennsylvania Hospital of Pittsburgh. His company, Jon Gorr Custom Music, produces music for jingles, film, and songs for various artists. Visit www.jongorr.com for more information.

Guitarist Paul Nelson of Stamford, CT, played on a new CD with drummer Michael Van Knorring and vocalist Chris Heaven titled *Edge of Time*. Visit the website at www.edgeoftime.cjb.net for details.

Among the many recent recording projects he has worked on, Anthony J. Resta of Westford, MA, produced Lucia Moniz's sophomore recording for EMI Portugal at his Studio Bopnique in North Chelmsford, MA.



Mark Small '73



Marlene Tachoir '77

Singer/guitarist Gregan Wortman of Billings, MT, is performing throughout the West with the Rebel Pirates and operating his audio/video/film production company.

1981

Micah Solomon, president of Oasis CD Manufacturing of Sperryville, VA, received the Executive of the Year Award from the Washington Area Music Association.

1982

Producer, arranger, saxophonist Luis Disla is producing Latin singles for Univision Music Group. He has worked with artists such as Jennifer Pena, Jaime Camil, and Odalys Garcia. Disla also codirects the Ray Santos Orchestra.

Bob Ross of Brooklyn, NY, coproduced and engineered a new CD by the band Skyflower (featuring Jeff Hudgins '92 and Blake Lindberg '92) and the disc *Small Fry* by EMJ (fea-



Ingrid (Pashulak) Haviland '87

turing Timothy Anderson '86).

Numerous jazz radio stations nationwide have added to their playlists the new release *Precipice* by vocalist Lenora Zenzalai Helm of New York. For information, visit her website at www.lenorazenzalaihelm.com/.

Zoro the Drummer of Chatsworth, CA, and Warner Bros. Publications have released an educational DVD based on Zoro's book *The Ten Commandments of R&B Drumming*. Visit www.zorothedrummer.com to learn more.

1983

Flutist Buddy Andrews of Jacksonville, FL, produced the CD *Close Acquaintances* featuring eight of his original tunes. He is working on big-band charts of Ellington, Basie, Goodman, and Dorsey for performance by the Buddy Andrews Big Band. Visit his website at www.amp-prd.com.

1984

Composer Joel Goodman of New York City was profiled in the June issue of *EQ* magazine. The article described Goodman's work on various film and television projects and the gear in his studio.

Michael Nickolas of Marlborough, MA, had an article published in the September 2002 issue of *Recording*. A second article of his will be featured in an upcoming issue.

Drummer/composer Guillermo Nojehowicz of Jamaica Plain, MA, released the CD *Two Worlds* with his group El Eco. The disc was released in the United States by Dreambox Media (www.dreamboxmedia.com) and in Japan by Victor Musical Trading/JVC.

Trumpeter Todd Schwartz of Forest Hills, NY, toured with Buddy Rich and Frank Sinatra after leaving Berklee. Now he subs for Broadway shows and does sessions and club dates in the New York area.

1985

Drummer Alun Harries of Twickenham, England, has been recording with a variety of pop and big band acts. In August, he worked at a London clinic with jazz drum great Horacio "El Negro" Hernandez.

Jeff Scott Rust of Memphis, TN, scored and produced the soundtrack

for the pilot film *Into Thy Narrow Bed*. It premiered in April and was shown at the Indie Memphis Film Festival this summer. Visit www.jasirsongs.com to learn more.

Saxophonist Tommy Smith of Tillietudlem, Scotland, won a British jazz award as tenor saxophonist for 2002. His latest CD, *Into Silence*, has gotten rave reviews. Visit www.spartacusrecords.com for more details.

Barry Starlin Britt and Michael "Zen" Hardy '86 of Atlanta, GA, are members of the pop rock band Powerplay. Chris Griffin '86 produced their inaugural CD *A Hard Day's Play*. They are working on a second release. Visit www.powerplay-rocks.com for details.

1986

Heidi Johanna Vierthaler of Waltham, MA, has been helping her mother through treatment for tongue cancer. Visit www.badadvertising.org to read Vierthaler's warning about tobacco advertising. Heidi also performed at the recent Waltham Day for Housing Justice and Boston's celebration of the Dalai Lama's birthday.

1987

Producer/web developer Ingrid (Pashulak) Haviland of New York City launched iHAV New Media after two years at the Walt Disney Internet Group. Her company creates evocative websites for clients by producing targeted multimedia trailers. To learn more, visit www.iHAV.com and www.sunpalace-music.com.

Bassist Owen Yost of Hoboken, NJ, and guitarist Robin Macatangay '87 have been playing casinos in the New York City-area backing artists such as Martin Nievera, Rocky Brown, and José Mari Chan. Yost substitutes as bassist on David Letterman's show and for *Moving Out*, a Billy Joel Broadway review, and for *Love, Janis*, a Janis Joplin off-Broadway show.

Composer/saxophonist Paul Minotto leads the Prime-time Sublime Community Orchestra and has released an album of contemporary classical music titled "()". Visit their website at www.primetimesublime.com for more information.

Drummer Izzy Kieffer of Brooklyn, NY, and his band Reality Shock have issued their debut CD *There's a Voice*.

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Lenora Zenzalai Helm '82

For more information, visit www.realityshock.org.

Marianne Perback of New York City released the CD *Box of Bliss* with bassist/songwriter Jeff Virgo. Other Berklee alumni working on the project include Rich Lamb '87, Hugh Elliott '87, and Dawn Labenow '86. Also helping out were percussionist Mauro Refosco and drummer Nowell Haskins. Visit the band's site at www.chronicbliss.net.

1989

Conductor Christophe Chagnard of Seattle, WA, is music director for the Northwest Sinfonietta. The orchestra's 2002/2003 season will feature renowned soloists and a children's concert series. Visit www.nwsinfonietta.com for more details.

Guitarist Frank Möbus of Berlin, Germany, released a CD titled *Risky Business* that features Möbus on guitar, Rudi Mahall on bass clarinet, and Oliver Berndt Steidle on drums.

Yuko Osada of Tokyo, Japan, is studying music therapy at Seitoku

(continued on page 25)



Marianne Perback '88



Adrian Ross '96

Leading into the summer months, Boston hosted an incredible alumni showcase at the House of Blues in Cambridge on May 19. A capacity audience packed the eclectic venue, to hear a variety of music ranging from r&b to country. Livingston Taylor hosted the evening, featuring stellar performances from Adriana Balic '95, Chelsa Bailey '94, Jude Crossen '94,



(From the left): Ken Scher '76, Berklee's Vice President for Academic Technology David Mash '76, Hiro Iida '89, Mizue Imanishi '96, and Beatriz de Mello '92 met at New York's Apple Market Center for the Macworld alumni gathering.

Matt Glover '01, Late Bloomers (Randy Browning '95 and Brett Kinney '93), Thea Hopkins '84, Kelly Riley '86, Wendy Roy '98, Julio Santillam '01, Stan Swiniarski '79, and Susan Welby '79.

On June 6, Berklee Associate Professor Kurt Biederwolf and Assistant Vice President Marjorie O'Malley traveled to St. Paul, Minnesota, to conduct the first-ever Berklee alumni event in the area. Thirty alumni attended a clinic conducted by Biederwolf entitled "You Live Where? New Opportunities for Musicians in the Digital Age." Biederwolf demonstrated how both music synthesis and his work as a composer have changed over the years, and how affordable technologies have enabled him and others to work efficiently and reach more clients. More alumni activities are planned for this area in the future.

David Mash, Berklee's vice president for academic technology, met

with alumni at the Apple Market Center in New York City during the Macworld NY 2002 Conference and Expo. Mash demonstrated new music applications running on Mac OS X, and discussed the benefits of the new operating system for musicians. A hot topic during the discussion was Apple's recent acquisition of Emagic, a German music software and hardware manufacturer. Also discussed were new Apple computer models and their potential use for music and audio production.

On July 22 and 29, for the second year in a row, Boston-area alumni took advantage of hands-on music-technology workshops led by Associate Professor Jeff Baust in Berklee's Music Synthesis Labs. This year's focus was on the increasingly popular area of soft-synths, particularly Reason. In an attempt to keep alumni in tune with advancing technology, we plan to continue to provide these workshops. If you have any suggestion for topics you would like to see covered, please fill out an online survey on the alumni website www.alumni.berklee.edu.

In August a group of alumni from Boston and abroad gathered for a special day-trip to Martha's Vineyard for Berklee's second annual Vineyard Vibes concert. The group met in Falmouth, took a chartered boat to the island, and then enjoyed dinner at a preconcert reception at the Wesley Hotel in Oak Bluffs.



Participants in the July softsynth master classes held at Berklee's Music Synthesis Labs. (From the left): Rollins Ross '70, Jairo Duarte '00, Alexia Rosari '96, Assistant Professor Jeff Baust, and Stefan Holton '88.

Attendees enjoyed some of the island's splendor before being shuttled to the Regional High School Performing Arts Center for the concert. A breathtaking performance followed, bringing the evening to a climax. (See "Good Vibes" on page four for more about the Vineyard Vibes '02 Concert.)

Fall got off to a great start with the Alumni Showcase on September 7. Held once again at the House of Blues, this event is becoming an entertainment staple, not only for members of the Berklee community, but for the general public as well. The showcase drew around 80 people. As always, the performers held the audience's attention until the final song. Featured were Brendan Burns '98, Debris (featuring Justin Ballard '97 and Bryan Bales '98), Jeanne Ciampa '92, David Ford & SuZen '89, Sam Hooper '90, Jerome Kyles [97] & Divinity, and Sarah Wheeler '92. Stay tuned for more showcases as we continue to build a performance series nationwide. Please continue to monitor the alumni website for upcoming events and announcements, and I hope to see you soon!

All the best,

—Adrian Ross '96, Director, Alumni Affairs



(From the left): Chris Godwin '90, Mark Vadnais '92, Professor Phil Wilson, and Pete Espieffs '85 gathered at a preconcert alumni reception on Martha's Vineyard in July. Later that night, Wilson led the Berklee Rainbow All-Star-Band featuring Joe Lovano '72.

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Upcoming Events . . .

Boston: ASCAP 101: Your Music and Your Rights
October 21, 2002

Year-End Holiday Social
December 12, 2002

New York: Alumni Showcase
hosted by Liv Taylor
October 3, 2002

Year-End Holiday Social
November 2002

Miami: Lyric Writing
Workshop with Pat Pattison
October 5, 2002

San Francisco: Alumni
Showcase hosted by Liv Taylor
Winter 2003

Toronto: Alumni reception at
IAJE Conference
January 2003



Lynette Vantreese '92

University and developing innovative software applications. One of her programs interprets eye movements to enable the disabled to compose music, another translates visual art into music.

Composer Gernot Wolfgang of Los Angeles, CA, has been receiving glowing reviews for his bassoon trio, bassoon concerto, and his recently premiered piano quartet *Metamorphosis*.

1990

Singer Andrea Bensmiller and Eve Buigues '94, both of Los Angeles, CA, and their band Jariya released their debut CD titled *Ya ya* on Barking Cow Records. They also wrote music for the concert film by Margaret Cho titled *The Notorious C.H.O.* and a feature film *The Antwone Fisher Story*. Visit their website at www.jariya.net.

Monet Ledbetter-Glaude of Boston, MA, directed four performances of her musical *Jack's World* at Roxbury Community College in Boston last May. The show, which teaches children about love, family, and self-esteem, has been performed 20 times.

Chris Matheos of Rocky Point, NY, has written three new bass books for Mel Bay Publications. Artists Matheos has toured with include Nappy Brown, Clarence Clemmons, Clinton Gregory, and others.

Bassist Christopher Sharkey of New Orleans, LA, recently performed at the New Orleans Jazz and Heritage Festival with the No Cover Jazz Band.

1991

Thomas Eckel of Riverdale, NY, has released a CD titled *Reflections* featuring 14 of his original songs. A companion CD titled *Reflections Underground* includes eight underground dance remixes. Visit www.geocities.com/thomaseckel_reflections for more information.

1992

Bassist Ivan Bodley of Brooklyn, NY, played this past summer with Ben E. King and was music director for the Crystals. He plans to release a new solo CD by year's end.

Saxophonist Rob Hall of Glasgow, Scotland, has released his third CD, *Free-World Music* with his band Freewheelers. He runs Jazz Course UK, offering courses in Edinburgh and Glasgow. He also teaches jazz at the Royal Scottish Academy of Music and Drama.

Pianist Jonathan Sherman of Littleton, CO, has worked as a sing-along entertainer in Boston, Auckland, New Zealand, San Antonio, TX, and currently in Denver. He and his wife recently had twin boys.

Alisa Valdes Rodriguez of Albuquerque, NM, sold her first novel, *Dirty Girls Social Club*, to St. Martins Press for \$500,000. The book will be available in the spring of 2003. Rodriguez is the features editor for the *Albuquerque Tribune*.

Singer/songwriter Lynette Vantreese of Nashville, TN, released her self-titled debut CD on ATC Records. Her husband, Brett, produced and played guitar, Laura Alexander '92 sang background vocals, and Steve Alexander '92 engineered the disc. Visit www.lynettevantreese.com.

1993

Jared Faber of Hollywood, CA, continues to score the Emmy-nominated series *As Told by Ginger* that airs on Nickelodeon.

Trumpeter Frank Vardaros received a Boston Artist Fellow Award from Boston Mayor Tom Menino and the Boston Cultural Council. The award recognizes Vardaros for his performances and contributions to the community. Visit his website at www.frankiev.com/

Barry D. Wiggins (aka Barry Whipple) of Jamaica, NY, and his gospel band Rain have been signed by the Taqa record label and their *Get It Right* CD is being aired on stations nationwide.

Saxophonist Matt Zebley of Calimesa, CA, completed his third tour of Japan with the Brian Setzer Orchestra. This fall they will release a Christmas album and play at the Universal Amphitheater on December 21. Visit Zebley's website at www.mattzebley.com.

Guitarist Todd Evans of Oakland, CA, released a solo CD titled *Lines on the Wall*. Evans also works as a recording engineer and has played with the group Tempest. Visit his website at www.toddevans.net.

1994

Guitarist "Metal" Mike Chlasciak of North Arlington, NJ, contributed songs and guitar tracks to the new Halford CD *Crucible*. Chlasciak and Halford were profiled in the August 2002 issue of *Guitar World*.

Sten Hostfalt of Stockholm, Sweden, released *Eternity Check* on his own G-wow Sound label. Bassist Matthew Garrison '92, drummer Blake Lindberg '92, trumpeter Takuya Nakamura, and the Scandinavian TuRa*LeRi ensemble play on the CD.

Composer Kevin Kaska of Boston, MA, released a new CD titled *New England Landscapes* which features works by himself and current and former Berklee faculty members Louis Stewart, David Callahan, and Jack Jarrett. Kaska's orchestral works have been played by the Boston Pops, the London Symphony, the Saint Louis Symphony, and the Boston Symphony orchestras. Visit www.denouementrecords.com to see his discography.

Vibist Matthias Lupri of Boston, MA, played at jazz festivals throughout the United States and Canada last summer with Mark Turner '90 and Rick Margitza '81. Lupri's new



Jon Dowling '95



Peter Bufano '95

CD *Same Time Twice* was released by Summit Records in October.

Vocalist Akiko Pavolka released her second CD, *Bridge*, in May. Her band Akiko Pavolka's House of Illusion features alumni Pete Rende '95 (keyboards), Matt Pavolka '94 (bass), and Blake Lindberg '92 (drums). Visit www.akikopavolka.com for more information.

1995

Since December 2001, Peter Bufano of Los Angeles, CA, served as the music director and a performer in the clown band of the Kinoshita Circus, Japan's largest circus. He is currently working with film/TV composer Lawrence Schragge '77 on music for a TV miniseries.

Daniel Curry of Boston, MA, made his theatrical debut in *Back*, a play by Ed Bullins. Curry also cowrote a children's play on the history of popular music for the annual Junteenth Celebration in El Paso, TX.

Drummer Jon Dowling has been working hard as a singer/songwriter and pianist. His second solo CD, *The Second Time Around*, features Robin Dimaggio, Monet, and Mike Porcaro, among others. To learn more, contact Anne Leighton at leightonmedia@aol.com or by calling (718) 881-8183.

Drummer Ethan Eubanks has been working in the studio with RCA recording artist David Mead and with the Crash Test Dummies.

Composer Brian Lydell of East Brunswick, NJ, received an Emmy nomination in the category of Outstanding Achievement in Music Direction and Composition for a Drama Series for his work on the show *One Life to Live*.

(continued on page 28)

Drums, a Ping-Pong Table, and Magazines

by Mark Small '73

It seems that behind every successful entrepreneurial venture, colorful stories of the early days abound. *Modern Drummer* magazine founder and publisher Ron Spagnardi '63 recalled his startup phase recently: the ping-pong table in the basement of his Nutley, New Jersey home was the most important asset for the magazine's layout and paste-up. Back in 1977 Spagnardi's wife, his father, and even his eight-year-old daughter constituted his staff. From such humble beginnings 26 years ago, Spagnardi's brainchild has since become the most widely read drum magazine in the world, with over 100,000 readers.

In his pre-*Modern Drummer* years, Spagnardi had lamented the absence of any major publications in which drummers could find interviews with top players and insightful product reviews. So he decided to create one.

"This magazine started as a whim," Spagnardi said. "I thought that drummers should have a publication of their own. You'd find *Guitar Player* and *Contemporary Keyboard* magazines on the newsstands back then, but all drummers had were a few newsletters that really weren't very good. *Down Beat* would do a yearly issue devoted to drummers; but still, it had only three or four interviews and it came out once a year.

"My wife and I look back now and think it was a bit insane to expect to launch a national publication with \$3,500."

"*Ludwig Drummer*, house organ of the Ludwig Drum Company, was a classy publication that featured interviews with people who played Ludwig drums and ads for Ludwig equipment. I started thinking that if there was a magazine that looked as nice as Ludwig's and had good information about all kinds of drummers and products, people would buy it."

Spagnardi had no publishing experience. "I started playing drums when I was eight years old," he said, "I had never done anything else." In the early 1960s, he had studied with Alan Dawson at Berklee. For many years

after leaving Berklee, Spagnardi earned his living by operating a drum-teaching studio and playing around New York at the Village Vanguard, the Five Spot, and other places with jazz artists such as guitarist Joe Beck and vibist Mike Mainieri, when he decided to launch the magazine.

"I spent a year mapping it out, doing research, getting prices from printers, and contacting drummers who I thought might like to write articles. My wife Isabel and I had \$3,500 in the bank as our life savings, and we decided to put it all into the first issue. I figured that if the magazine fell flat, I could still play and teach and get back on my feet financially.

"Before I did the first issue, I took out a one-inch ad in the *International Musician* and another in *Down Beat*. The ads described a new quarterly publication with a subscription price of \$4 a year. I needed 1,000 subscribers for it to work. I figured if I got only 25 responses I'd just send the money back with a note apologizing. Later on, by the way, I found out from a mail official that what I had done is actually considered mail fraud! Federal law says that you are not supposed to advertise and receive money for a product that doesn't exist."

Luckily, Spagnardi learned about these laws the easy way. The United

States Postal Service heard no complaints. Spagnardi received 3,000 checks from willing subscribers, and he promptly got to work producing the debut issue of his fledgling magazine.

"Through a fluke, I was able to get an interview with Buddy Rich for the first cover story," he said. "Buddy was popular then, but had a reputation for being difficult. The fact that we even got an interview with him was a real plus. I think having him on the first cover made a lot of people think that this magazine was something special."

For the first few issues, Spagnardi wrote most of the articles under vari-

ous pen names. He also listed fictitious people as art director and circulation manager to create the illusion that the publication was well established. "I didn't want advertisers to know everything was being done in my basement," he said. The response to the first issue, published in January 1977, was overwhelming. Soon he was receiving calls from music stores wanting to carry it and equipment manufacturers wanting to advertise in it. Other calls came in from established music journalists interested in contributing articles. One well-connected contact gave Spagnardi his first access to artists like Max Roach, Steve Gadd, and Tony Williams.

Success breeds success. Subsequent issues of *Modern Drummer* featured in-depth articles on top drummers of all styles as well as product and record reviews. This brought more advertisers to the table, providing the income to move forward. An ever-widening network of freelance writers and photographers, a real office space, and more full-time staffers took some of the pressure off the Spagnardis, but hardly made things easy. "My wife and I didn't take a vacation for the first nine years," he recalled. "We worked until 11 P.M. every night and worked Saturdays and Sundays until we really got it off the ground."

Now Spagnardi has 17 full-time staff members housed in a building designed and built to his specifications. His company also publishes the bimonthly trade magazine *Drum Business* and has launched an educational book division that lists 18 titles so far. A new product will be a searchable CD-ROM archive of over 265 back issues of *Modern Drummer*.

Like many who start a business, Spagnardi learned much on the fly, and now sees that his instincts were his best guide. At 59, he looks back with some amazement. A good idea combined with perfect timing, youthful energy, passion, the grit to work hard, idealistic naiveté, and luck informed his success. "I originally thought this would be a part-time job



Modern Drummer founder and publisher Ron Spagnardi '63

to supplement my income," he said with a smile. "I never imagined that it would take over my life or grow to this point.

"My wife and I look back now and think it was a bit insane to expect to launch a national publication with \$3,500. After we had been in business for a few years, I brought in a magazine consultant to help us get to the next level. We worked together, and after hearing his ideas I told him that I really wished I could have afforded him when I was doing the first issue. He looked at me and said, 'It's a good thing you didn't have me around then. I would have told you that you could never launch a national magazine with less than a quarter of a million dollars.'

"You'd probably need a half-million dollars to start a magazine today. The investment is so much greater. All I needed was scissors, a typewriter, and some glue. You can't do it that way now. Everything is done with computers, and it's very complex."

Spagnardi gets letters, e-mails, and even visits from readers across the country who have collected the magazine for years. "It's a kick to hear from them," he said. "I feel so blessed to have been able to stay in the field I know and love. Sometimes my wife and I talk about retiring, but we know it's too soon. After all these years, this is still a blast. I look forward to coming into work. If I retired now, I'd probably still be down here every day hanging around."

L.A. Newsbriefs

by Peter Gordon '78



Peter Gordon

LESTER COHEN

Another summer has come and gone and, as is traditional at this time of year, a new wave of recent graduates has arrived in Los Angeles to begin their careers. Many of these were in attendance at the recent Happy Hour Hang at the Cat 'n' Fiddle in Hollywood, an event that gave some of our more established grads the opportunity to meet and greet these new folks.

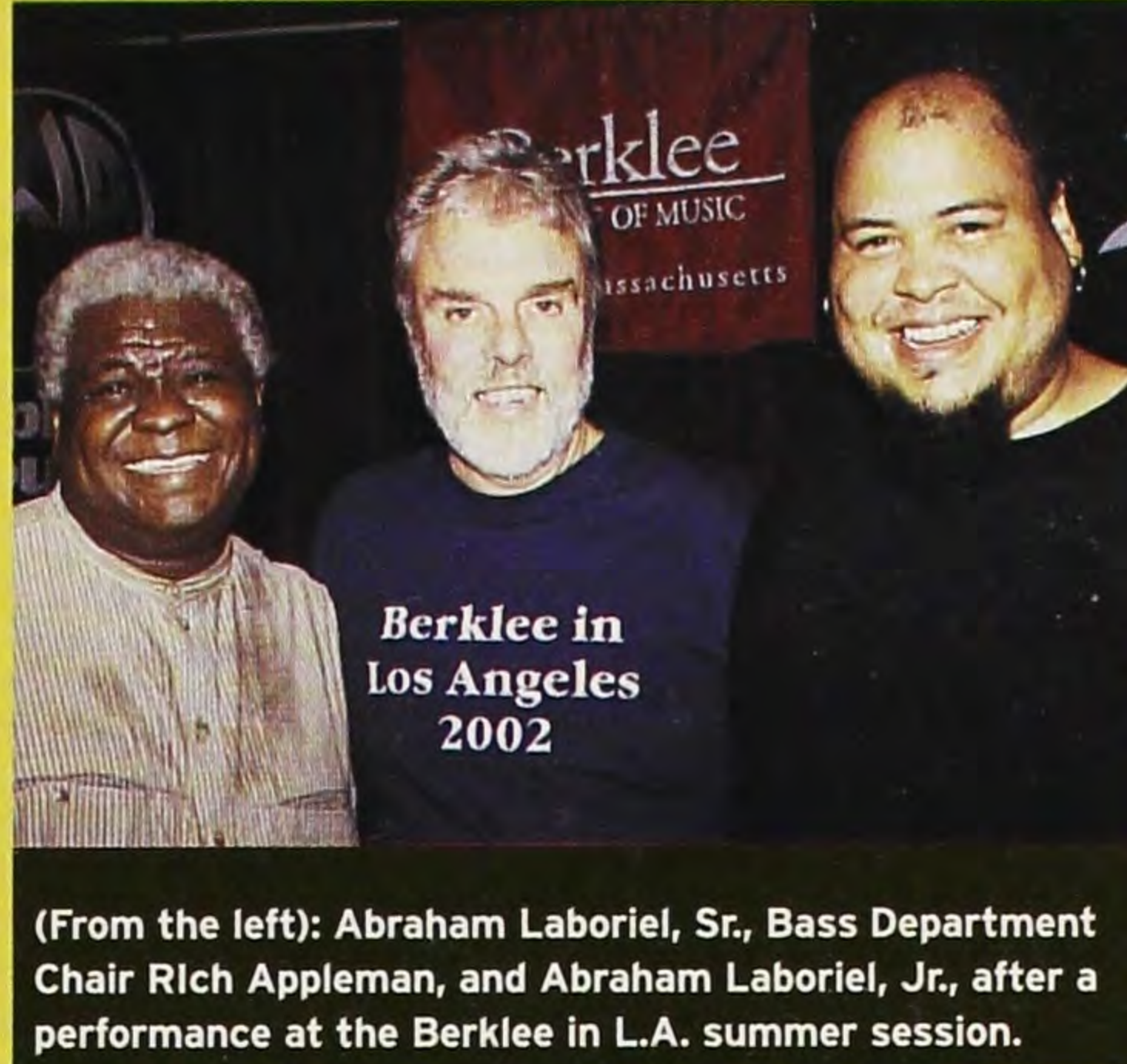
In a related story, Associate Director for Experiential Learning Melissa Brodsky came to Los Angeles in July to visit current internship sites and explore new opportunities. The Berklee internship program has blossomed under her leadership. A growing number of prestigious music industry firms now have a formal internship agreement with the college, an encouraging trend for our future graduates, given the increasingly competitive job market. During her visit, Melissa organized a networking luncheon

with many of this summer's L.A. interns.

Another annual rite of summer is the week-long Berklee in L.A. Program, held each year on the campus of Claremont McKenna College. This year a number of alumni were involved as clinicians and performers. Yamaha product specialist Avery Burdette '75 conducted a session on the latest technology for home studios. There were performances by Chapman Stick player Tom Griesgraber '95 and his band Agent 22, as well as an all-star trio comprising Abraham Laboriel, Sr., '72 (bass), Abraham Laboriel, Jr., '93 (drums), and Greg Mathieson (keyboards). It was amazing to have both Laboriels on the same stage. Abe Sr. is a recording legend in the L.A. studios, and his son is becoming known as one of the hottest drummers around. Abe Jr. is currently drumming for both Paul McCartney and Sting and has worked with Seal and k.d. lang, among others.

Once again this year, there were several Berklee alumni nominated for Prime-time Emmy Awards. Nominees included Alf Clausen '66 in the category of Music and Lyrics for *The Simpsons* ("The Old Man and the Key"); David Van Slyke '82 in the category of Sound Editing for a Series for his work on *CSI: Crime Scene Investigation*; and David Schwartz '74 for Main Title Theme Music for *Wolf Lake*. Brian Lydell '95 also received a Daytime Emmy nomination in the category of Music Direction and Composition for a Drama Series for his work on *One Life to Live*.

Here is additional news from other West Coast alumni. Composer Michael Levine '76 wrote the score for "Gone Nutty: Scrat's Missing Adventure,"



(From the left): Abraham Laboriel, Sr., Bass Department Chair Rich Appleman, and Abraham Laboriel, Jr., after a performance at the Berklee in L.A. summer session.

TONI BALLARD

a brilliant animated short that will be a bonus on the upcoming *Ice Age* DVD release. Atli Orvarsson '96 composed the score to *Lansdown*, a feature film from Outrider Pictures that won the Cinequest Film Festival in San Jose, California, and was screened at the Berlin International Film Festival. Shie Rozow '97 served as assistant music editor on the upcoming feature film *Red Dragon*, a prequel to *The Silence of the Lambs*. The Los Angeles Master Chorale premiered *The Third Mother/Mother's Lament* composed by Sharon Farber '97 in September.

On the performance scene, drummer Joel Taylor '83 has been playing with Alan Holdsworth, Frank Gambale, and David Foster. Visit his website at www.joel-taylor.com. Woodwind specialist Mark Hollingsworth '83 appeared at the Long Beach Jazz Festival with jazz harpist Lori Andrews and also at the JVC Jazz Festival in Concord, CA, with Greg Adams. You can contact him via his website at www.windshoremusic.com. On his latest CD *Noche*, drummer Jerry Kalaf '72 features some of L.A.'s finest jazz performers, including Bob Summers '71 on trumpet and Scott Breadman '75 on percussion. A recent review in the *L.A. Jazz Scene* stated that this Sea Breeze Jazz album "hits the spot for all lovers of straight-ahead jazz."

That's it for now. Stay in touch.

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



MATTHEW PERRY

Berklee's Associate Director for Experiential Learning Melissa Brodsky (front row fourth from the left) after a July luncheon in Los Angeles with Peter Gordon (back row, second from left) and past and present Berklee interns

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Pianist Jason Palumbo of Milford, MA, recently played gigs on the East Coast, in France, and the Gulf of Mexico. He also teaches full time.

Keyboardist/composer André Spang of Cologne, Germany, released a new jazz CD titled *In Between*, featuring saxophonist Charlie Mariano '51, bassist Jimmy Haslip, and drummer Mike Shapiro. The disc is available at www.zyxmusic.com.

1996

Pianist and composer Greg Földvári of Budapest, Hungary, released a live trio recording containing 14 of his original compositions titled *Gergely Földvári Trio: Sun, Rise!* Music and Földvári's interview with Pat Metheny are available on his site at www.suss.hu.

Bassist Ian Martin has been touring and appearing on television with MCA recording artist Res and her group.

Composer Will Richter of Hollywood, CA, created the music and sound design tracks for the trailer to the film *Solaris*, directed by Steven Soderbergh and produced by James Cameron. It can be viewed at www.apple.com/trailers/fox/solaris.

Drummer Chris Romanowski of Chino, CA, teaches percussion in Southern California high schools and arranges music for marching bands. He recently joined forces with Bill Bachman '97 to form HeavyHitterPads.com, a manufacturer of drum practice pads. Visit www.heavyhitterpads.com.

1997

Bassist Chuck Bianchi of Rochester, NY, released his debut CD *Dreaming Out Loud* in August with acoustic guitarist Jerry Preston. The disc features four solo bass pieces, three solo guitar pieces, and two duets. Visit www.dreamingoutloud.net for more information.

Drummer Damon Hope of Oakland, CA, has been touring and recording with the band Mood Food.

Marian Heller of Hoboken, NJ, is developing a cabaret show titled *Let the Sun Shine In*. She performed in the show *A Bunch of Gals* in July at New York's Don't Tell Mama cabaret club. Visit her website at www.marianheller.net.

Jeffrey Parks of Philadelphia, PA, is attending the Wharton School at the University of Pennsylvania and

is working in production for WXPB-FM in Philadelphia.

Jorge Perez-Albela of Watertown, MA, and his jazz group were in Peru to give concerts and master classes at the 2002 Jazz in Lima Festival. They also played in the Inca City of Cusco.

Singer/songwriter Sarah Sharp of Austin, TX, released her debut EP *Out of Nowhere*. She is receiving radio play in Austin and on NPR stations in both Austin and Houston. For MP3s and more info, visit www.sarahsharp.com.



Mattan Klein '98

Maria Clemente Wullia of Denpasar, Indonesia, won the Best Documentary Award for a short experimental film that she wrote and directed called *Slambangricketychuck*. The award was from Music and Film Independent Artists of Sydney, Australia. For more information, visit <http://slambang.wulia.com>.

1998

After working for two years as an assistant in the William Morris Agency's music department, Sean Goulding of Venice, CA, has been accepted into Morris's agent trainee program in Beverly Hills. Currently, Goulding works for the club and college-booking department.

Saxophonist Jason Goldman of Glendale, CA, released his first CD, *The Definitive Standard*, with the Jason Goldman Nonet on his own JMGJazz label. Members of his group include Justin Ray '98, Nick Vagenas '99, and Walter Smith '02. Visit www.jasongoldmanjazz.com for details.

Flutist Mattan Klein of Flushing, NY, released the CD *Love Alive*. His band includes Manu Kock '96, guitarist Avi Rothbard '99, bassist Gustavo Amarante '98, and drummer Yuval Lion '98. The group will per-

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form at the Skirball Cultural Center in Los Angeles on October 26.

Wendy Roy of Boston sang the National Anthem before a Red Sox game at Fenway Park for an audience of 32,000. She is currently writing and recording material for a new CD.

Germán Villacorta of Newhall, CA, is a staff engineer at Henson Recording Studios in Hollywood. He recently worked on reissues and the new live recording by Ozzie Osbourne with assistance from

Mike MacGillivray '00.

1999

Panflute player Damian Draghichi of Romania has released a live concert video and CD from a show performed in Bucharest, Romania. The concert, featuring an orchestra and chorus, was filmed before an audience of 72,000. Alumni Tim Landers '80 (bass), Joel Taylor '83 (drums), Sarah Dawson '96 (saxophone), and Associate Professor Eugene Friesen (cello) backed Draghichi in the show. Visit www.officialdamian.com for more information.

Bassist Christoph Kaiser of Hempenheim, Germany and his trio the Jazz Pistols toured Europe extensively in recent months. In October and November, they will perform in Africa and Yugoslavia. Visit the band's website at www.jazz-pistols.de/ for more information.

Pianist Yuko Takahashi of Arlington, MA, released *Another Planet*, a recording of her new-age instrumental piano pieces. Hear her music at www.geocities.com/yukomusic.

Jason Thomas of Cleveland, TN, interned at Media Ventures in Los

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Angeles, studied privately with Sir Harrison Birtwistle, and took computer music courses at New York University. He is enrolled at California Institute of the Arts to pursue a master's degree in composition.

Producer/songwriter/remixer Kay "Kayro" Witte, of Woodside, NY, released the CD *Impressions Collector*, featuring 11 original electronic compositions on his Turningheadz label. Witte wrote, produced, arranged, performed, recorded, and mixed the music. The disc is available from www.cdbaby.com/kayro.

2000

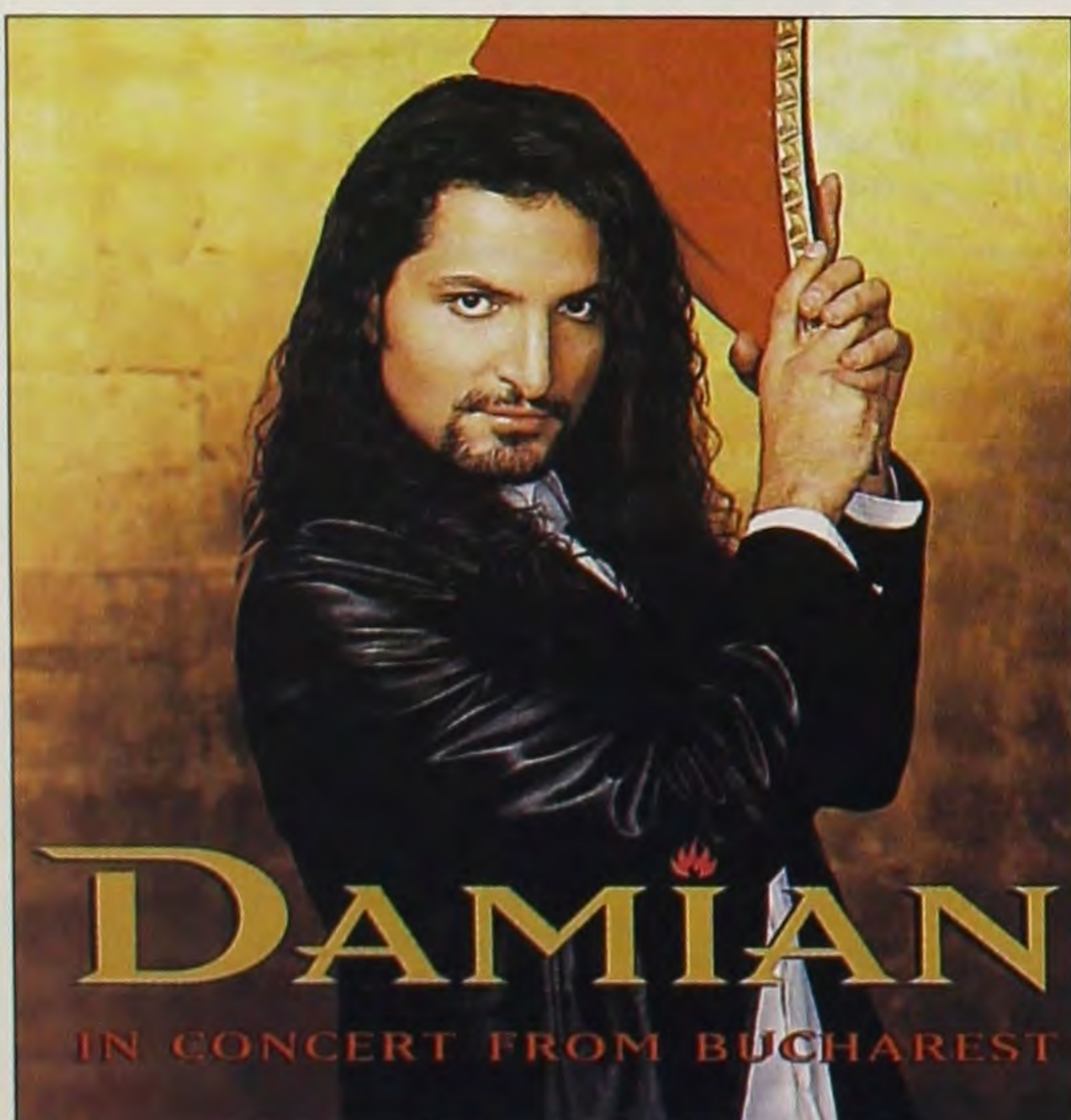
Composer Pierre André of Santa Monica, CA, contributed music to the independent films *Lou Loves People* and *Gabriela*. He has also orchestrated a concert suite of music from the film *Incognito* for composer John Ottman. Visit André's website at www.pierreandre.com.

Vincent Briguglio of Gloucester, MA, will tour from September through July 2003 as bassist for Phoenix Production's national tour of *Grease* with special guest Frankie Avalon. Briguglio has also recorded with Inge Berge, Dan King, and Miranda Henry-Russell.

Thöne Raphael Dominique of Moers, Germany, is working as arranger and conductor for the Jung-Born Brass. The ensemble's repertoire includes original compositions and arrangements of famous movie scores.

Peter Hasler of Zurich, Switzerland, is working for Suisa, a company administering artists rights and music royalties. He has also launched his web site at www.petehall.ch/.

Jeff Howard of Nashville, TN, is an agent for Monterey Peninsula Artists. The firm's clients include Toby Keith, Travis Tritt, Dave Matthews, Aerosmith, and others.



Damian Draghichi '99



Matt Chase '01

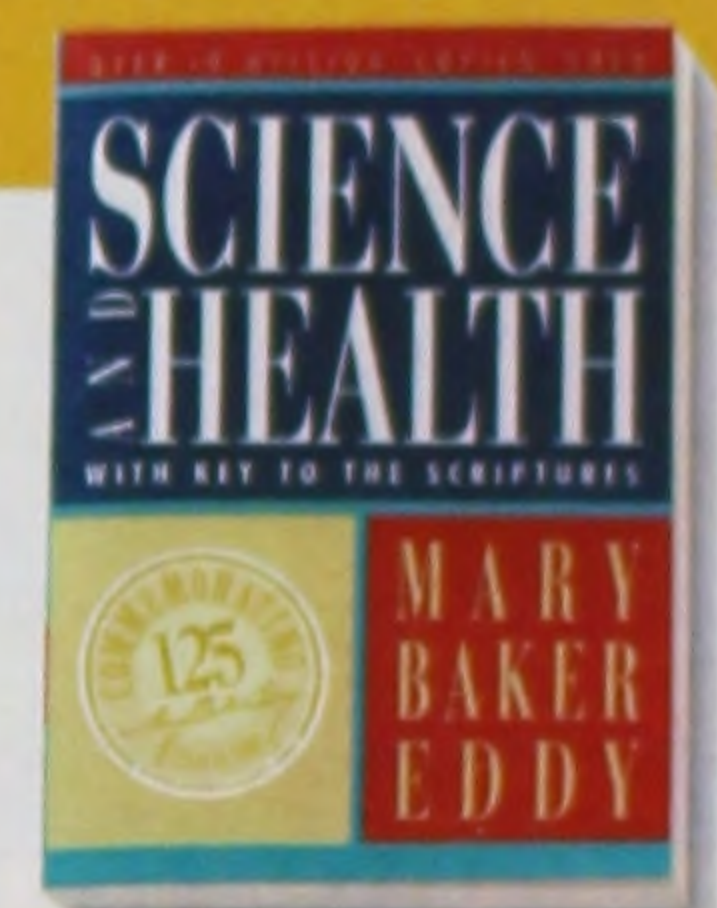
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Benjamin Nichols of Petaluma, CA, is studio manager for Pacific Vista Productions, operates 315 Productions, and does freelance engineering at a number of San Francisco-area clubs and theaters.

Thanh Tran of Boston, MA, has launched his own music engraving company, Global Music Copying. They prepared music and parts for the film *Return to Sender* and a documentary on a Honduras clinic. He is also a film and television composer for Video Works and Edge Media.

2001

Guitarist/vocalist Matt Chase of Avon, MA, released his debut CD *The Matt Chase Group*. Chase performs 12 of his original songs with backing from Pancho Burgos '03 (piano), Fernando Mainer '02 (bass), Mauricio Zottarelli '02 (drums), and Ryan Ackerman (guitar). For more information, visit www.mattchasegroup.com.

Bassist Mark Harding of Peru, VT, is freelancing with Celtic, jazz, and swing bands in Vermont. He also released a solo CD titled *Ecotones* and teaches at the Long Trail School.

Keyboardist Juri Shigeta of Boston, MA, began a local outreach program teaching at-risk youth to compose and sequence music. Berklee supplied a G3 laptop computer, sequencing software, and a CD burner. Shigeta has recruited other Berklee alumni and students for her project which is based at the Col. Daniel Marr Boys and Girls Club in Dorchester, MA.

Vocalist Darcie Nicole Wicknick was recently featured on the Boston cable access show *It's All about the Arts*.

Vocalist Kevin Wood of Cody, WY, was cast in the national tour of the



Singer, songwriter, and Broadway star Deborah Gibson (center) received an Exceptional Women Award from the Boston radio station Magic 106.7. At the event, Gibson played piano and sang with members of Octavox (clockwise from left) T.J. Hatfield '02, Toni Ballard, Gibson, Steven George, Kate Smith '04, Sarah Mandas '05, Adam Hodges '04, and Gavin McGraw '02.

musical *Rent*. Wood recently completed his debut album *Haven't Had Enough*, engineered by Alicia Champion '03. Visit Kevin's website at www.seekevsing.com for more information.

2002

Guitarist Josh Brill of Skokie, IL, went out on tour with Missing Persons three days after graduating from Berklee in May. In August he returned to the college to direct the

contemporary rock ensemble during the week-long Summer Guitar Sessions program.

T.J. Hatfield and Gavin McGraw '02 and their a cappella group Octavox performed in June at the Sheraton Boston Hotel with singer/songwriter Deborah Gibson for the Fifth Annual Exceptional Women Awards sponsored by Boston's Magic 106.7-FM radio station.



Kevin Wood '01

Final Cadence

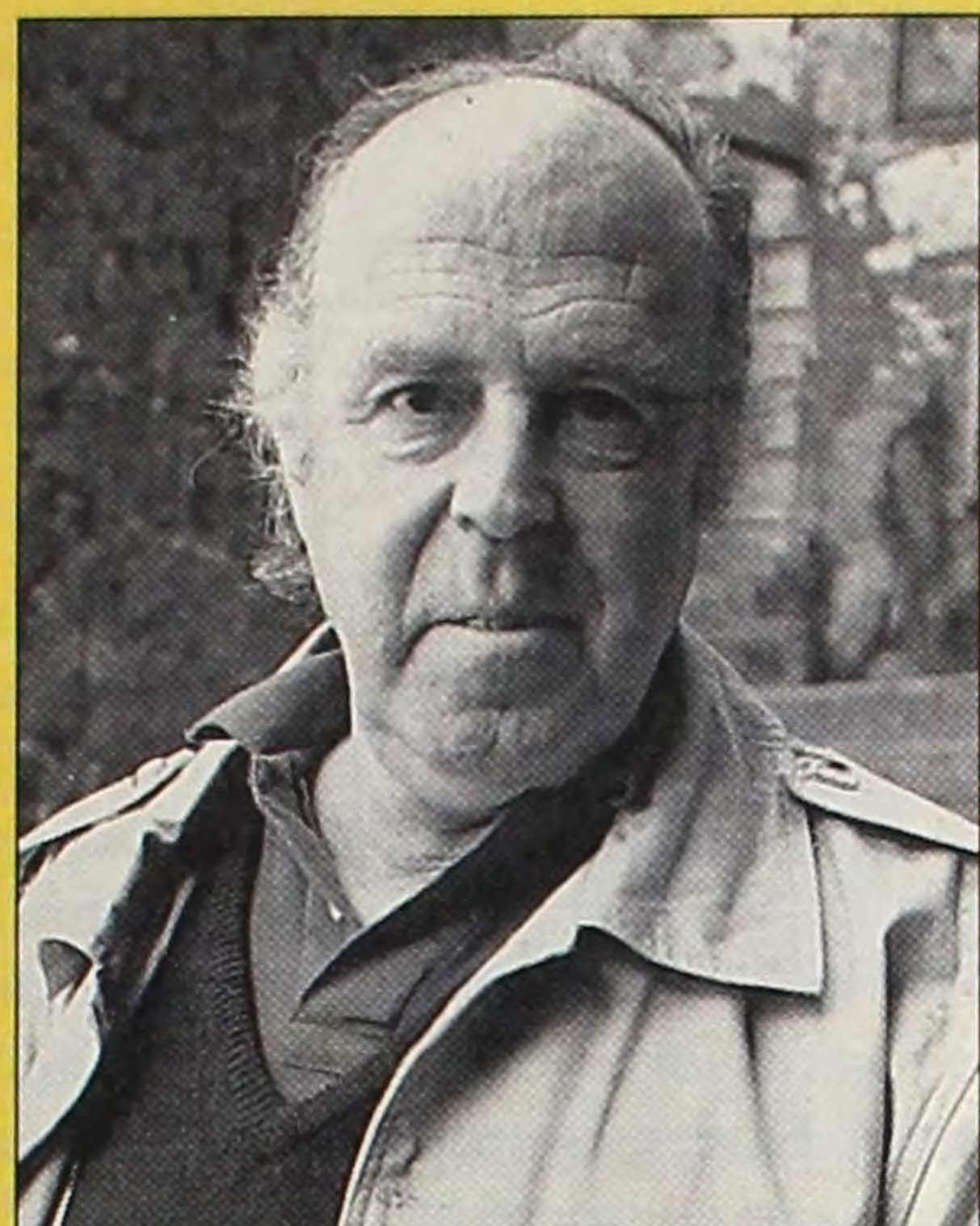
HUTSON HOWELL '48 of Orleans, MA, died on July 14. He was 77. Howell grew up in Brockton, MA, and earned bachelor's and master's degrees in physics from Boston University. He also attended Berklee. In 1985, Howell received a Space Pioneer Award from the U.S. Government for his contributions to early space exploration and military reconnaissance. He remained an active musician in his later years, playing piano with a group called the Silver Foxes. He leaves his wife, Edna, three sons, and a daughter.

EARLE BROWN '50 of Rye, NY, died July 2 at his home. He was 75. Brown studied jazz as well as the Joseph Schillinger's and 12-tone compositional techniques and became one of the most influential composers of the avant-garde movement in the 1950s and 1960s. Brown's innovations in contemporary music scoring strongly influenced John Cage, whom he befriended in the 1950s. Brown's music was lauded by French composer/conductor Pierre Boulez. Brown's work included piano pieces, orchestral compositions, electronic music, and multimedia "sonic events." He was director of the Fromm Music Foundation at Harvard University. He leaves his wife, Susan Collins.

JOHN FERNANDEZ '51 of Plymouth, MA, died on May 23 at Massachusetts General Hospital. He was 74. Fernandez graduated from Plympton High School and then attended Berklee. He worked as a machine operator and landscaper until his retirement in 1984. In addition to his wife, Eleanor, he leaves a son, seven daughters, 19 grandchildren, and two great-grandchildren.

RALPH INGALLS '72 of Brooklyn, NY, died May 3 of cancer. He was 59. After high school, he attended Berklee and continued his education at the University of Alaska. He taught music at Dean Junior College in Franklin, MA, played professionally with numerous groups, and later managed Ingalls Tree Farm. He is survived by two daughters.

DEAN RICHARD '73 of Whitinsville, MA, died July 4 after being struck by an illness. He was 49. He graduated from Northbridge High School and



Composer Earle Brown '50

later attended Berklee. For years he played music for services for his parish at St. Patrick's church. Richard had worked as a computer repairman for many years. He leaves two sons and a daughter.

BRUCE KOELSCH '80 of West Yarmouth, MA, died August 20 following a long illness. He was 44. Koelsch graduated from the Dublin School in Dublin, NH, and then came to Berklee. He had owned and operated BK Builders of Sarasota, FL. He is survived by his son, Alexander.

Guitarist **COLIN MANDEL '89** of Los Angeles, CA, passed way suddenly in June. He was 34. After earning his Berklee degree in professional music in 1989, Mandel moved to Los Angeles where he performed with the Colin Mandel Group. He found his voice as a player after transcribing numerous solos by Allan Holdsworth, Steve Morse, Pat Metheny, and others. He released his debut instrumental CD, *Strange and Savage Tales*, to critical acclaim in 1997 and was working on a follow up disc at the time of his passing. Mandel leaves his parents and sisters.

Guitarist **CHASE MYERS '02** of Paxton, MA, died in his sleep on June 30 in Framingham, MA. He was 23. Myers was planning to graduate from Berklee in 2003 with a music-production and engineering degree. An active musician, he worked frequently with his band Within. He leaves his parents, Kenner and Winslow Myers, and his sister, Anna.

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Across Oceans and Time

by Dan Moretti

Finding my family's roots has been an important piece of my life's puzzle. As I grew up, there was always an air of mystery surrounding my paternal grandparents because my father was orphaned as a boy, a dozen years after his parents emigrated to this country from Italy. When I was young, I asked my father where in Italy his parents had lived, but he was always a little vague on the details. All I knew was that my grandparents, Tomasso and Teresa Moretti, were born in Italy, and that they came to America, arriving in Providence, Rhode Island, sometime in the early 1900s. My dad was born in Providence in 1915. His mother Teresa died when he was only two. Because it was difficult for many immigrants to find work, Tomasso left my dad in the care of neighbors while he sought work as a coal miner in Pennsylvania.

Those must have been tough years for my father. When he was about nine years old, his father, Tomasso, returned to Providence to bring him to Pennsylvania. Sadly, Tomasso died three years later. At 12, my father ran away and lived on his own for the next 13 years, traveling the country, doing whatever it took to survive. At 25, he returned to Rhode Island where he met my mother who, coincidentally, was related to those neighbors who had cared for him after his mother's death. He had lost contact with the family for 15 or so years. Consequently, he never learned much about his father's history. Shortly before my father died in 2000, I asked him again about his parents' life before they came to America. All he knew was that they might have come from a town near Naples, Italy, a place he thought was called "Monticello."

I have pursued the life of an active musician for the past four decades. I've toured and recorded in various places, but never in Italy. The urge to go there and find my family's roots has remained in the back of my mind. About six years ago, I met Gianni Blasi, who would prove to be the link to my Italian roots.

Blasi holds a doctorate in English literature, plays drums, and is an avid jazz fan. I met him at one of my gigs in Providence while he was visiting from Italy. I immediately wanted to find out if he had any connections that could bring me to Italy to play. Nothing came of it until the summer of 2001, when I ran into him again and we had a long chat. He was curious about my grandfather but told me he didn't know of a town called Monticello. We also discussed the possibilities of my coming to Italy for clinics and to work with town concert bands and local gospel choirs.

All of the pieces fell into place last year when pianist Al Copley (Roomful of Blues founder) asked me to play the week of New Year's Eve with him at a famous club, called Marians in

Berne, Switzerland. Italy and Switzerland share a border, so I contacted Gianni to see if we could get together in Italy after my gigs.

Acting on his hunch that I had the town's name wrong, Gianni spoke with a trombone-playing friend in Esperia, Italy, which is near a small medieval town called Monticelli. With a bit of digging, they found records for my grandfather Tomasso Moretti. With help from the Ellis Island website, they learned where in Monticelli Tomasso had lived, that he left in 1907, and that he came back in 1913 to bring his wife, Teresa, to America. This information was consistent with my father's birth in 1915. Tomasso and Teresa had gone to Ellis Island, New York, and then made their way to Providence. It was ironic that this all came to light the year after my father passed away.

I landed in Rome on January 2, 2002, and Gianni picked me up at the airport. The next morning we made the half-hour drive to Monticelli. I wasn't expecting the greeting I received when I arrived there. The town band and the town officials had come out to meet me and extend their official welcome to Monticelli. There was even a dinner in my honor. The press and the townspeople were buzzing with the story of the return of an American jazz musician to his grandfather's hometown after nearly a century. The next two weeks were incredible, filled with great experiences of meeting people and giving clinics and concerts. My newfound friends invited me to return that summer.

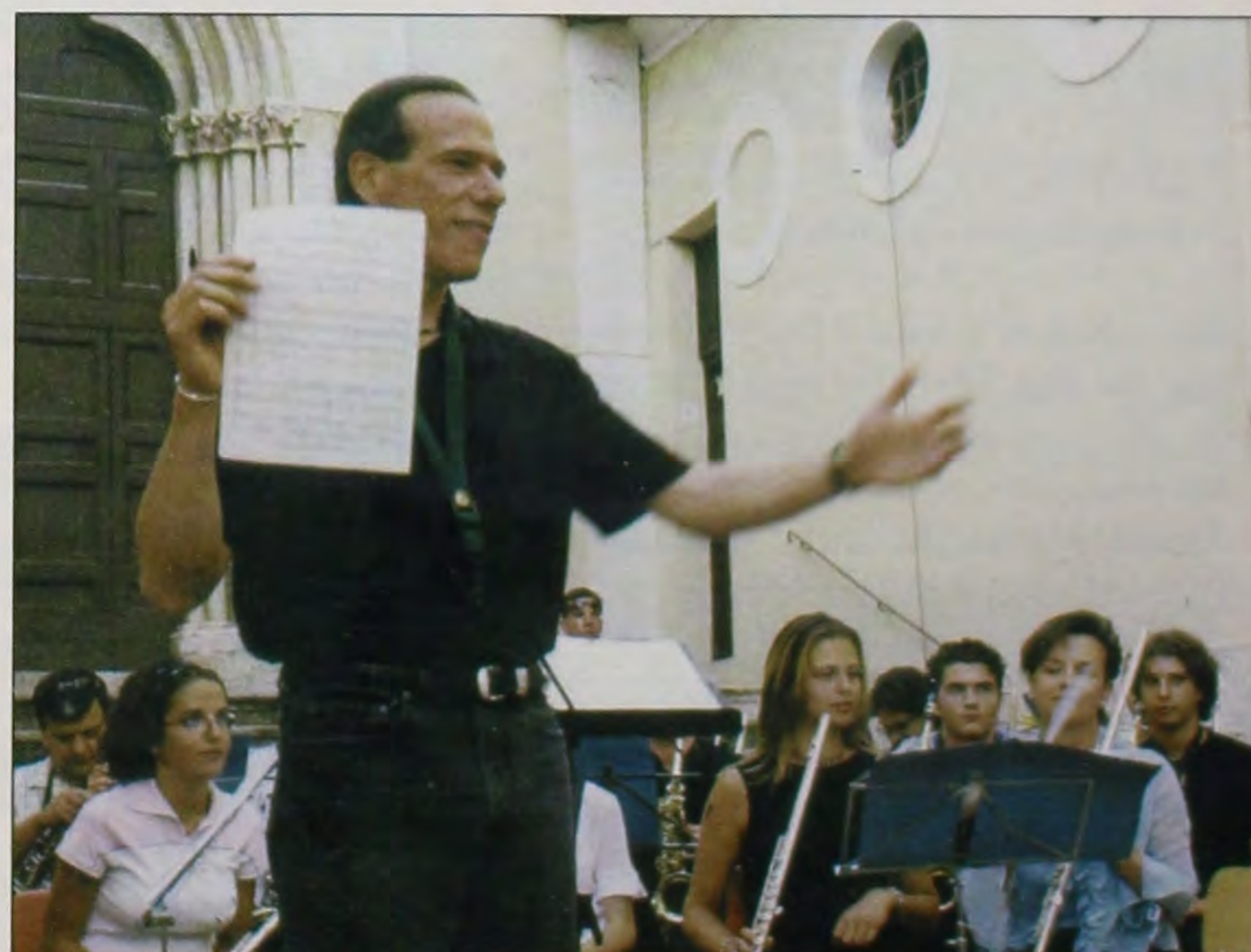
This past July, I went back to Italy for clinics and concerts in a number of small towns and villages. Gianni had arranged for me to work on a jazz workshop series, coach and play with gospel choirs, and appear as a featured guest with Chicago blues legend Carl Weathersby at a blues festival in the Isola town square before a crowd of 4,000. I also played with and conducted the concert band in an ancient walled town called Alatri. For an encore, someone in the crowd requested George Gershwin's "Summertime" as a saxophone solo. As I played, you could have heard a pin drop. It was an amazing feeling.

I felt that I was getting in touch with my roots. A particularly poignant moment for me came when I played in Monticelli, the birthplace of my grandparents. A local band director organized a concert with a big band and a rhythm section from Rome.

Playing jazz with musicians from another culture reinforced my conviction that jazz is a universal language. As we played atop a hill overlooking Monticelli with a medieval castle looming above us, it occurred to me that there might be people in the audience with whom I share bloodlines.

On my last day in Italy, I was booked to play with a quartet at a private get together at a club in Ceprano. There, I met a man named Gianni Perilli who makes and plays an ancient Italian double-reed instrument called the *ciaramella*. Perilli and his father are largely responsible for the resurgence of these instruments and the performance of traditional Italian music associated with the *ciaramella* and the *zampogna*, which is the Italian version of the bagpipes. The music is very modal and sounds like a blend of Celtic and Middle Eastern sounds. Perilli sat in with the quartet that night, and we jammed on a melody he played. It was mainly aeolian but had some semitones added. I made an attempt at quarter-tone playing on the saxophone to imitate him. [To hear a sample, visit www.berklee.edu/bt/142/coda.html.] It was great fun and led to the idea of us making a recording together. We discussed recording in an ancient church and combining Italian instruments, a rhythm section, percussion, and church organ.

Since I left Italy, I have thought about how people and places have mixed through time, greatly adding to the texture and color of their culture. The experiences I had in the south of Italy resonated emotionally as well as musically within me. As a jazz musician, I'm interested in seeing what happens next.

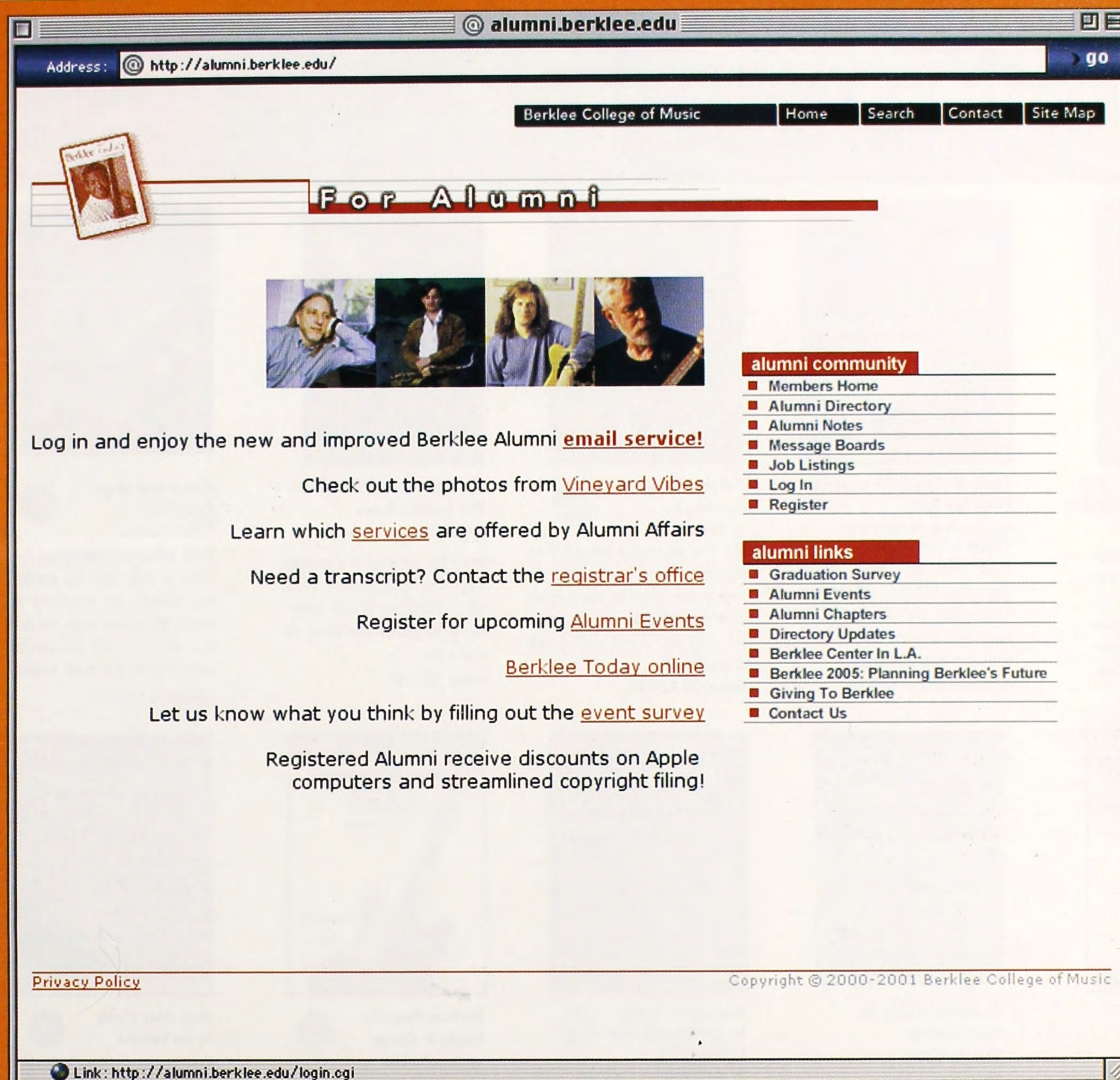


Dan Moretti directs a student band in Alatri, Italy. Moretti is an associate professor in Berklee's Contemporary Writing and Production Department. A saxophonist, composer, and recording artist, he has released 10 CDs as a leader. Visit his website at www.danmoretti.com.

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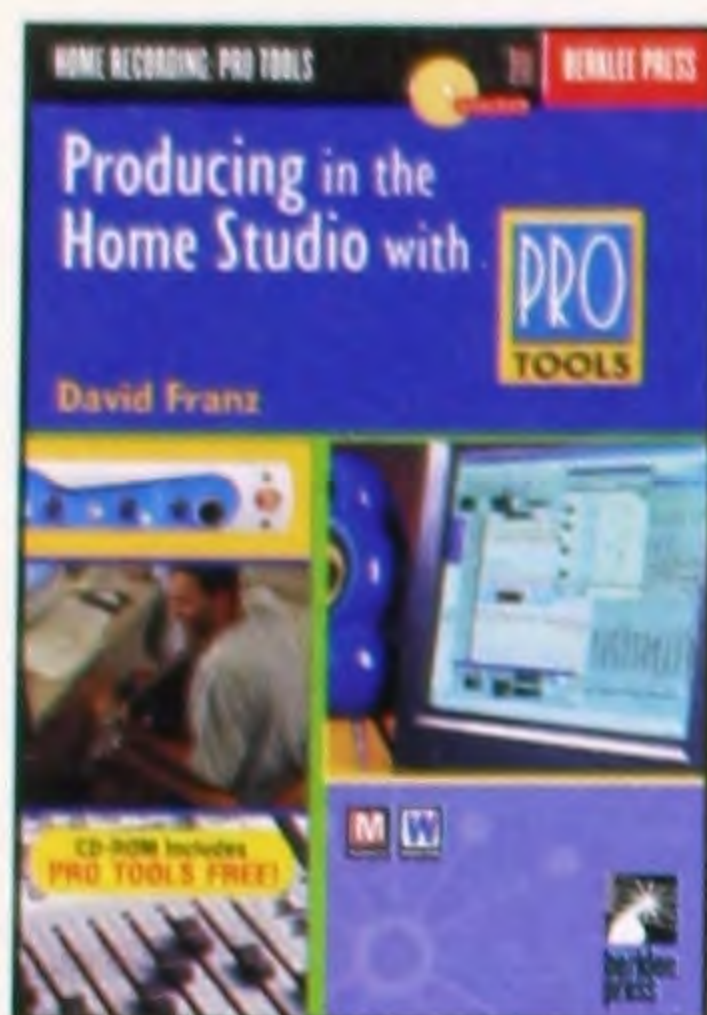
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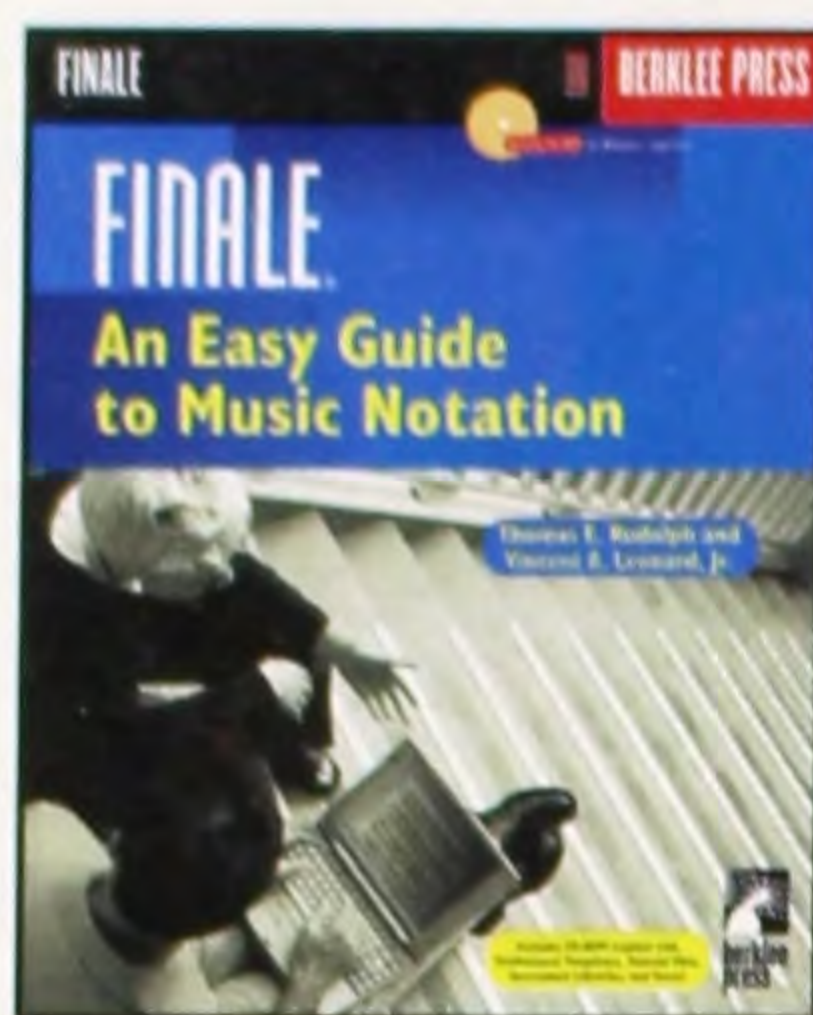
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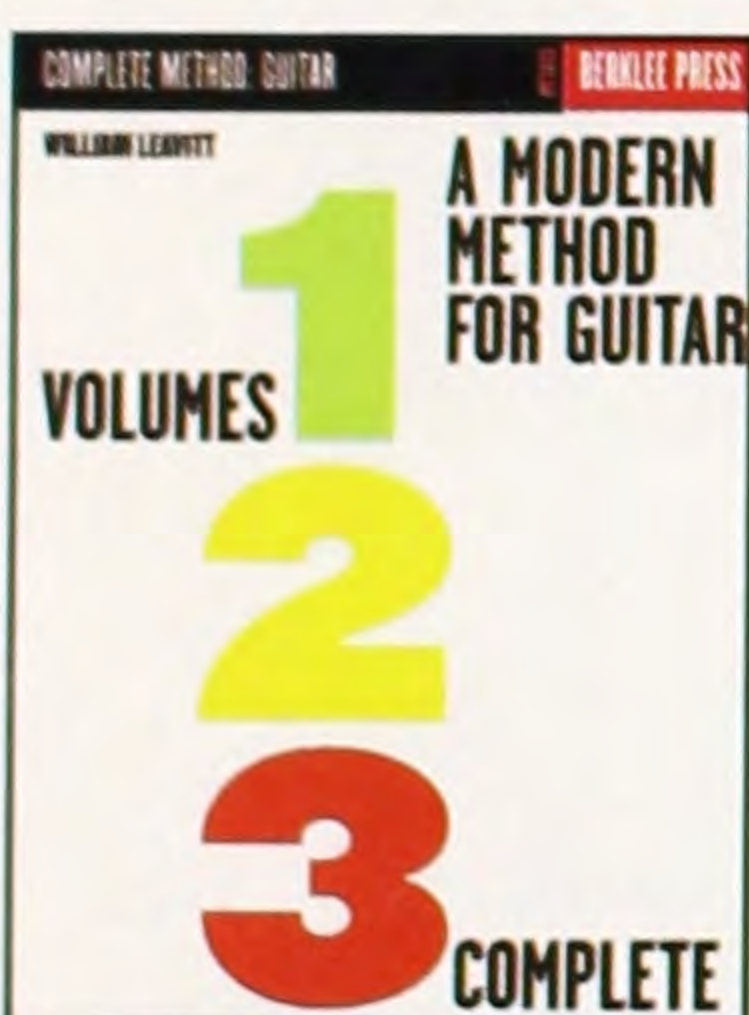
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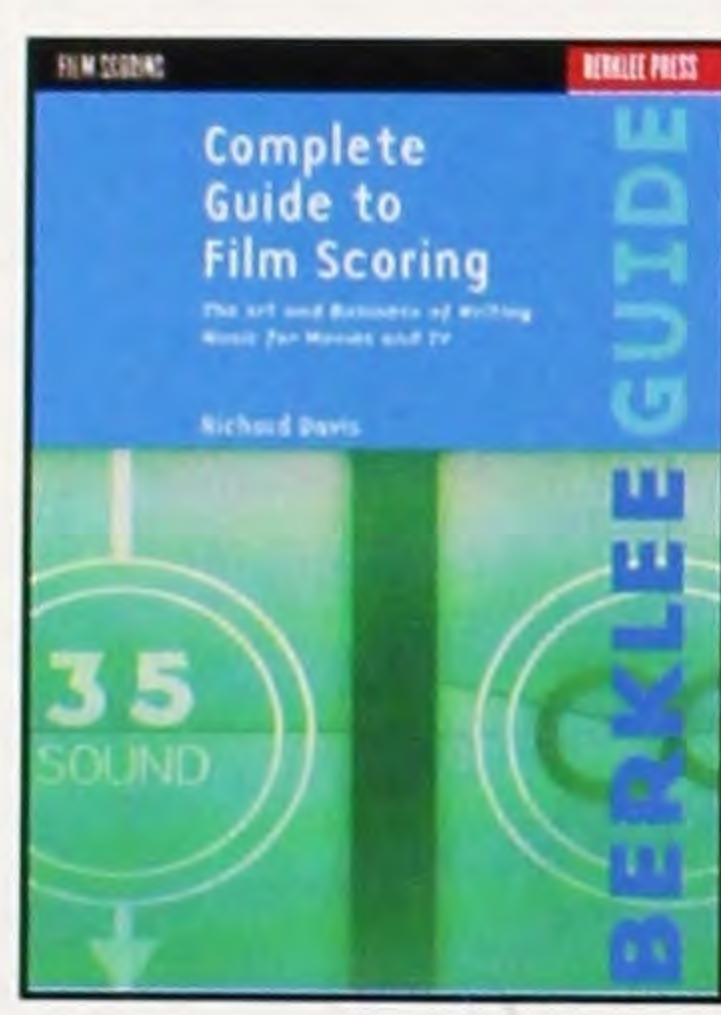
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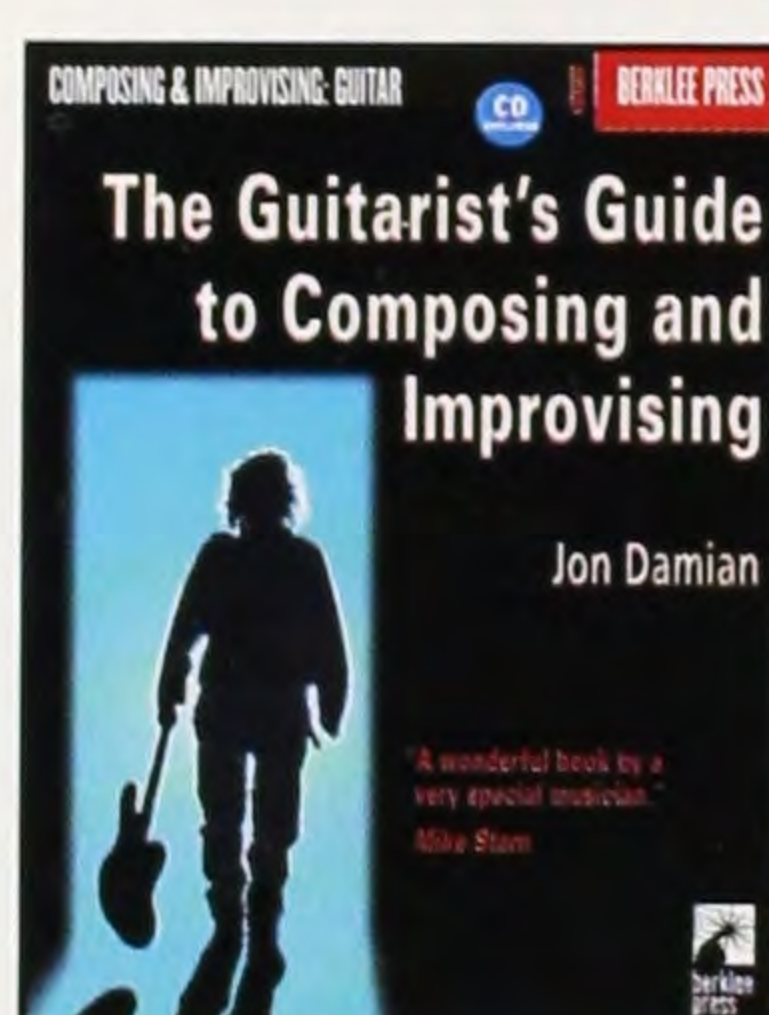
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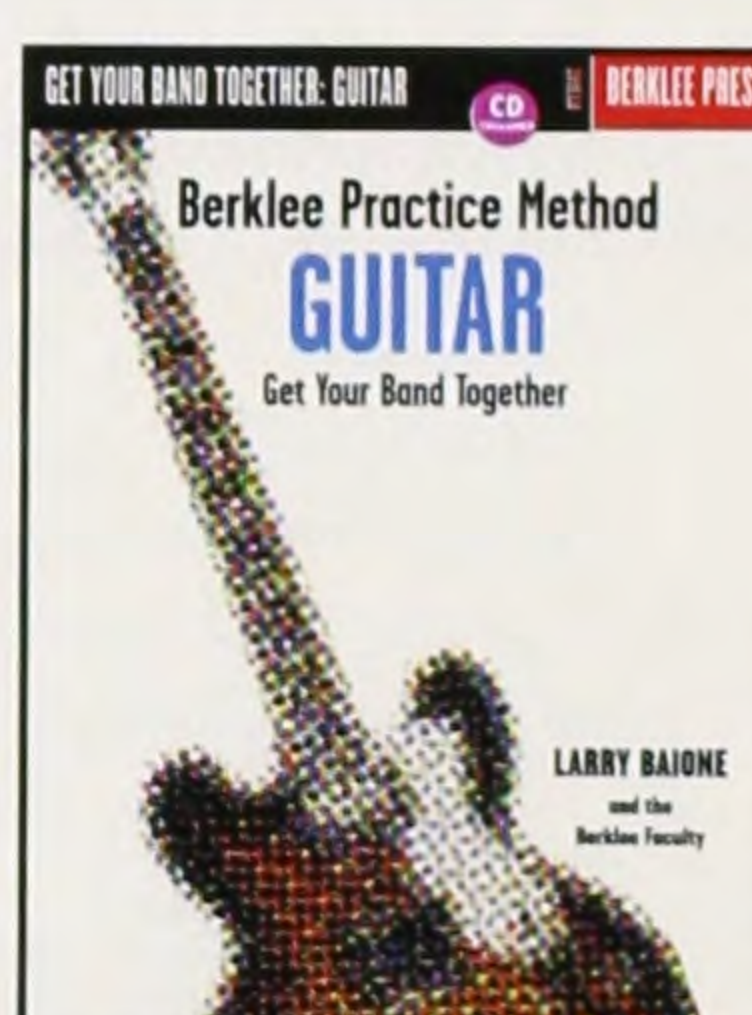
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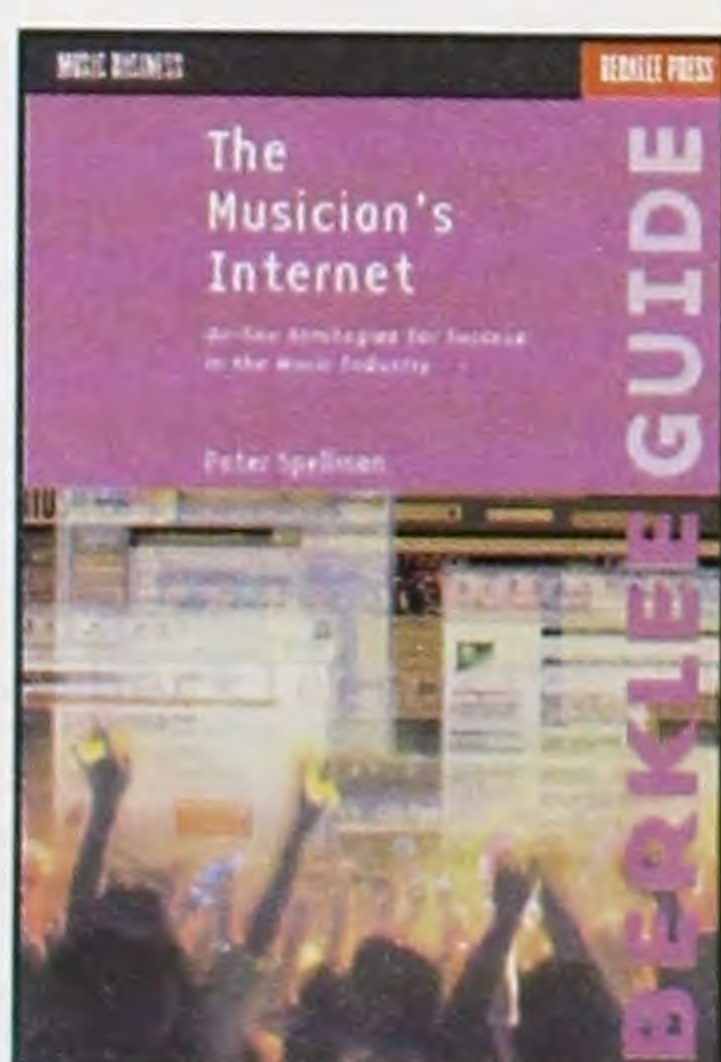
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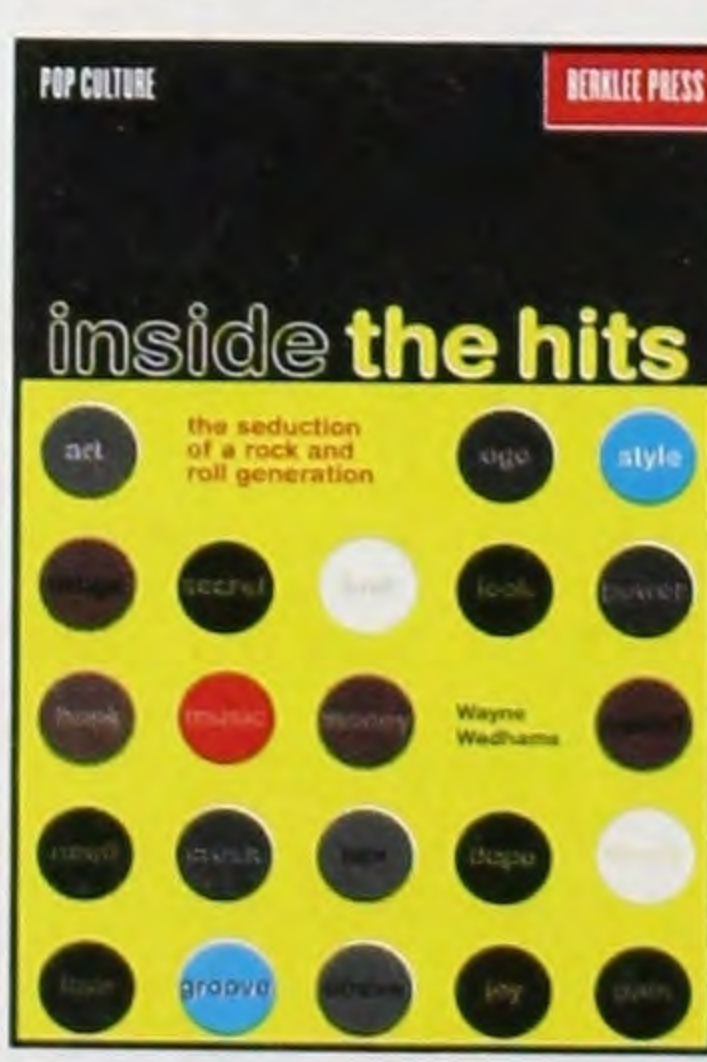
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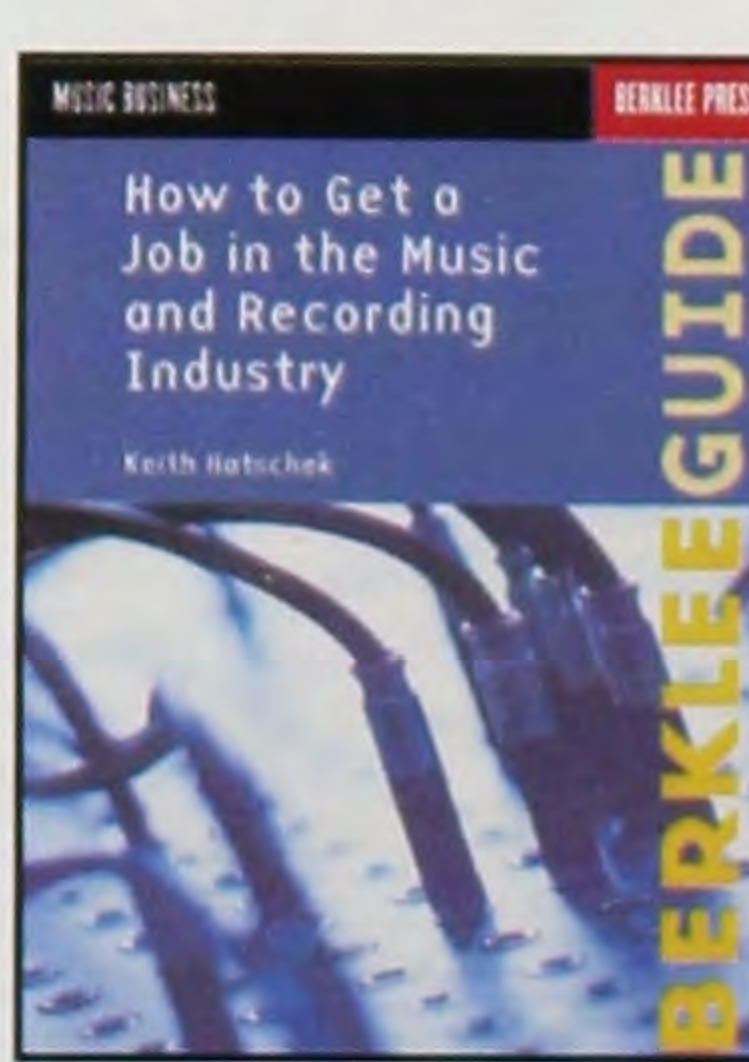
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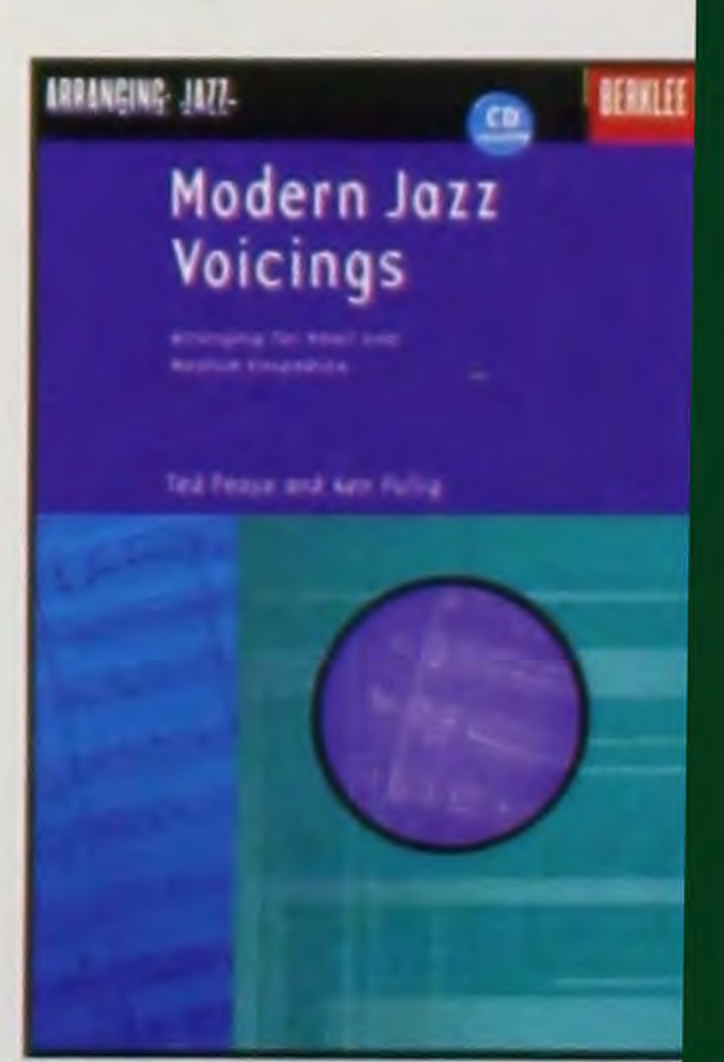
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