



**Lee Eliot Berk  
All the Right Moves**

**Technology and Music  
Consumption**

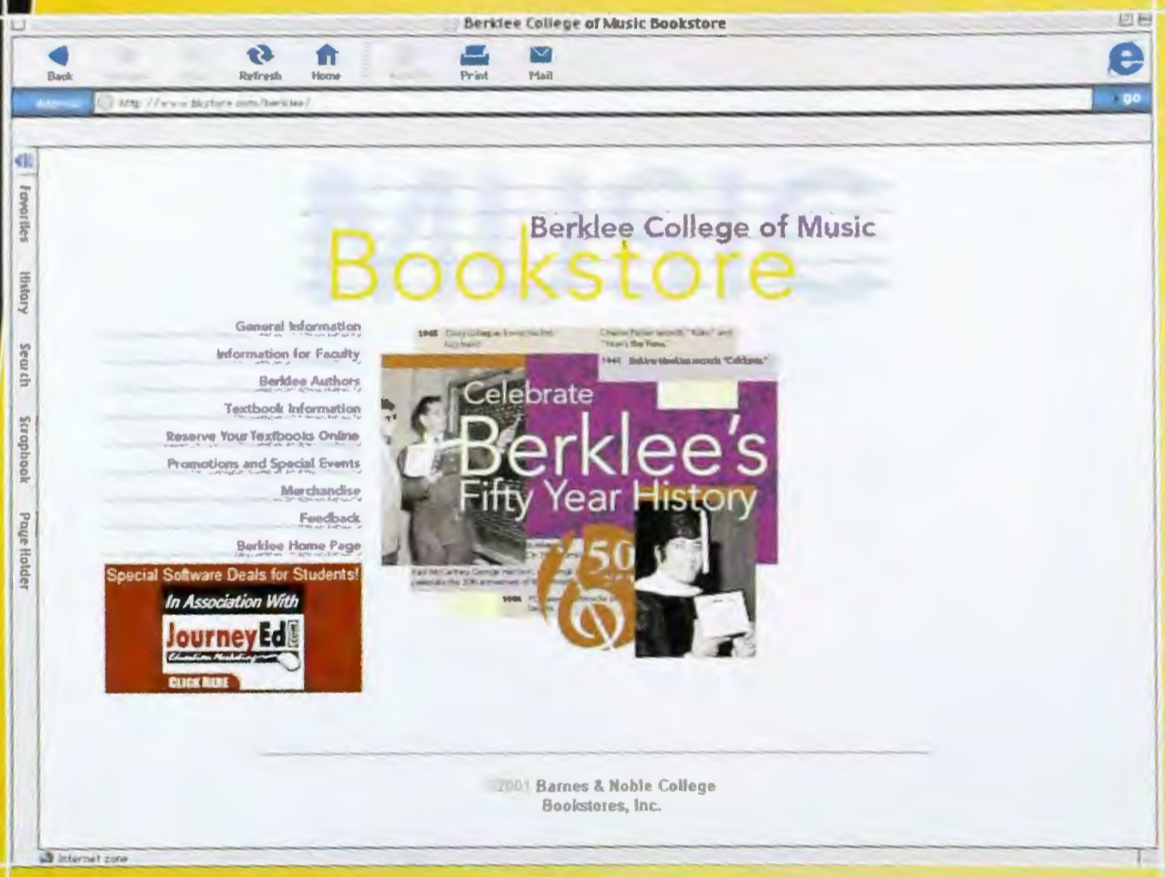
**The Third Decade Begins  
MP&E Passes a Milestone**

**Playing in the Moment**

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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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## An Educational Legacy

by President Lee Eliot Berk

**R**ight from the start, I have been at the heart of what is one of today's really great colleges. What is somewhat unusual is that it has been a family experience all the way.

Joining the staff at Berklee after law school was much more than an exciting professional opportunity; it was a decision to contribute to the continuation of my family's life's work. Lawrence Berk, my father and the founder of Berklee, was of course there at the start. My mother Alma started to work professionally at Berklee from the time I entered high school and founded Berklee's Department of Public Information. During most of my own years at Berklee, one or both of my parents were actively involved in the college.

About a half-century ago, my father came home for dinner one night. He said that the founding chair of our Brass Department, Fred Berman (the father of current Berklee Trustee Rhoda Sapers), had come into his office that day to share a dream he had about the school being named Berklee, in honor of his son, Lee.

Before you jump to any misplaced conclusions about the appropriateness of this unexpected honor, let me remind you that the magnitude of this distinction related to a Berklee that was far distant from what Berklee would ultimately become, and that was not apparent at that time. The fathers of John Nicholas Brown and Ezra Cornell (who founded Brown and Cornell universities, respectively) would definitely not have been entranced by the idea of the naming opportunity my father's school was contemplating.

As it turned out, and happily for me, this was a great naming opportunity. You can see for yourself what passed for a serious and thorough branding study in those early days at our institution!

Larry Berk and the founding pioneers of

Berklee hadn't found in conservatories the educational opportunities they felt could meet their professional needs. I expect we can trace the roots of our "Nothing Conservatory About It" branding campaign all the way back to their early frustrations. They brought a huge entrepreneurial spirit to organizing formal jazz education and a strong commitment to continually expanding music-education opportunities.

I have loved every minute that I have spent at Berklee expanding music education opportunities. Pursuit of that dream has taken us from the creation of new fields of study in music to the establishment of a music-study publications division, from the establishment of a City Music Program for talented urban teens to relationships with other schools all over the world who share our vision, from the offering of worldwide scholarship tours to the embrace of the Internet to offer distance learning everywhere on the face of the planet.

Since marrying my wife, Susan, 28 years ago, I have had the good fortune to have a spouse who has provided enormous love and support and has shared a wide array of Berklee experiences with me and made many friends for Berklee. We greatly appreciate the many interactions we have had with trustees, faculty, staff, students, parents, alumni, and friends of Berklee who have meant so much to us. We also appreciate the incredible music that so many from Berklee have contributed to the culture of our time.

I have been truly blessed with both personal and professional families that have provided a very special life indeed. And I am very proud of the educational legacy that the Berks have established at Berklee College of Music and that our daughters Nancy and Lucy have shared with their grandparents and parents. I know Berklee will continue to go from success to success and garner much-deserved accolades in higher education, the music industry, and society at large.

## NEASC Renews Berklee's Accreditation

Berklee has received official notice about its accreditation status from the New England Association of Schools and Colleges (NEASC). Last spring, a nine-member visiting team spent four days at the college evaluating its compliance with the NEASC Standards for Accreditation. They wrote a 33-page report that was received, along with the college's response to that report, by NEASC. Late in October, the commission mailed its final decision to President Berk.

The college has been reaccredited for 10 years, the maximum period that NEASC accredits any institution. Berklee was also given five specific areas to address and report on in a fifth-year interim report to NEASC due in Spring 2008. Those items include the following:

- Developing a long-term enrollment strategy that supports additional enrollment with the availability of sufficient resources, particularly space
- Developing and implementing a systematic and regular process of program review
- As part of the review of the general education program, assessing student learning in general education, consistent with the institution's definition of an educated individual
- Ensuring the quality of student advising, particularly for freshmen, women, and students of color
- Attaining the institution's own goals for increasing the diversity of the faculty and student body

For further information, contact Bob Myers at [bmyers@berklee.edu](mailto:bmyers@berklee.edu).

## Lock In Tuition Costs

by Vice President for Administration and Finance David Hornfischer

**R**ecognizing both the importance of higher education and the difficulty parents face in paying tuition costs, Berklee College of Music and other private or independent colleges and universities across the country have joined a nonprofit organization that offers financial relief. The Independent 529 Plan, an outgrowth of recent federal legislation (Section 529 plans), makes it possible for parents to buy Berklee tuition credits for their precollege-age children at today's prices—or less. This unique plan guarantees the option to prepay tuition at hundreds of colleges at the same rates or less as those being paid at the same institutions today.

While many prior plans were restricted to public colleges within the state providing the plan, the Independent 529 Plan is more attractive because these arrangements apply to any one of over 300 private colleges across the nation. College-bound youth can attend any school on the continually expanding list of participating institutions and benefits may also be transferred to other family members.

Through the plan, parents purchase certificates to be used to pay future tuition costs. After their child is accepted at a member college, the certificate can be used to pay the percentage of tuition that was prepurchased. Future tuition increases will no longer be a concern. The colleges own the investment risk on the funds, and the funds grow tax-free.

With mutual funds and other college savings options, many parents invest in stocks or other securities in hopes that the returns (excluding any tax liability) will ultimately enable them to meet their goals. There are concerns that the market will turn just as the funds are needed for college. Because the Independent 529 Plan guarantees a distinct tuition benefit at each member college, volatile investment markets present no risk. A year of tuition purchased today ensures that a student will get a year of tuition no matter how much tuition rises in the intervening years. The plan also assesses no sales, application, or maintenance fees to the purchaser.

Independent 529 Plan certificates are applicable to undergraduate tuition and mandatory fees. (Room and board and graduate-school tuition are not covered at this time.) In the event that a student decides not to attend a participating college, a refund adjusted for the investment performance of the program is available. For full details, visit [www.independent529plan.org](http://www.independent529plan.org) or call (888) 718-7878.

# Berkleebeat



President Lee Berk and his wife, Susan, addressed 2003 Encore Gala guests following a video presentation and the gala's tribute to the outgoing president and his wife, who were the gala's guests of honor.



Dennis Montgomery III (right) presents Lee Eliot Berk (center) sheet music to "A Musical Fortress: The Lee Berk Song" penned by Montgomery and Al Kooper (left).

## Ninth Encore Gala Honors the Berks, Raises \$676,000 for Scholarships

This year's edition of the annual Encore Gala far exceeded expectations by attracting more than 1,800 guests and raising \$641,000 for the Berklee City Music program (BCM). In anticipation of a larger-than-usual crowd, the location of the October 18, 2003, event was changed from the Harvard Club to the more spacious Sheraton Boston Hotel in the Back Bay.

Lynch Associates, Inc., was the principal lead sponsor of this year's Encore Gala, along with O'Brien Management, Inc. and Orchid Partners as colead sponsors. Berklee trustees Scott Benson and Rhoda Sapers served as cochairs of the gala.

In addition to the customary musical festivities, this year's gala featured the additional component of honoring the contributions of President Lee Eliot Berk and his wife Susan G. Berk as they prepare for retirement at the end of this academic year. Marking the Berks' decision to relocate to Santa Fe, New Mexico, a Southwest motif was everywhere in evidence from the menu items to the decorations on the main concourse to the western boots, hats, and bolo ties of gala attendees. On hand to enhance

the celebration was saxophonist Branford Marsalis '80 and his quartet who headlined with a performance in the main ballroom.

Before the concert, a special video tribute to President Berk was screened. It chronicled the success of the BCM program, President Berk's brainchild, through the words of its youthful participants. In addition to enthusiastic testimonials from a few of the 750 economically disadvantaged urban students who have participated in the program since its inception in 1992, there was emotional footage of students being awarded four-year, full-tuition scholarships by President Berk. In many cases, the overjoyed students embraced President Berk. Responding to the video, Berk told the audience, "You've seen the students and heard their music. You know, the hugs I've gotten were meant for others besides me. They are meant for each of you who is giving these musicians the opportunity for a life in music. Thank you for helping their dreams of attending Berklee become a reality."

A live musical tribute was presented by BCM singers and instrumentalists with help from Assistant Professor Dennis Montgomery III and former faculty member Al Kooper. For the occasion, Kooper and Montgomery penned an r&b tune that they titled "Musical Fortress: The Lee Berk Song" and performed it with BCM students and members of the Berklee Reverence Gospel Ensemble. In the verses Montgomery sang lyrics about President Berk's accomplishments punctuated by rhythmic interjections from the choir singing "Lee Berk" in harmony.

Taking the microphone afterwards, President Berk said, "Praise the Lord! There is no greater gift than music. I've loved every minute I've spent at

the college expanding opportunities in music education." Susan Berk also spoke, saying, "I too am overwhelmed. The joy of music warms my heart. Thanks to those who made the video tribute, those onstage, and you who are at the dinner tonight. I appreciate the interactions I've had over the years with the Berklee students, faculty, and staff. Ours has been an active lifestyle on the local, national, and international scenes. I've had a hell of a good time here tonight."

Once again this year, a key attraction was the silent auction (sponsored by Rockefeller & Co., Inc. and cochaired by Isabel Pisano and trustee Don Rose). It featured more than 150 items including such instruments as digital keyboards, guitars, basses, drums, brass and woodwind instruments, computer software and hardware, vacation packages to several exotic locations, works of art, bottles of fine wine, and sports and theater ticket packages. After the bid sheets were tallied, the auction contributed \$76,000 to the total.

In several Sheraton ballrooms, bands of student and faculty musicians presented a range of musical treats. The Salsa Club spotlighted the 18-piece Berklee Salsa Ensemble. The Santa Fe room presented country and bluegrass acts and square dancing. Berklee-a-Go-Go shook to the sounds of Berklee's Tower of Power Ensemble and the Berklee Reverence Gospel Ensemble. The Rising Star Club hosted jazz, pop, rock, and funk groups throughout the evening. Also featured were the Berklee Urban Outreach Orchestra, the Rainbow Band, the a cappella group Syncopation, and vocalist Christy Bluhm with the Larry Monroe Band. To cap off the evening, Al Kooper and the Funky Faculty (Bob Doezema,

Tom Stein, Larry Finn, Jeff Stout, and Daryl Lowery) played two blues sets paving the way for the midnight-to-2:00 a.m. Blues Breakfast and jam session (raising \$35,000 for the Sarah Vaughan Scholarship Fund) sponsored by Blaylock & Partners, the Boston Red Sox, and NESN. Former Red Sox great Jim Rice signed baseballs for Blues Breakfast guests.

"I was pleased to cochair this year's gala, and particularly to celebrate the service of President Lee Berk," said Rhoda Sapers. "Over 1,000 musicians have performed at the Encore Gala over the past nine years, raising \$3 million for Berklee City Music students. This year's event was the best ever. I'm so glad I was a part of it."



Branford Marsalis performed with his quartet.



Receipts for the 150 silent auction items brought in more than \$76,000.



Guests in the Santa Fe Club were treated to bluegrass music and instruction in square dancing.

### 2003 Encore Gala Sponsors

Grand ballroom sponsors included ARAMARK Campus Services, Longwood Security Services, Inc., Newbury Comics, Inc., and Rhoda and Bill Sapers.

Music room sponsors included Acordia, Ascent Venture Partners, Blue Cross Blue Shield of Massachusetts, Charles River Ventures, the Chickering Group, Gabelli Asset Management, Inc., Hero's Stone Records, Koster Insurance Agency, Loomis, Sayles & Company, L.P., Piano Forte, Inc., Rockefeller & Co., Inc., and Thorbahn & Associates.

# NAMM, IAJE, and NARAS Honor Lee Eliot Berk

As his term as Berklee's president enters its final months, Lee Eliot Berk has been honored in many quarters for his service to music and to the music industry as a whole.

On January 17, Berk received the Lifetime Achievement Award from NAMM, the International Music Products Industry, from NAMM's Executive Director Joe Lamond. The award recognizes Berk's role in strengthening relationships between NAMM and music education. Under Berk's leadership, Berklee has been a longtime participant in the NAMM Show and the organization. Berk served on the board of the NAMM-affiliated American Music Conference and participated in all of the NAMM-sponsored global economic summits with music-industry leaders to advance music-making opportunities.

On January 22, at the annual International Association for Jazz Education (IAJE) 31st Annual Conference in Manhattan, IAJE President David N. Baker conferred on Berk his organization's Humanitarian Award. Cited among Berk's achievements were Berklee's development of jazz as an academic discipline; outreach to women, minorities, and urban teens; establishment of music therapy as an accepted component of modern medicine; integration of music technology; and use of music as a bridge between peoples, cultures, and countries.

Berk's acceptance speech was brief and humble. "For decades," Berk said, "we at Berklee sent delegations of faculty, staff, and students to partic-

ipate at all levels in IAJE, which shares our values. It's been a wonderful 30-year trip for me as the son of the founder who transformed an embryonic jazz studio into an established, recognized institution for the study of jazz—the first with a formally organized jazz pedagogy. When my father retired, he gave me the unique opportunity to carry on with his life's work. I'm especially fortunate to have had my wife, Susan, by my side through so many memorable Berklee events and experiences all through this remarkable journey. I have enjoyed relationships with wonderful students, faculty, and staff who have shared the passion for advancing jazz and jazz education and with the many wonderful jazz masters and family of friends here at IAJE. I'm so pleased and grateful to receive this very special recognition from this great organization."

In Los Angeles, on February 7, the Recording Academy®, bestowed on Berk the President's Merit Award for outstanding educational achievement. The presentation was made by Dan Carlin, chairman of the Recording Academy®, in one of the ceremonies accompanying the Grammy® Award presentations. The award honors those individuals whose unique contributions have substantially altered the evolution of our music industry. Other recipients include Van Cliburn, Ahmet Ertegun, Curtis Mayfield, Isaac Stern, and Berklee founder Lawrence Berk.



IAJE President David Baker (left) presents IAJE's Humanitarian Award to President Berk on January 22 in Manhattan at IAJE's 31st annual conference.

On March 20, Berk will be honored at the annual Carnivale of the Boston Institute for Arts Therapy, a respected organization dedicated to using the healing power of the arts to help people cope with a variety of life's challenges. Berk will be cited for his efforts in promoting music therapy at Berklee.

When asked during an alumni gathering following the IAJE presentation in New York why he was retiring, Berk remarked with a smile, "I realized that I was welcoming back the children of some of my students and that if I stayed on, I'd soon be welcoming back their grandchildren. This seemed inappropriate at a college as youthful and dynamic as Berklee."

—Fred Bouchard

## Boylston St. Room Named for Steve Heck

On November 6th, 2003, for the first time, a Berklee facility was named in honor of a faculty member. Lead donor Stan Hatoff and friends provided a generous grant for the multipurpose room (located off the lobby of the 1140 Boylston Street building) to be named for faculty pianist and alumnus Steve Heck '78, an instructor in the Piano Department.

The event was cohosted by the Piano Department and the Office of the President. Piano Department Chair Stephany Tiernan welcomed guests from the college community, family and friends of Steve and of donor Stan Hatoff, as well as the parents of many area stu-

dents Heck has taught privately, in the Lawrence and Alma Berk Recital Hall. "I am pleased that the first thing people entering this building will see is a room named after a piano faculty member who is a wonderful musician and an inspiring human being," stated Tiernan.

Next, Heck gave a short concert of his original songs featuring his piano and vocal work with backing from Associate Professor of Ear Training Bob Patton (saxophone), Associate Professor of Professional Music Tom Stein (bass), Associate Professor of Percussion Casey Scheuerell (drums), and alumnus Mike Duke (guitar).

Afterward, President Berk noted some of the special features of the new room. "The Steve Heck Room was designed to support the future," Berk said. He described the ISDN lines installed for distance-learning opportunities, high-speed network connections to the Web and the Berklee network, and high-definition television screen for news broadcasts and airing of special musical events around the campus. There will also be an ongoing acoustic music series offered in the Steve Heck Room.

Berk presented Heck with a facsimile of the plaque installed by the entryway to the room. Hatoff, Heck's former student, then addressed the audience and presented Heck with a certifi-

cate of recognition from Boston Mayor Thomas M. Menino and an official resolution from the Boston City Council. "Steve's greatest asset is that he is happy with what he does," Hatoff said. "He is always anxious to go to work each morning. You young students at Berklee should take note of this. It is a great accomplishment."

The event concluded with a ribbon cutting and performances by Associate Professor of Ensemble Nancy Morris, alumnus pianist Oliver Rockberger '03 (a former student of Heck's), and the guest of honor himself. "I hope this room will always be filled with the kind of joy and laughter we have experienced here tonight," said Heck. "I want to thank you all for coming here to share one of the greatest moments of my life."



Faculty member Steve Heck (left) cuts the ribbon to the room named for him at the 1140 Boylston Street building. President Lee Eliot Berk, Susan G. Berk, and donor Stan Hatoff look on.



From the left: Piano Department Chair Stephany Tiernan, Lee Eliot Berk, Steve Heck, and Stan Hatoff with plaques and citations commemorating the dedication of the Steve Heck Room.

# Welwood Concerto Premiered

On November 16, three Berklee faculty members, composer Arthur Welwood, conductor Tibor Puzsai, and trumpet soloist Greg Hopkins, joined forces with the Connecticut Valley Chamber Orchestra in Hartford, Connecticut, for the premiere of Welwood's *Wind Sky Clouds*, a poem for solo trumpet/flugelhorn and orchestra. Welwood said the piece is a distinct departure from the more traditional style of writing he typically employs. "Greg Hopkins told me he liked my music and asked me if I would write a concerto for him two years ago," recalls Welwood. "I've worked on it since then, and we made last-minute adjustments right up to the final rehearsal."

The piece, a 20-minute dialogue between Hopkins's trumpet and flugelhorn and the orchestra, spotlights Welwood's melodic and harmonic vocabulary with Hopkins's inimitable improvisations interjected throughout. It is the first work Welwood has written in which he gave his soloist free reign to improvise over open-ended sections. "I had to take a different approach from the start," says Welwood. "I've always written everything out, but I left a lot of places with just chord symbols for Greg to solo over." Of the piece, Hopkins says, "Ideally, I hear the improvisations as a natural extension of the composer's ideas. After working on the piece for a couple of months, the improvisations became very organic, resulting in a cohesive piece of music featuring Welwood's melodic palette and my penchant for twisting and turning the themes and other ideas."

After opening with an *allegretto* section as a

classical trumpet concerto would, Welwood set Hopkins free to explore the themes and improvise around them. While the piece is performed in one long movement, Welwood provided descriptive titles to the work's five different sections: "Wind," "Sky," "Clouds," "Ballade," and "Nimbus." Each section segues into the next without pause.

A Berklee faculty development grant aided Welwood in producing a finished score and parts for his work. Musical assistance in creating a piano reduction for rehearsal purposes was provided by Associate Professor Tom Hojnacki and Assistant Professor James Reyes.

Welwood has written more than 60 pieces, including orchestral works, chamber music, and song cycles. "I've been teaching at Berklee for 10 years now, and it's finally gotten to me," Welwood jokes. "I think it has helped me to loosen up."



(From the left) Trumpeter Greg Hopkins, conductor Tibor Puzsai, and composer Arthur Welwood after the Hartford premiere.

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# Berklee's Helping Hands

by Marjorie O'Malley

Susan Ogan directs her boundless energy and passion to the things that she believes in, and she believes in Berklee College of Music. Throughout the four years that her son Gregory attended Berklee, Susan saw his transformation first hand as a musician and as a music production and engineering student. Recognizing the importance of updating the technology and equipment to ensure that Berklee students have the necessary skills to produce the highest quality music possible, Susan established the first-ever endowed fund for this purpose.



Susan and Gary Ogan

"I established the fund in memory of my husband, Gary, who passed away four years ago," says Ogan. "He was always ahead of the curve in whatever endeavor he undertook. He saw the value of investing in technology to improve work, and especially to create and produce the best music possible. I wanted to invest in Berklee in a way that would be very tangible and in a way that would perpetuate Gary's memory. Like my late husband, young people attending Berklee are intrinsically risk takers—that's why they are in a music college. I want to make sure their Berklee experience is the best it can be."



Richard Soref

Musical performances affect people at many different levels. Richard Soref has felt so inspired by the outstanding musical performances he has attended at Berklee, that he is, in his words,

investing in Berklee to "foster, encourage, and reward worthy students."

Following on the heels of a generous donation that rewards female instructors who have inspired

their students through their work in the classroom and onstage, Soref is investing in student performers. His latest gift, which will be paid out over the course of four years, allows the dean of the Performance Division to identify an outstanding student performer or performers to receive the Richard Soref Award for Outstanding Achievement in Performance.

Soref has acted upon the feeling that so many have experienced after enjoying a show at Berklee. He studies music himself and knows how much discipline it takes to achieve the level of talent that he has witnessed at Berklee performances. Soref is making investments to recognize the outstanding talent that we cherish at Berklee.



Dr. Henry Schniewind

A psychiatrist by day and a jazz performer by night, Dr. Henry Schniewind was 60 years old when he enrolled as a freshman at Berklee. Immersing himself in the music, he enjoyed his time at the college, but he does not recommend that others wait until age 60 to return to school.

Recognizing that many of the older Berklee students were drawing out their savings to attend, Dr. Schniewind made a very generous gift to establish the Henry Schniewind Scholarship for Older Students at Berklee. Recipients must demonstrate outstanding musical ability, financial need, and an intention to pursue a music career.

"I wanted to give back," says Schniewind. "I am able to do music in the way that I want to, thanks to my time at Berklee. Establishing an endowed scholarship fund is a very creative way to give back. I was humbled by the sacrifices my peers were making to realize their dream of attending Berklee. We are going to try to double the amount in this scholarship fund. I want to add to it and will be asking my family and friends to contribute to it as well. All of us working together can make a Berklee education possible for those who have dreamed of it for years. I want to make their dream come true."

## Making a gift to Berklee is just a click away!

It is easier than ever! Simply go to [www.berklee.edu/giving](http://www.berklee.edu/giving), click on "Giving to Berklee," and you will then be connected to a secure site. It's that simple. On behalf of the students who benefit directly from your generosity, thank you!

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# “Two Publishers Fought Over My Music Because I Joined TAXI”

*Bill Gordon '75 — TAXI Member and Berklee alumnus*

You would think that after thirty-five years of writing, and recording my own music, I would have had some major commercial success. Sadly, that wasn't the case.

Then I joined TAXI.

As a result of my membership, I signed a deal with a boutique publisher that got me my first placements in TV and film.

Soon after that, a large-scale, international publisher contacted me about publishing some of my tunes.

The next thing you know, the two publishers were “fighting” over my music!

While nobody threw any actual punches, it was incredible having two great companies slugging it out over my songs. A musician's dream-come-true.

The end result? I'll tell you in a minute.

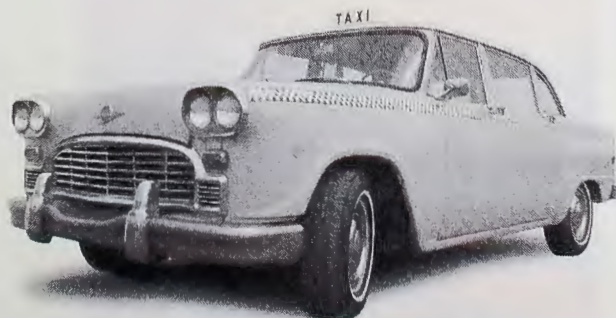
First, I want to tell you the ironic part – I almost didn't join TAXI. I thought it sounded too good to be true. Man, was I wrong!

TAXI's comprehensive feedback shows me where I'm strong,

and where I'm not – a constant reality check. And getting tons of opportunities to pitch my music has helped me stay focused and very productive.

It's obvious to me that the people at TAXI *really* want me to succeed. And they do so much to make sure that I do. It feels like I've got a team of experts who are on “my side.”

I can unequivocally say that the people at TAXI are the most informed, honest, honorable, helpful and loyal folks I have ever known in the music business. They never make a promise they can't deliver on, and they do it all at a reasonable price.



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Then there's TAXI's private convention which is FREE to members and their guests. The Road Rally isn't just the icing – it's a whole other “cake.” It gives me a deeper understanding of the music business, a bunch of great new contacts, and a jolt of inspiration.

TAXI also connected me with a Grammy™ winning producer who has worked with such legends as Jackson Browne, Michael McDonald, Luther Vandross, Maynard Ferguson, Freddy Hubbard, and Sarah Vaughn.

Two years later, he produced my album. The very same album that started the publisher slug-fest I told you about earlier. And how did it turn out?

I'm happy to tell you that *both* publishers signed some of my songs!

Thirty-five years as a working musician, a degree from Berklee, and all it took was a membership to TAXI to make me an “overnight success.”

Make the call, and take advantage of all the opportunities TAXI has waiting for you.

# Faculty notes

by Toni Ballard

Retired professor and drummer Joe Hunt released a new CD titled *The Joe Hunt Trio*, with Steve Meashey (bass) and Steve Rudolph (piano). Visit [www.dreamboxmedia.com](http://www.dreamboxmedia.com).

Percussion Assistant Chair Yoron Israel has been performing with his own group Organic and with James Williams's Intensive Care Unit.

Associate Professor Andy Edelstein produced, engineered, and mixed the latest Rounder Records release *This Train* by the Wayfaring Strangers featuring String Chair Matt Glaser (violin, piano, musical director), Professor Laszlo Gardony (piano), and Associate Professor Jamey Haddad (drums, percussion). Edelstein also produced the CD *Katonah* by the band Apollo Sunshine.

Assistant Professor Mark Shilansky performed on WGBH-FM's "Eric in the Evening" show in October with Assistant Professors Fernando Huergo (bass), Bertram Lehmann (drums and percussion), and Eric Byers (guitar), Associate Professor Rick DiMuzio (sax), and the jazz vocal ensemble Syncopation featuring Instructor Christine Fawson and students Christy Bluhm, Jeremy Ragsdale, and Tsunenori "Lee" Abe.

Bassist and Assistant Professor John Funkhouser and the Aardvark Jazz Orchestra are touring America's jazz cities. The orchestra's latest CD is *Duke Ellington/Sacred Music*.

Music Therapy Chair Suzanne Hanser received the 2003 Arthur Flagler Fultz Research Award at the American Music Therapy Association's annual conference in Minneapolis in November. Hanser will use the award money for research and clinical studies.

Associate Professor and trumpeter Tiger Okoshi performed at the Silk Road Gala in Boston for the Asian Task Force against Domestic Violence.

Associate Professor Rick Considine penned *Rudiment Grooves for Drum Set* for Berklee Press.

Assistant Professor and guitarist Craig Hlady received a grant from the Dedham Visionary Access Corporation to fund a recording by the Dedham Jazz Musicians and Composers Project.

Assistant Professor Jerry Cecco was guest arranger/trumpeter/flutist/vocalist for the Claffin Hill Symphony Orchestra's fall and winter concerts.

In November, Associate Professor Michael Bierylo's ensemble, *Birdsongs of the Mesozoic*, premiered "Extreme Spirituals" in collaboration with baritone Oral Moses.

Associate Professor Daniel Fisher's Pink Floyd tribute band, Pink Voyd, has performed at numerous New England events including a benefit for the victims of Rhode Island's Station Club fire. Visit: [www.pinkvoyd.com](http://www.pinkvoyd.com).

Voice Department Assistant Chair Bob Stoloff will conduct the Pennsylvania All-State Jazz Choir in April and will present a weeklong seminar in June for the Portsmouth Dance Festival.

Instructor and drummer Sergio Bellotti played

at the Montreal Drum Fest in November and on a new CD by his brother Marco.

Associate Professor Dave Samuels was nominated for a Grammy in the best Latin jazz album category for his Caribbean Jazz Project's latest CD *Birds of a Feather*.

Professor and guitarist Stephen Webber toured the southeastern US in December with singer John Edmonds. Webber will present a seminar on turntable technique at the Seattle Art Museum in March.

Associate Professor Marti Epstein was the composer in residence in October for Boston Conservatory's New Music Festival. ALEA III, the New Music Ensemble, and pianist Kathleen Supove recently performed Epstein's music.

Associate Professor and vocalist Kris Adams performed at Birdland with Mark Murphy, Kurt Elling, and Cathy Segal-Garcia during the IAJE Convention in Manhattan in January.

Guitarist and Professor Jeff Friedman's SLO & LO Band, with special guest Eric Mingus, celebrated their self-titled Accurate Records release in December. The band includes Associate Professor Joe Mulholland (keyboards), Professor Michael Farquharson (bass), and Andy Plaisted (drums).

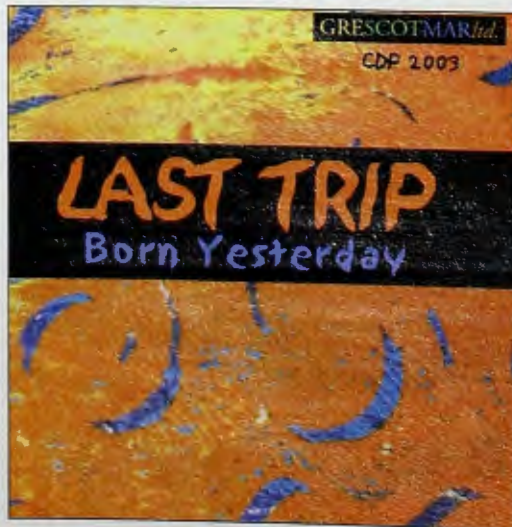
Professor and flutist Wendy Rolfe played Beethoven's Fifth and Sixth Symphonies with the Canadian Tafelmusik Baroque Orchestra in Toronto and presented a clinic at the Greater Boston Flute Association Flute Fair.

Guitarist and professor Bob Doezema and Blues After Dark, featuring fellow faculty members Dennis Montgomery III (vocals and organ), Daryl Lowery (sax), Danny Morris (bass), and Kenwood Dennard (drums), performed at WGBH to kick off the station's airing of the PBS television series *The Blues*.

Associate Professor Daryl Lowery's group Instant!Groove, featuring Assistant Chair of Guitar Rick Peckham, Assistant Professors Dennis Montgomery (organ), and Ron Mahdi (bass), and Bob Moses (drums), will release its first CD in March. Visit [www.instant-groove.com](http://www.instant-groove.com).

Associate Professor and pianist/organist Bruce Katz toured Europe with a band that includes Associate Professor Michael Williams (guitar), Media Center Manager Ralph Rosen (drums), and Rod Carey (bass). Katz recorded a live CD/DVD and a CD of original jazz/blues.

Assistant Professor Darrell Katz released the CDs *The Death of Simone Weil* and *In, Thru, & Out* with the Jazz Composers Alliance Orchestra.



Professor Mark White produced the CD *Born Yesterday*.



Associate Professor Nancy Zeltsman

In November, Associate Professor Nancy Zeltsman was a featured soloist in Michael Tilson Thomas's *Island Music* in Louisville, KY, and will perform the piece in April in Miami Beach and at Carnegie Hall. Zeltsman also authored *Four-Mallet Marimba Playing: A Musical Approach for All Levels*, for Hal Leonard Publishing.

Voice Department Professor Mili Bermejo's new trio recording, *A Time for Love*, will be released in early Spring. Visit [www.milibermejo.com](http://www.milibermejo.com).

Associate Professor Rod Morgenstein is one of the drummers featured on *Modern Drummer Presents: Drum Nation Volume 1*. He also plays on CDs by Dream Theater keyboardist Jordan Rudess, who released *The Rudess Morgenstein Project*, and *The Jelly Jam*, featuring Dream Theater bassist John Myung and King's X guitarist Ty Tabor.

Assistant Professor and guitarist Issi Rozen released the CD *Dark Beauty* together with Gilad Barkan (piano), Thomson Kneeland (bass), and Harvey Wirt (drums). Visit [www.newstepmusic.com](http://www.newstepmusic.com).

Associate Professor George Zonce played trumpet and arranged two tracks on the holiday CD *Christmas Is for Us Kids* by Lou Silvestri and Jim Karolides.

Professors Julius Williams and Joe Smith and Dean Larry McClellan participated in a panel discussion at Boston Symphony Hall following an open rehearsal of Wynton Marsalis's 12-movement jazz symphony *All Rise*.

Professor and vibraphonist Ed Saindon presented concerts and clinics and recorded a CD at a festival in Italy in December. He completed a book for the Berklee Practice Method series on vibraphone technique.

Assistant Professor Beth Denisch was one of 21 composers whose work was performed at the Women Composer's Showcase at New Jersey City University in November.

Associate Professor Joanne Whitaker completed a vocal technique DVD for Japan's Rittor Music. Rittor published a series of instructional DVDs by Berklee faculty members.

The band Last Trip, which includes faculty members Professor Mark White (guitar), Assistant Vice President for International Programs Greg Badolato (tenor sax), Assistant Professor Winston Maccow (bass), Associate Professor Scott deOgburn (keyboards), and Jordan Perlson (drums), released the new CD, *Born Yesterday*. Visit [www.lasttrip.com](http://www.lasttrip.com).

# Stephen Webber's Long and Winding Road

## faculty profile

by Mark Small '73

In a move not unprecedented among musicians his age, Stephen Webber took piano lessons as a kid but switched to electric guitar after watching the Beatles on the Ed Sullivan Show in the 1960s. For some, such pivotal moments happen once, maybe twice, in a career. Webber has experienced several such epiphanies that have altered his musical direction. The road thus far has led him from classical piano to guitar to recording engineering to composing music for postproduction to turntablism.

Overlapping with his high-school garage-band period, Webber had a guitar teacher who introduced him to classical guitar technique and kindled his interest in the Spanish repertoire. That background was fortuitous when Webber became a college music major. "I went to the University of North Texas and enrolled as a jazz major, but at the time, all of the private guitar instruction there was classical," recalls Webber. "The other jazz guitarists complained about it, but I really enjoyed it."

During his college years, Webber played jazz, rock, and bluegrass several nights a week and spent a summer in Europe playing on the streets, in clubs, and at festivals. Before finishing school, Webber became hooked on record production and engineering. After graduating, he continued working in Texas, playing and recording with such artists as Mark O'Connor and Tony Trishka before heading to Nashville.

Webber relocated to a 100-acre farm that the family of his wife, Susan, owned on the outskirts of Nashville, and built a studio. "Originally it was going to be a place where I could compose PBS soundtracks and make records for my own Willowshade label," Webber says. "Others asked to record there, and I wound up making records for artists from every conceivable genre."

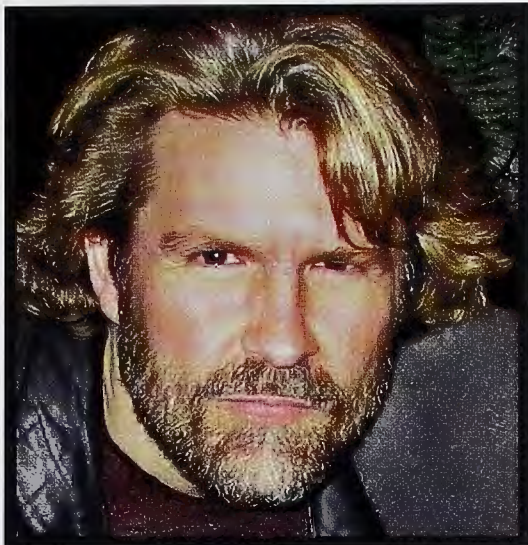
Focusing on guitar again, Webber completed his master's degree in classical guitar performance and studied with John Johns at Vanderbilt University and Sharon Isbin in Aspen. He later accepted a post as guitar professor at Austin Peay State University in Clarksville, Tennessee.

"At Austin Peay, I developed their first courses on music technology," Webber says. "Eventually, the university built a new music/mass communications building, where I led the team that designed the music technology labs and recording facilities."

After hearing about an opening in the MP&E Department at Berklee, Webber sent in his résumé. "I really didn't have any intention of changing jobs when I came for the interview," Webber says. "But when I felt the energy in the lobby of the 150 Massachusetts Avenue building and interacted with the students, it stopped me in my tracks. I wound up taking the gig as the assistant chair of the MP&E Department."

He held that post for a few years before opting to devote himself to teaching full time in the recording studios of MP&E. Since then, he has been teaching classes in record production, post-production, 5.1 surround mixing and remixing. That's where he first encountered turntablism.

"When I started teaching remixing, it meant something totally different than what it means today," Webber says. "Then, it meant redoing



Professor Stephen Webber

musical parts and getting a better mix. Now it means preparing a dance, trance, jungle, or house remix. Today, many remixers are DJs, and studying their work is how I learned about using the turntable as a musical instrument. In 1997, one of my students brought in a video of a championship DJ competition. It just blew my socks off, and I thought, 'I've got to do that!' I bought a pair of turntables, set them up in my basement, and started practicing—much to the chagrin of my family. They thought I'd totally lost it."

Finding no good turntable instruction, Webber started noting techniques he'd figured out on his own or from videos. His notes became the best-selling book *Turntable Technique: The Art of the DJ*, published by Berklee Press. In his book, Webber outlines the basics of turntablism (using standard music notation) and interviews top DJs about their techniques. "I think this is an important cultural movement," he says. "Hip-hop has been widely misunderstood and misrepresented in the media. To me, it is urban folk music that originated in the Bronx. DJs are the musicians of the culture, and the turntable is their instrument. The level of performance is incredibly high, and the creativity involved in developing different techniques is amazing."

Webber approached the Berklee administration about offering turntable classes. After being turned down twice, Webber spoke to Executive Vice President Gary Burton, and the two assembled a diverse study group to explore the pros and cons of adding turntable instruction. "As I started thinking about teaching this at Berklee, I wanted to be careful to do it for the right reasons and treat it with respect," says Webber. "Gary and I were on the same page. We weren't interested in doing this just because it's popular. Like jazz and rock, there is a lot of worth and excellence in the Hip-hop arena and the DJ's expression of it."

Recognizing the parallels to the discussions about offering rock education at Berklee years ago and the merits of Webber's proposal, the administration approved the lab in August 2003. Webber designed a mobile turntable lab and in January, began teaching the basics of turntablism through the Ensemble division of the Performance Department.

Having reached this goal, Webber is now thinking about courses on the art form of music video. "I have too many ideas," he jokes. When he says, "I might just mind my own business and sling hash for a while now that this turntable technique lab is going forward," don't believe him for a second.

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# All the Right Moves

## Lee Eliot Berk

by  
Mark Small '73

As his tenure as president at the college that bears his name reaches its finale, Lee Eliot Berk is pleased with the educational legacy his family is leaving.

**T**he writing of a new chapter in the history of Berklee College of Music is about to commence. In June 2004, Lee Eliot Berk, the college's second president will retire. Since opening its doors in 1945, Berklee has fulfilled the ambition of its founder and first president, Lawrence Berk (Lee's father), to offer an alternative to a conservatory-style music education. Time has vindicated Lawrence Berk's notion of basing a music-education curriculum on jazz and other forms of contemporary music and providing practical career training for musicians. Over the past six decades, ideas pioneered by Lawrence Berk and carried forward by Lee Eliot Berk have become a paradigm much admired and even adopted by music-education institutions throughout the world.

Lawrence Berk guided the school from its inception and early growth years until his retirement in 1979. The board of trustees then passed the baton to Lee Eliot Berk, who had been working at the college in various capacities (including a stint as the vice president) since 1966. During his own extremely fruitful 25-year term as Berklee's second president, Lee has continued to realize the vision of his father by expanding the size of Berklee's urban campus and widening the curricular offerings in the areas of music technology, music business, and music therapy. He also reorganized Berklee into four academic divisions to reflect a traditional college structure. The younger Berk has continued his father's efforts to promote the college abroad by establishing the Berklee International Network comprising 13 music schools in a dozen countries. Another important initiative that Lee Eliot Berk launched involves focusing the college on an outreach to Boston's talented inner-city teens through a mentoring program and generous scholarship awards.

In a life's work spanning 38 years of dedicated service to the college, Lee Eliot Berk has

hosted towering figures in the music industry (bestowing honorary degrees upon many of them) and has accepted numerous awards from political dignitaries and luminaries from all quarters of music industry on behalf of the college and for his own personal achievements. Lee Berk's accolades began accruing early in his career after he penned the book *Legal Protection for the Creative Musician*, which won the prestigious Deems Taylor Award from ASCAP in 1971 as best book in music. Most recently, he received awards from IAJE, NAMM, and the Recording Academy® [see story on page 4].

The chapters of Berklee's history that chronicle Lee Eliot Berk's distinguished career are many and highly detailed and have been noted worldwide. While very soon Lee, his wife, Susan, and their daughters Nancy and Lucy will no longer be part of the daily life of the college that bears the Berk name, the influence of a collective 59 years of leadership by two generations of the Berk family is certain to be celebrated as long as the college stands. Berklee has been fortunate to have executives with unique vision and uncanny instincts for making the right moves at the right time. Lawrence and Lee Berk and the college that they built have dramatically changed the world of music education. At this moment, as the college is poised to welcome a new leader, it is instructive to look back over the accomplishments of Lee Eliot Berk and the moves he made to position Berklee as one of the world's preeminent centers of music education.

**After graduating from Boston University School of Law in 1966, you came to Berklee to work for your father. Can you describe what your first duties entailed?**

I started at Berklee during my last year of law school and became a full-time employee after I

graduated. Berklee was going through major changes at the time. We had just relocated from 284 Newbury Street to 1140 Boylston Street, and a few years earlier we changed from an entrepreneurial enterprise to a not-for-profit organization. We had obtained degree-granting authority and were applying for candidacy for accreditation and were admitting the first class of students who would earn a music degree from Berkee. This was an early growth period. Enrollment was mushrooming, and we were scrambling to keep up. My father offered me the opportunity to come in and help. He thought there was no better place to start than in the financial end of things. I was the bursar of the college; today we might call that position chief financial officer. I had to collect all student charges, handle payables, and work with an accounting firm on the preparation of the college's financial statements. I also helped out with other college matters.

**I know that at that time you also taught some courses on legal issues for musicians.**

When the faculty and students found out that I had a law degree, I was besieged with questions about copyright, performance royalties, manager relations, contracts, and other music-industry topics. In response to that, I offered a course on music law and taught that for several years in addition to my other work. The course was the first of its type that we presented and was well received. Later, Gary Burton and Rob Rose started offering other music-business courses. This ultimately led to us beginning a Music Business/Management Major in 1992.

**Had you studied entertainment law?**

Those subjects weren't offered at Boston University School of Law, but I took a special course on copyright at Harvard Law School. With that grounding, I did my own research





Duke Ellington (right) leaves the podium after addressing Berklee graduates at the 1971 commencement. Lee Elliot Berk and his father, Lawrence, are seated at the table. Lee regards the occasion as one of the high points of his time at Berklee.

and ultimately wrote a book we published called *Legal Protection for the Creative Musician*. It won the ASCAP Deems Taylor Award for best book in music in 1971 and became a text for the course. It was sold internationally and did quite well.

**When did you become Berklee's vice president and what did that job entail?**

I was doing the financial work for a few years; and then in the early 1970s, I hired someone to do that and I oversaw that person's activities. I was devoting my time to other matters. Until 1974 or 1975, the entire college was located in the 1140 Boylston St. building. Back in 1965 when we bought the building, we had about 350 or 400 students. The building had formerly been a hotel, so we split it in half vertically, keeping some of the hotel rooms as dormitory space and used the rest for classrooms and offices. We felt that we'd be set for decades since this building was so much bigger than the Newbury Street building we moved from.

Nevertheless, the demand for the education we were offering was outstripping our resources. In 1975, I took on the project of acquiring the property at Massachusetts Avenue—the combined residence hall, educational facility, and Berklee Performance Center. A large part of my work at that period was involved with obtaining our first large, federal financing through a public bond issuance for about \$7 million. It was a 25-year bond issuance, and we just finished paying that off a few years ago. This was an extension of my experience in the business areas of the college. So prior to my father's retirement in 1979, I was becoming more engaged in college business at a higher level.

**What made you and other administrators confident that Berklee, whose major curricular focus was jazz and contemporary music education, could succeed in an era when other music schools and universities were forbidding jazz and rock ensembles the use of rehearsal spaces?**

No one really knew whether we would be suc-

cessful or not. The original impetus for the college came from the frustration of Berklee's founding fathers over the difficulty they experienced getting the information they wanted. Berklee was the leading school offering a different kind of music education.

My father always looked at what the conservatories and universities were doing and figured they were doing it very well. They were meeting the need for that, so there was no reason for people to come to us if we offered the same thing. We were always about identifying and creating educational opportunities for which there was a demand that wasn't being met elsewhere.

**In 1945, your father founded what might be described as a music trade school. Berklee has taken on more characteristics of a traditional college under your leadership. Can you describe how this transformation took place?**

My father had the vision of Berklee as a college in the early 1960s. The reason for that was that he felt this kind of education was important, and to ensure that it would endure, Berklee needed to become a nonprofit, degree-granting institution. I didn't assume the presidency until 1979, so we have to credit my father with bringing people like Robert Share onboard as provost, Richard Bobbit as dean, and the faculty and chairs of the various departments. There was so much rapid growth that we were running really fast to catch up. Over time, we organized the college into four divisions [Music Technology, Professional Education, Professional Performance, and Professional Writing Divisions] and put deans in charge of them. We created a hierarchy of people in leadership positions at the college. This helped the college to reflect a more traditional college organization.

**Was there a learning curve for you when you became the college president in 1979?**

I don't think so. I had worked closely with my father and the other leading figures of the college for more than a dozen years by that time. I had been a participant in all of the meetings

where major issues were discussed. However, none of us had any previous administrative experience at other colleges, and that might have been helpful. Part of the accreditation process involved peer review by visiting teams drawn from the faculties and administrations of other colleges. Needless to say, they found some of the ways we did things to be peculiar, just as we often found their points of view to be unusual. It took us a number of years to reshape and moderate our approaches as a result of some of those interactions. This helped us move closer to the forms of organization, faculty and student support, and college governance that are typically found in colleges and universities.

**Your father, an MIT-educated engineer, had an affinity for emerging technologies. Did you feel that you were moving his vision forward when you further committed Berklee to offering such technology-based courses and majors as film scoring, electronic music, and audio recording in 1980?**

Once we began accepting electric guitar as a principal instrument in 1967, it opened the door to the whole electronic revolution. In looking back, that was the first incursion of technology. It came through rock music, in a way. We started a small audio recording program in the 1970s, and that later grew to become the Music Production and Engineering Major. Later we followed that up with a Music Synthesis Major. The Film Scoring Major also involved technology.

As technology became more pervasive in music and in life, I felt a strong sense of commitment to it; because the more Berklee became technologically sophisticated, the more it set us apart from the conservatories and other music schools. Thinking of my father's philosophy, the more distinctive the education we offered, the stronger our identity would be and demand for a Berklee education would increase. That is exactly what transpired.

The move into technology more than anything else has made Berklee become the college of the music industry. We developed strong relationships with many product manufacturers and received a lot of support from them along the way. The music industry recognized the importance of the education we were offering. For a decade, we have been the leading college working with the industry, turning out people who were technologically capable with all the new gear.

**Were you aware at the beginning of the venture that becoming invested in music technology might require continuous, costly updates to remain state-of-the-art?**

Well, technology moved slower in those days. Now we have a three-year replacement cycle in many areas to keep the equipment current. This is becoming a significant financial challenge. It wasn't readily apparent in the 1970s that this is how it would go. For example, I remember when I was in the bursar's office and computers first came on the scene. There was no vision that we would have the standardized software that we have today with continuous upgrades. The notion at that time was that

companies buying computers would write their own software to meet their needs. Groups of us from Berklee went out to General Electric to take courses in writing software. The expectation was that companies would always create what they needed. You can see what a tremendous change has taken place in that area over the years.

**It seems natural that you who first taught Berklee students about legal issues opened the way for a music business/management major. Why did it take until 1992 to establish a full-fledged MB/M Department?**

We could have offered that major in the mid-1980s, and I wanted to do that. Whenever we offered a new major that wasn't directly involved with performing or composing music, there were reservations about the kinds of students that it would attract and how the character of the college might change as a result. For example, when we offered the MP&E and music synthesis majors, there were those who worried that we would attract students who didn't have solid music knowledge and just wanted to turn knobs. The feelings were similar regarding music business. It took a while to overcome the anxieties and reservations.

Every college sets the parameters for the kind of education it wants to offer in a particular area and the type of background it expects students to have. The Berklee administration has always felt that those who will be most successful in the music industry are those with a solid music background. We've always expected our students to have a strong fundamental knowledge and to deepen and broaden their musical understanding before they specialize in a technological area. This has proven a way for the college to maintain its character as an educational music city in which the entire community shares a common bond.

**Describe your hopes when you developed the Berklee International Network of music schools.**

We always did a lot internationally. My parents traveled extensively and would always bring LPs and musical scores with them. My father always got international mail in the early days of the school, and he was aware of the importance of making friends everywhere and trying to expand music-education opportunities wherever he could. Over time, we built a number of friendships with schools that were younger than we were but shared our mission. By the 1990s, we realized that it was time to formalize our commitment to these organizations and appoint a staff to process the requests and look into what Berklee should commit to with these schools.

The broader vision in creating the international network included cultivating important relationships and places that could become a home base for alumni gatherings and educational exchanges of students and faculty. All of the participants in the network could learn a lot from each other and be able to improve the education they offer as a result. Indeed, it has worked out exactly that way.

Many schools in the network made adjustments to their curriculum so that their students could readily transfer to Berklee, receive transfer

credit, and complete their education here if they wished to. The friendships that have developed and the important educational benefits that have flowed between the schools have proven the value of the entire effort.

**You also expanded Berklee's community service efforts locally by forming the Office of Community Affairs [now called the Office of Community and Governmental Affairs] in 1990. What was the motivation for that?**

We have always had a strong connection to the city of Boston and felt we wanted to give back to talented teens here. One of the ways we have done this is through the Office of Community Affairs that runs the Berklee City Music Program. Every year we identify talented urban teens and raise the funds to give them scholarships to our summer programs. The students who benefit most and have the commitment to persist have matriculated into the college. It has been a very successful program.

As well, working with the Pro Arts Consortium, an organization of six colleges of visual and performing arts, we established the Boston Arts Academy, Boston's first public high school for the visual and performing arts. We now have an enrollment of 440 students in grades nine to 12. Berklee took a leading role in establishing that institution.

**Another of your initiatives was the Music Therapy major at Berklee. What attracted you to that discipline?**

Music therapy seems to be a wonderful way for our students to help in society with their music. It also seemed to be a way to broaden Berklee's reach to establish collaborations and relationships with those in the health industry. The research we did indicated that music therapy had been established as a discipline since World War II. Most of the music therapy programs across the country were in very traditional settings. Being a large music school in an urban center with a focus on contemporary music and students who improvise and use technology, it seemed that they could bring a dimension to music therapy that wasn't available elsewhere. We have been offering the major for about seven years now, and it has been heartwarming to see what the students involved in the program have been able to accomplish with cancer and Alzheimer's patients and young people with learning disabilities. It's been very gratifying.

**Of the many achievements that occurred during your tenure as Berklee's president, is there one of which you are most proud?**

Music education opportunities have grown immensely during the years I have been at Berklee. That was my father's *modus operandi* and mine as well. I have been very pleased to see the recent establishment and growth of the Berklee Media Department and its online learning programs even though I don't claim leadership responsibility for it. It expands opportunities to all parts of the globe where



Susan G. and Lee Elliot Berk. As Lee says, "My wife has been at my side at countless Berklee functions contributing in her own way and has made innumerable friends for Berklee."

people have computers and Internet access.

I think one of the reasons that the trustees asked me to become president was because Berklee's mission was so unique in higher education. I had grown up with it and lived with it my entire life. They saw the opportunity for it to be carried on successfully and felt that my life experience to that point made me most qualified to achieve that. And I feel I have achieved it and carried the mission forward. I know Berklee has a very bright future ahead.

**What was the hardest moment on the job for you as president?**

There were very difficult times when Bob Share passed away in 1983 and again when both of my parents passed away in 1995. Bob Share was provost at the time and was an immense contributor to the college. He was one of the major architects of the curriculum of the college. The losses of those people as well as the passing of Bill Leavitt and Joe Viola would be among the most difficult times.

**Could you single out one highlight occurring during your time at Berklee?**

If I could mention only one, it would have to be when we gave Berklee's first honorary degree to Duke Ellington at the 1971 commencement and then having him decide to sit down at the piano during the reception to play for the graduates and their families. I don't think anything can top that.

**You are not part of the process for selecting Berklee's next president. What are your thoughts on the transition of this institution, which has involved three generations of your family, to new leadership?**

I am very proud of the educational legacy the Berk family is leaving. Both of my parents worked very closely together at the college. My wife has been at my side at countless Berklee functions contributing in her own way and has made innumerable friends for Berklee. Our daughters Nancy and Lucy have participated in the life of the college through their adolescence and are now pursuing careers in education. The entire family can be satisfied with the educational legacy we are leaving. We look forward to Berklee rising to even greater heights in the future. ■

# The Third Decade Begins

**Music Production & Engineering at Berklee passes a milestone.**

by Nick Batzdorf '81

In 1983, things were changing rapidly. By that time, the digital revolution that had been on the horizon for several years was ramping up to full speed, with strong repercussions in every field, including music production. It was becoming abundantly clear that technology would become an integral part of music making.

Against this backdrop, audio recording had grown from an elective class at Berklee College of Music in 1972 to an overwhelmingly popular major bursting at the seams with 267 students. Instructor Joe Hostetter had begun teaching the course in a two-track studio in the basement of the 1140 Boylston Street building. By the time it was upgraded to eight tracks, there was too much demand for one room to handle. Several years later, legendary engineer Tom Dowd was hired to design the college's second eight-track studio.

The department quickly outgrew these facilities

too; they were never intended to accommodate such a large number of students. By the spring of 1982, the waiting times for access to the studios had become intolerable, and the college hired successful studio owner/producer/music and film location sound engineer Wayne Wadhams as a consultant. In addition to his engineering skills, Wadhams had a background in designing audio programs at Brown University, Dartmouth College, and the American Film Institute.

At that point, several questions had to be asked: how feasible was it to build new state-of-the-art studios, hire more specialized faculty and staff members, and expand the program at Berklee? Was there even a need for formally trained engineers in the industry?

After lots of careful analysis, extensive interviews and discussions with students, faculty, and an A list of industry professionals (including veteran

CBS engineer Don Puluse and top producers Phil Ramone, Arif Mardin, and Quincy Jones), Wadhams submitted a 60-page proposal and Berklee decided to launch the Music Production & Engineering (MP&E) Department. Wadhams was asked to stay on to design the program and Don Puluse became the first MP&E Department chair.

#### Energy Surge

It took a major and intense burst of energy to get MP&E off the ground. The late Bob Share, Berklee's provost, received Wadhams's proposal in May of 1982. "They looked at it for no more than a couple of weeks and said, 'How fast can you put a program together?'" Wadhams

recalled. "I'd never heard that from a college before!"

Bob Share had summoned all his powers of reason and persuasion to come up with what was then a whopping \$1.5 million budget in just two weeks. Wadhams agreed to have the program set up with everything running by the following January—including the task of designing and building three additional studios.

To help with the new facilities, Wadhams recruited technical engineers Bill Gitt and Allen Smith, recording engineer Robin Coxe-Yeldham, and three colleagues from Studio B, Wadhams's commercial studio in Boston. The new rooms, two of them eight-track and one a complete 24-track studio, had to be isolated from radio frequency interference from the nearby Prudential Center, a formidable task among several other technical challenges.

After a Herculean effort, on January 17, 1983, Music Production & Engineering classes began.

#### And the Rest, as They Say . . .

MP&E quickly developed a reputation for producing highly competent graduates, becoming perhaps the most renowned program of its type in the world. The number of award-winning alumni at the top of their field is staggering. Berklee's MP&E Department was awarded *Mix* magazine's Technical Excellence and Creativity Award in the education category so many years in a row that it was eventually disqualified for winning too many times.

Puluse became the Dean of the entire Music Technology Division in 1985, a post he held until he retired in August of 2000. Wayne Wadhams continues to be an active member of the MP&E faculty. Bill Gitt remains chief engineer of the Berklee studios; but now he is responsible for 12 studios rather than three. Robin Coxe-Yeldham,



Audio Recording Chair Joe Hostetter circa 1974 in an early Berklee recording facility





(From the left): President Lee Eliot Berk, first MP&E Chair Don Puluse, and Professor Wayne Wadhams, key players in the development of the MP&E major at Berklee

whom Puluse referred to as “the heart and soul of the department,” taught in the MP&E Department until shortly before her untimely death from cancer in 1999.

#### Production

The addition of “production” to the department’s title and curriculum was hugely significant and continues to distinguish Berklee’s MP&E program from those that treat engineering as an isolated set of skills. “After all, the point isn’t to make a recording, it’s all about making a piece of music that’s going to last,” says Associate Professor Andy Edelstein, who was teaching audio recording at Berklee before the MP&E Department was established.

Wadhams felt strongly that it was important for students to widen their perspective beyond the documentarian process of recording and become fully involved in the entire collaborative process. The “music is first and foremost” concept, as present MP&E Chair Rob Jaczko calls it, is the central tenet of the program. Everyone interviewed for this article noted this perspective as the program’s greatest strength, from audio guru and former Department Chair Dave Moulton to Joel Someillan ’93, Latin Grammy award-winning engineer for Gloria Estefan, Madonna, Ricky Martin, Cher, and others. “Music, not technology, is the currency we exchange,” says Jaczko. The fact that the MP&E Department is set within the context of the premier institution of contemporary music affords students the chance to collaborate at the highest musical levels, utilizing a formidable technical facility, which contributes to their trajectory for success in the industry.

#### Rigor

MP&E is the only major at Berklee that must turn applicants away. Even with 12 recording studios operating 22 hours a day, seven days per week booking more than 15,000 student project hours per semester, the demand continues to outstrip the college’s resources. Students may apply for admission to MP&E after a year of enrollment at Berklee, but only about 45 percent of the applicants are accepted. Clearly, the students who are accepted into the program are highly dedicated and uniquely qualified to participate in the major.

Each one demonstrates the highest academic achievement in their musical studies, excellent communication skills as evidenced by their application essays, and frequently exhibit a visceral passion for the craft during their personal interviews.

The standards of the curriculum are upheld by the department’s world-class faculty.

Andy Edelstein says, “The program can’t be stronger than the quality of its faculty, and MP&E has had great faculty members over the years—journeymen like Carl Beatty, Bill Scheniman [chair until 2000], Wayne Wadhams, and others. What’s more, they are all experienced professionals rather than people from a strictly academic background. They’re all legitimate experts in their fields.”

Tom Schick ’95 is a successful independent engineer in New York who has worked with Don Byron, Rosanne Cash, Alex Chilton, Shawn Colvin, Sean Lennon, Maxwell, Dianne Schuur, Me’Shell Ndegécello, and John Leventhal. He agrees with Edelstein. “It was the hands-on experience, but it was also the excellent faculty that prepared me for a career in music.”

#### MP&E today

We began by saying that 1983 was a time of great change due to the technological revolution then under way. That was no passing trend; the rate of change has accelerated ever since, with profound effects on the music industry, the way music is produced, and, in fact, on music itself.

It’s important for a tech-centric program like MP&E to be proactive in reviewing its mission and approach to the process—“constantly taking the temperature of the industry,” as Jaczko puts it. The balance must be struck between timeless traditional engineering and production values such as critical listening, microphone placement, and musical communication skills as well as embracing emerging technologies and observing current industry practices.

Accomplished industry veteran Stephen Croes, now in his second year as the Technology Division dean at Berklee, has a clear view of the challenge.

“Obviously, it’s never going to be possible or even desirable to plan curriculum specifically around every piece of equipment or software that ever comes out,” he explains. “So above all, our job is to teach students how to continue learning at a high level—throughout their career. Our faculty teaches them the concepts they’ll need to approach new challenges and how to listen above anything else.”

Assistant MP&E Chair Dan Thompson cites one very obvious change since he began teaching

at Berklee in 1995: the move to incorporate digital audio workstations (DAWs) into the production process. DAWs allow an entirely new approach to project workflow and introduce students to new levels of control, manipulation, and problem solving.

As of the fall of 2003, all entering freshmen at Berklee were required to purchase an Apple G4 Laptop loaded with an impressive bundle of music software programs. MP&E students are issued an even more sophisticated bundle, including an audio interface that allows them to employ recording, editing, and production tasks both inside and outside the traditional classroom and studio.

A powerful example of curriculum and facilities reflecting industry standards is the fact that a large portion of professional music industry work is done on workstations in project studios, often in homes. For instance, the music for all but five current network television shows is produced in project studio environments. Now the borders between traditional recording studio roles blur in project studio environments. This is another instance in which the diverse training of Berklee’s MP&E students offers a tremendous advantage. In addition to three impressive studios with large-format Solid State Logic (SSL) consoles, Berklee has nine smaller rooms with DAWs from Digidesign utilizing Pro Tools, as well as a variety of “native” recording platforms, and small-format digital mixers. These are representative of environments that professionals are likely to encounter today.

“The world needs the next generation of professionals to handle these projects, and we want to prepare them at Berklee,” says Croes. “We understand and embrace the significance of the project studio, now a common and powerful professional environment with serious tools.” The department is continually assessing the art, craft, and business realities of the music industry, working to ensure that MP&E remains vital and current while balancing a traditional knowledge base with exciting developments in the field. “We’ll continue to focus on fundamentals and depth of technological understanding,” says Croes, “combined with attuned aesthetic values and critical listening skills. This kind of experience will continue to populate the top positions in the industry with MP&E alumni whether the work happens on laptops or SSL consoles.”

#### Curriculum

During the first year of MP&E training, Berklee students concentrate on their core musical studies in both theory and performance. After freshman year, students accepted into the MP&E program are required to take both concentration courses specific to MP&E, and courses that are part of Berklee’s degree and diploma programs.

The path to degree and diploma programs travel through many academic categories: general education classes (world history, literature, art history, and science), core music (arranging, harmony, ear training), traditional music studies (conducting, traditional harmony, counterpoint, and composition), and performance studies requiring private lessons, labs and ensembles on

the student's primary instrument. Concurrently, MP&E students take Music Technology Division concentration courses that include Business of Music Production, Principles of Audio Technology 1 and 2, MIDI Systems for Music Technology, Mix Techniques Lab, Creative Production Skills, Multitrack Recording Techniques, Digital Audio Basics and Systems, Music Production for Records, Hard-Disk Recording and Nonlinear Editing, and a topic of growing interest and importance: Music Production for Visual Media. The list of electives includes Advanced Mix Lab; Advanced Recording Techniques; Advanced Digital Mastering, Editing, and Delivery; Sound Reinforcement, Vocal Production, and Technical Characteristics of Audio Systems, among others. As students work through the concentration courses, the electives flesh out their particular interests and career objectives.

In their final semester in the program, students actually produce a three-song artist demo package, film score, or other large-scale senior project for their capstone experience. Drawing upon Berklee's rich pool of musicians to find an artist with whom to collaborate, this project encompasses every aspect of the production process from budgeting through final mastering, drawing on all of the student's MP&E training and experience.

#### The Future of MP&E

It's hardly a secret that the Internet allows people to communicate with one another across great distances in new ways. What is less apparent is the emergence of new methods and opportunities for artistic and educational collaboration. Croes believes that these areas are integral to understanding the future of music production. The impact of such collaborations on MP&E student projects is just beginning to be felt, but the college has begun to harness the new connectivity for educational purposes. First, the BIN (Berklee International Network) of music schools around the globe has hosted interactions between campuses in Greece, Los Angeles, and Boston.

Second, [Berkleemusic.com](http://Berkleemusic.com) offers interactive correspondence instruction designed and taught by Berklee faculty over the Internet. Other opportunities are beginning to appear with regularity. Veteran engineer and former MP&E faculty member Terry Becker, now working on alumni support in Los Angeles, produced live clinics and demonstrations that are beamed directly over ISDN to large groups of students in Berklee's Studio A or the David Friend Recital Hall. Among the notable recent events were sessions engineers/producers Tal Herzberg and Ethan Johns. Additional programs are being prepared for the near future. The network server infrastructure at Berklee is also evolving very quickly.

Faculty members now post downloadable audio examples and assignments for students to work on in studios or on laptops. As increasingly more information is prepared for online access, the department is revolutionizing the way it teaches production. In addition, the newly installed wireless network throughout the college supports new ways for faculty to enrich the six MP&E semesters, using and teaching new models of research and discovery. The role of the network will continue to expand as the amount of

bandwidth increases. Presently, the college is seriously exploring several next-generation options.

#### Outreach

Faculty member Professor Stephen Webber, whom Jaczko calls "one of the pillars of the production faculty," was on a cell phone while driving from Boston to Nashville. He was going to a recording session with guitarist Duane Eddy. Webber's former student Ben Strano '02 was the engineer.

"What makes this so rewarding," Webber says, "is seeing kids go out and start working on something they're so excited about." Webber organized one of the many programs Berklee has that tie in to the music world. It has become a Berklee spring break tradition for about 125 students from various majors to go on a junket to Nashville each March. They visit studios and alumni, meet with top industry personalities who work there, set up internships, and attend special educational sessions. "They start lining up at 4:30 a.m. to get on the bus in Boston, and the Nashville music-industry folks just roll out the red carpet when they get there," Webber explains.

One of the many ways in which the department keeps students in close contact with the industry is through its Visiting Artists Series. Icons such as Arif Mardin, Elliott Scheiner, Kyle Lehning, Eddie Kramer, Bob Clearmountain, Frank Filipetti, Chuck Ainlay, and Bob Ludwig present master classes and do residencies several times a year. Recent visits and presentations from red-hot producer/artist BT and a two-week residency with engineer/mixer/producer extraordinaire Nathaniel Kunkel created tremendous excitement on campus. The opportunity to absorb what these people have to offer and to create their own connections with these luminaries is an invaluable experience for MP&E students.

#### Networking

Producer Ken Lewis graduated from MP&E in 1991. Since then he's garnered 28 gold and platinum records, seven number one albums, and worked on five Grammy-nominated albums. Mariah Carey, Diana Ross, Soul Asylum, SWV, and Mary J. Blidge are among his clients.

"The Berklee MP&E program provided me with a solid foundation of knowledge to build my professional career," Lewis says. "More than that, the friendships and contacts I established while at Berklee helped open many doors of opportunity in the music industry that would have otherwise remained shut."

Pablo Munguia '97, an independent engineer/producer in Los Angeles, has worked with Carole King, Céline Dion, Barbra Streisand, 'N Sync, Britney Spears, Quincy Jones, and David Foster. He believes that the process of building working relationships at Berklee was one of the most important skills he's taken with him.

"As a producer, you establish relationships at Berklee the whole time you're there. One of the things I did was find out who the best electric bassists, the best acoustic bassists, the best Spanish guitar players were, and I wrote their names down in a book. Before long, I could pull together a ses-



Engineer/producer Nathaniel Kunkel (James Taylor, Sting, Lyle Lovett) worked with students in the studio during his two-week residency at the college in November 2003.

sion very quickly. Since I got to L.A., I've been doing the same thing for the past few years. MP&E really does create an environment similar to the one you work in in the music world when you leave."

That Pablo learned this lesson is no accident; it was always part of the design, according to Don Puluse. Further, MP&E has historically been a particularly close-knit department. "We actually liked each other!" Puluse says with a laugh. "And we worked hard together."

As in many places around the globe—Los Angeles, New York, London, Singapore—there's an MP&E alumni network in Nashville called the HUB program. It is part of the legacy of Robin Coxe-Yeldham, who was a role model for both men and women in the industry. The network enables a graduate new to an area to call upon fellow MP&E alumni for support—anything from finding work to crashing on their couch for a week while searching for a permanent place to stay.

Beyond HUB, Berklee is serious about assisting alumni in their career. In Los Angeles, for example, Peter Gordon, director of the Berklee Center in Los Angeles, works tirelessly to develop contacts for alumni job placement. He also sends out e-mail newsletters to inform alumni of all kinds of interesting opportunities. This kind of activity which takes place in many cities, is a tremendous benefit to alumni. This contact also preserves the invaluable link between faculty and alumni, promoting ongoing interaction that keeps the curriculum and connected to professional world challenges.

The concept of a production and engineering program thriving in the heart of a contemporary music college is still unique. That MP&E remains at the top of its field after 20 years of dramatic and accelerating changes is proof that Wayne Wadhams's original concept put forth in 1982 was right on track.

One only need look at the list of credits and awards garnered by graduates over the years (visit <http://classes.berklee.edu/mpe/alumni/profiles.html>) to see the fruits of the MP&E program and more. The success of MP&E at Berklee will continue to serve the students and graduates well as the department begins its third decade, filled to capacity with the producers and engineers of the next era. ■

*Nick Batzdorf is a composer and freelance writer on music and audio technology. After a decade of editing Recording magazine, Batzdorf plans to launch his own magazine.*

# Technology

## and Music Consumption

Today, technology has become the new leading economic indicator of the music trade cycle. Will this transform the role music plays in contemporary culture?

by Peter Alhadeff '92 and  
Caz McChrystal '03

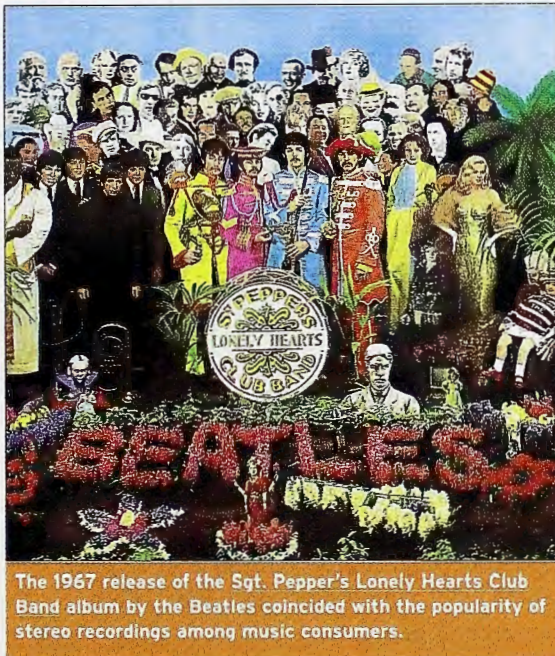
When the Beatles released *Sgt. Pepper's Lonely Hearts Club Band* in 1967, the album was widely hailed as the best pop record to date. John Lennon and Paul McCartney confounded critics who wondered aloud about a possible lull in the creativity of the Fab Four after their *Revolver* album. Yet talent had shone through, and this time, as history testifies, it produced a watershed in the history of music.

It is remarkable that the release of *Pepper* coincided with the explosion in popularity of stereo recordings. *Pepper* was optimized for effect in a way that the earlier *Revolver* could not be. Fifteen years later, when a then-young Music Television network (MTV) opened a slot for the first-ever appearance of a black artist, the medium of video (in tandem with the new CD audio format) similarly brokered Michael Jackson's *Thriller* as a smash hit worldwide.

Much creative genius was present in both records, but a new environment for listening and playing music helped. This factor was beyond the control of the Beatles or Michael Jackson. Quite apart from these artists not being involved in record-company operations, change was being fueled by such entities as the manufacturers of playback technology and the developers of cable TV and home video.

### Technology Leads the Charge

By comparison, the history of music prior to the twentieth century centered almost exclusively on musicians and their instrument makers. Epoch-making events seemed inbred. Well-tempered tuning was perfected, and soon after J.S. Bach rewrote the musical book with his groundbreaking composition, *The Well-tempered Clavier*. The invention of the pianoforte fed into Beethoven's playing and writing and opened up a new sonorous sensibility. Autonomy and self-determination in music could be taken for granted, for music's fate seemed to depend, above all, on the collective body of musicians practicing and perfecting their craft.



The 1967 release of the Sgt. Pepper's Lonely Hearts Club Band album by the Beatles coincided with the popularity of stereo recordings among music consumers.

In many cases, this still applies today. But music is now a mass-traded commodity with management vested in many other ventures, notably the multimedia entertainment conglomerates. Increasingly too, nonmusicians have a stake in the making of music. Fundamentally, by recording music, a performance can be sold separately from the artist. In addition to the record-company subsidiaries of the entertainment giants, consumer electronic manufacturers, PC manufacturers, and the telecommunications business all appear to hold the future of music in their hands.

As a consequence, the rise of talent, the vital input in the music supply chain, may no longer be the key to long-term vibrancy in the market. Over the past three decades, peaks and troughs in recorded music sales have been observed not to follow changes in artists' creativity and music making as much as the underlying shift in the technology of delivery and usage of music. Arguably, this is the new leading economic indicator of the music trade cycle.

### Profits to Burn

For instance, when Netscape introduced its first Internet browser in 1995, it created a new market for traded goods—including music—on PC desktops. Free music file sharing would be born shortly thereafter. Also, the digitization of musical sound (the encoding of music into numbers that could be interpreted by hardware devices as a succession of on-off signals and reconstructed anew) had by then advanced to the point where cheap supplies of CD copiers could be widely marketed. The upshot was that the combined effects of Internet file sharing and copious CD burning—two events over which practicing musicians had hardly any influence—weighed heavily in the slump in music sales that began in 2000.

In fact, the primacy of technological change in the fortunes of the music industry had been most dramatically illustrated earlier with the CD audio revolution. A writer for the *Economist* described this as a case of “salvation through technology.” In 1983, when record companies introduced CDs, vinyl records were dying, and cassettes were not making up the losses. For several years, sales per capita of full-length recordings had been in decline in most big markets, with North America and West Germany peaking in 1978 and Britain in 1975. CDs came just at the right time, eventually ushering in a golden decade in recorded music sales during the 1990s.

By the new millennium, practically every major trade organization for recorded music, including the International Federation of the Phonographic Industry (IFPI) and the Recording Industry Association of America (RIAA), portrayed business as largely driven by changes in end-user technologies. Technology, which in the 1980s had conceivably saved talent by averting a crisis, was now part of the problem.

Since recorded music is listened to

Over the last three decades, peaks and troughs in recorded music sales have been observed not to follow changes in artists' creativity and music-making as much as the underlying shift in the technology of delivery and usage of music.

through a playback device, the quality, affordability, and convenience of such a device has a critical impact on the volume of music sold. Consumer tastes have therefore become a function of the playback technology and not just the music. This was amply demonstrated during the 1980s when baby boomers rejuvenated the market in the 1980s by replacing their vinyl record collections (i.e., music they already owned) with the new CD recordings of their favorite albums.

If consumer preferences for recorded music are now embedded with the technology that delivers the sound, technology must be changing our connection with music. Take, for instance, Sony's Walkman, which opened up a new world of high fidelity and portability for recorded music. The revolution started with eight-track tapes in cars and continued with the adoption of cassette decks, but the Walkman freed music listening from the confines of the home and the car. At present, the portability of all recorded music is a key expectation of a new generation of music fans.

The Walkman in effect gave birth to a more personalized listening environment. This was because its release coincided with the aerobics craze and the quest for higher personal fitness goals that began in the United States in the mid-1970s. Before the Walkman, it had been customary to experience music in a sedentary fashion and in the company of others. After the Walkman, the idea of listening to music alone while walking or jogging took hold everywhere.

Boom boxes and portable CD players helped. But this is only part of the story. In the early 1990s after media and advertising became more pervasive, record companies started to seriously consider the potential of niche markets and individual consumer types. A new direct rather than blanket-target style of marketing emerged. Two music-tracking technologies finally enabled a real-time understanding of current demand. SoundScan (a bar code scanner located at retail outlets) and Broadcast Data Systems (a radio airplay monitor) brought an almost instant capacity for response by major labels to shifting consumer tastes at a local level.

The Internet, of course, has made the efficient micromanagement of recorded music sales a question of label survival. Napster's peer-to-peer software, developed by 1999, pointed the way forward to a new consumer base, and ever since, the business has grappled with the challenge of developing a suitable legal alternative.

At this point, in one form or another, technology is heading down the path of supplying music on demand. The immediate gratification of consumer wants is no doubt also pushed by the entertainment quality of most of the music sold around the world. Indeed, short forms such as pop sell better than classical or jazz in spite of the market being more sophisticated and diversified than ever before by music genres.

Three other events are notable for changing the general public's perception about music. In chronological order they are: video and the explosion of cable television, the advent of households with multimedia capabilities, and a new mode of interaction with music via the Internet.

#### No Static

First, in 1981 the business of music was jolted when a new cable network, MTV, went on the air. MTV showed short music videos that linked image and sound in an original way—a departure from the staid filming by network TV of bands in a static concert setting. Artists such as the Beatles and Elvis had explored the concept through their movies. When the music-video format struck marketing gold, it forever tightened the bond between artist and fan.

The intensity of the experience created a qualitatively different backdrop for music and dramatically changed the public's expectation about musical events. On the one hand, the medium typically demanded more attention than radio, because music listening could not be as incidental on TV and precluded other activities. On the other hand, the sensory awareness of an audio-video mix added information about the artist and gave fans a more intimate portrait.

The sound-and-image paradigm became entrenched in 1984 after Michael Jackson's previously mentioned success with *Thriller*, which sold 20 million copies. Since then, record companies have come to rely more on video as a promotional tool and less on the merits of stand-alone music. Unlike in the 1960s and 1970s, record business executives today consort with film, TV, and merchandise operatives as a matter of course.

#### Down from the Pedestal

Second, the recent integration of media on PCs is bound to have profound long-term effects. Any text, graphic, drawing, still or moving image, animation, and audio can be stored, transmitted, and processed digitally. This ease of access to different media in one location, the personal desktop, is changing our perception about music.

For one thing, music is more than ever a means to an end. It has become a player that struts and frets upon a stage occupied by other means of expression. Additionally, the consumer's ability to interact with objects such as the icons, alert boxes, and other software that are the basis of the Windows and Mac platforms generates the expectation of interactivity and control. CD-ROMs first exploited this. In short, the ubiquity of the

PC is eroding the idea that music stands on a pedestal and is the venerable object that it once was.

#### Interaction

Third, music is now part of a revolutionary communications bundle. It coexists on the Internet with e-mail, instant messaging, and chat rooms. It moves, with the help of search engines and dedicated software among websites. For the user's purposes, it is as flexible as other media because it can just as easily be broken down into data bits and transferred at will.

The point of the exchange, moreover, might be only incidentally musical. Networks of like-minded fans are to some extent like empty vessels that require users to constantly and aggressively fill them with content. As a result, they develop into independent communities in their own right. Such is the case, for example, with the website of Pat Metheny (visit [www.patmethenygroup.com](http://www.patmethenygroup.com)), where affection for Metheny's music quickly becomes an exercise in collective communication, after which the music becomes the basis, but not necessarily the object, of daily interaction. Nothing in past history suggests how this might affect our listening habits.

In conclusion, it seems that music is not just music anymore. The pace of change in playback and communications technology has altered long-held popular perceptions and attitudes about music. It has superseded the discrete and one-dimensional model of audio-perception, exemplified today by old recorded media. The integrity of that experience, therefore, seems to have been undermined.

The tools for a new artistic fusion of aural, visual, and dramatic means of expression, as foreseen in Richard Wagner's concept of *Gesamtkunstwerk* (a term used in his essays describing an art form that combined various media within the framework of a drama), are already within the reach of almost every household. In addition, our changing relationship with music, from interactivity to connectivity, leads us to ask questions about our own culture and others. Finally, as music continues to evolve with the technology and with input from other yet unidentified players, it will likely be woven deeper into the fabric of our daily existence and become even more ubiquitous.



From the left: Associate Professor of Music Business and Management Peter Alhadeff and alumnus Caz McChrystal '03

# VOLUNTARY COMPLIANCE IS MANDATORY

## TAX Tips for Musicians

by Associate Professor Martin Dennehy

It is the time of year again when we must face one of the certainties of life: taxes. For some of us, this eventuality may seem worse than the other certainty: death. But, it doesn't need to be this way.

It is some consolation to note that of all the countries across the globe that have some form of taxation, the United States of America imposes some of the lowest income tax rates in the world. This fact should not go unnoticed as you prepare to file your 2003 return. We still keep quite a bit of what we earn.

There are many ways to reduce our tax bill. But to help ourselves, we must have a basic understanding of the tax laws.

This understanding starts with self-education. In an article I wrote for the spring 2000 issue of *Berklee today*, I provided some tax tips and stressed the number one point: *Avoiding* a tax is legal, but *evading* a tax is illegal.

The Internal Revenue Service (IRS) requires that all taxpayers keep records, both personal and business-related. In order to keep good records, we must have some degree of self-discipline and organization. We must make the effort to save (and be able to locate easily) this information in order to prepare a tax return and possibly to justify aspects of the return if we are audited in the future.

Some folks use one of the many software programs that are readily available. Others use accordion-style folders. Others use the shoe box or grocery-bag method. Any system is better than none. Just ask someone who was disorganized and then got audited. The audit process requires a taxpayer to prove some or all of their income or expense claims as reported on a prior tax return. The IRS will not accept the excuse that a taxpayer did not know he or she had to keep good records. Filers are expected to know that. Hence the title for this article: voluntary compliance is mandatory.

As a direct result of the Internet, information concerning income taxes is increasingly more available and accessible than ever before. The IRS has developed a terrific website ([www.irs.gov](http://www.irs.gov)) where lots of helpful information can be found. Those states that levy income taxes also have websites to assist taxpayers. Most of these sites have built-in search engines to help taxpayers

locate the specific information they seek.

As always, an accountant is a good information resource for answers to tax questions. The latest figures available suggest that about 58 percent of all taxpayers engage a tax professional to assist with the preparation of their return. The rationale is clear: doing it right can greatly reduce the risk of an audit.

This past year, I monitored IRS audits that involved two of my clients. One client is a performing artist, and the other has an independent record label. Each was extremely stressed out about the audit, and understandably so. I prepared each client for the audit, and told them what to do, how to do it, when to do it, and finally, what not to do. I am pleased to report that neither client was charged with additional tax or penalty fees. These two clients listened to advice, employed the techniques, and came away none the worse for it. They also learned the importance of compliance.

So what should you be doing? It is advisable to save information regarding income and expenses for seven years. Whether you work with a garage band, a marquis act, or an independent artist, the concepts are the same. One must keep track of, and report, all income earned during each tax year from performances, merchandising, royalties, and publishing. Keeping bank statements is also a good idea.

Obtain and save receipts for all expenses that are related to your business. Remember to keep your bank and credit-card statements, too. If you have cash performance travel expenses, pay special attention to this area. If you travel frequently, it may be difficult to store all this information while on the road. I recommend that you mail or ship the information back home to a spouse, a parent, or a trusted friend.

For additional suggestions on lowering your tax bill, make sure you take advantage of the legal deductions listed in the column to the right. Staying within the IRS guidelines and keeping good records will help you avoid or get through an audit. ■

*Associate Professor Martin Dennehy is a public accountant and tax specialist and a professional musician. Contact him at [mjdennehy@juno.com](mailto:mjdennehy@juno.com).*

### *The following are allowable deductions:*

- ✓ vehicle mileage allowance of \$.36 per mile (this deduction requires an accurate log of business mileage);
- ✓ parking, transportation, and food expenses for professional travel;
- ✓ rehearsal space rental fees;
- ✓ telephone expenses (the taxpayer must have at least two lines to qualify for this deduction. Cellular service is considered a second "line");
- ✓ stage clothing and dry cleaning expenses (only outfits appropriate for stage wear exclusively may be deducted);
- ✓ full or partial cost of purchasing a computer;
- ✓ software for contract writing, music editing, notation, and sequencing;
- ✓ costs associated with conducting business via the Internet (includes ISP costs, web site development, and hosting charges);
- ✓ promotion costs: photos, mailings, cost of throwing a CD release party;
- ✓ instrument and/or voice lessons (individual circumstances dictate whether this is an allowable expense);
- ✓ cost of rented or leased equipment;
- ✓ new musical equipment purchases;
- ✓ equipment repair or maintenance costs;
- ✓ cost of vaccinations for foreign touring;
- ✓ cost of applicable insurance (equipment, liability, worker's compensation, health and dental insurance);
- ✓ a portion of home mortgage deduction (if office space or rehearsal space is maintained there);
- ✓ Cost of tax return preparation

### IRS Hotline

The IRS has a hotline (800) 829-1040 for tax questions, your tax history information, and requests for hard copies of federal tax forms.

# Playing in the **Moment**

*The real voyage of discovery consists not in seeking new landscapes  
but in having new eyes [and ears].*

—Marcel Proust

by Jon Damian '74

PARDON ME for adding to Marcel Proust's words, but his quotation seemed perfect for the ideas I would like to share in this article. Revisiting some basic concepts can be more challenging and illuminating than seasoned musicians might suspect. During my years as a performer and teacher of improvisation, I have noticed that the more advanced we become as improvisers, the less we tend to respond to the basic musical events that happen around us. To make my students aware of this, I started an advanced performance lab class 15 years ago called the Creative Workshop or Cre.W. to help players learn to really listen as they improvise. Although Cre.W. is a guitar lab, the techniques we use work well with any instrumental combination.

Participants don't need advanced sight-reading skills or the ability to shred through a line of chord symbols. The goal is to heighten listening skills and truly play in the moment to compose and improvise original works spontaneously. Inspirational sources for Cre.W. compositions have ranged from the alphabet to the Zodiac, Bach to bop, and jelly beans to doughnuts. For one piece, we even had a goldfish serve as conductor. Guest artists from various media including dance and the visual arts have joined the workshop on particular pieces.

Ensemble members develop their musical communication skills by exploring the basic sound dimensions (dynamics, rhythm, melodic

direction, and note articulation). In every playing situation, a greater awareness of these elements strengthens creative potential. The Cre.W. player quickly learns that true improvisation is the ability to be aware of a musical moment and react to it efficiently. Communication is simply taking advantage of your ensemble neighbor's ideas. For this article, I have selected three studies for improving musical communication.

## Mime Study

The great French mime Marcel Marceau inspired this study which works with silence. Let's start the mime study by playing an incredibly versatile instrument: the body. By making our bodies instruments, we actually touch and become the music. The body can sing, clap, shout, snap, whine, sniff, stomp, and lots more. It works for an ensemble of two or more players. So your body is your instrument for this first take of the mime study. In example two, we can try using our "regular" instruments.

When I was a youngster, I developed the ability to say the words someone was saying to me as he or she said them! Well, almost (doing this drove folks nuts). Mime study is something like that. First, choose a starting soloist from your ensemble. Soloist one begins to improvise by singing, clapping, whining, etc. Any form of expression is valid. The rest of the ensemble mimes soloist one silently. If the soloist is singing a bluesy lick, the rest of the ensemble mimes it silently with only body motions. Once soloist one finishes, soloist two begins as the rest of the members of the ensemble (including soloist one) mime with their bodies. After cycling through all ensemble members, the group's ESP should be warming up nicely.

Continue with another solo cycle that gradually moves the ensemble from silent reflections of the soloist to actual sound until the entire ensemble is improvising together with sound. For a closing section, gradually move back into silence to complete the first mime study. Once communication levels have increased, try another mime study using your instruments exclusively.

For soloists in the mime study, dynamics, rhythm, direction, and articulation naturally become a part of the music because we are in immediate contact with our bodies. As we clap our hands, we really feel softness or loudness or when singing a bluesy scat, we feel it in our throats. As "silent" ensemble partners in the

mime study, we automatically reflect those sound dimensions with our bodies. The mime study is a prelude to improvising a composition as a group. It is also a visually powerful performance piece.

## The Coronation

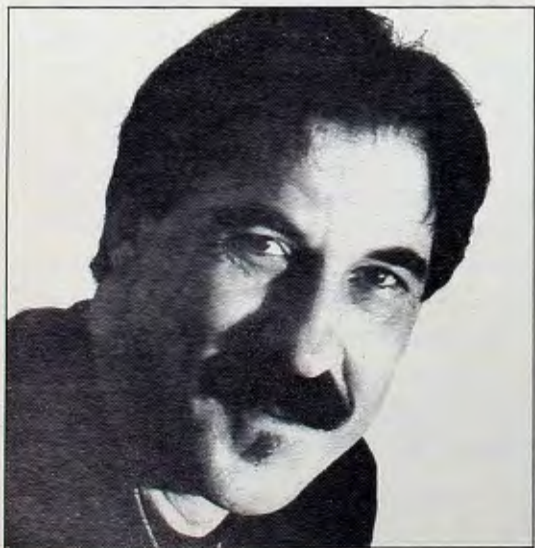
The basic sound dimensions listed above are an integral source of compositional ideas as well as improvisational focal points. In one of the workshop "comprovisations" entitled "The Coronation," we explore melodic direction as a key element in the introduction and the development sections of the improvised piece. The inspiration and overall form are derived from an imaginary coronation scenario. The piece works best with a director and six players: a king and a queen (the featured soloists) and a quartet representing the people of the village who have come to participate in the coronation of their king and queen.

The players are told that the setting is a Seventeenth century castle, so I suggest opening with an improvised Bach-like four-part chorale in E minor. For the first cue, two of the "villagers" listen to each other carefully, improvising slow quarter-note lines in contrary motion. The other two villagers improvise what I call "direction canons" echoing each other. At the second cue, the first pair begins to introduce occasional eighth notes, maintaining movement in contrary motion. Soon the second pair introduces eighth notes in their canon.

Cue three signals the entrance of the king and a modulation to E major. Under the themes of the king and queen, the villagers play with muted strings. The king performs an aria and is joined by the queen in a duet. At a point of climax, the villagers stop muting their strings and everyone imitates a tympani roll by playing a tremolo.

A cut off by the director cues the development section. The first pair of villagers begins to play a double-time duet, keeping a sixteenth-note feel throughout and maintaining their direction roles. When they finish, the second pair does the same thing. At the conclusion of their duet, both duos improvise together.

For the recapitulation, the villagers once again mute their strings as the king recaps his theme and duet with the queen. At the climax, the villagers stop muting their strings and play the tremolo tympani roll until the director cuts everyone off. For the recessional, the vil-



BOB WIESKE

Professor Jon Damian is a guitarist, composer, and educator. He has performed with artists ranging from Bill Frisell to Luciano Pavarotti and Johnny Cash. His book *The Guitarist's Guide to Composing and Improvising* is available through Berklee Press.

lagers once again play quarter-note lines in E minor and the piece fades out. Those with Web access can hear how one Cre.W. Ensemble realized the introduction and development sections of this piece by visiting [www.berklee.edu/bt/153/lesson.html](http://www.berklee.edu/bt/153/lesson.html).

In order to practice these approaches on your own before trying them with other instrumentalists, I have included two direction studies (they are also posted online). The first is a simple E-minor line (see example 1 below). Listen and improvise along with it moving in contrary motion to the line either above or below it with any rhythms you choose. If you want, sketch in a line moving in contrary motion, then play your idea against the track. Also try improvising or sketching some direction canons against the track.

The same can be done in example 2, the *Blues Direction Study* in G. Try direction ideas

inspired from the bass line and with rhythmic freedom. Notice how in each of these direction studies, contrary motion creates a powerful depth and independence between the voices.

#### In Conclusion

Focusing our improvisations on the basic sound dimensions rather than only on complex harmonic structures and rhythmic phrasing enhances our creative potential in any performance situation. Training yourself to listen and react will bring you into the moment in your solos, heighten your awareness of what the other players are doing, and make the music more cohesive.

As mentioned earlier, one Cre.W. composition called for a goldfish to serve as the conductor. Incidentally, that goldfish died a week before the concert. I am happy to report, though, that his understudy did a great job. ■

## Musical Examples

To play along, visit [www.berklee.edu/bt/153/lesson.html](http://www.berklee.edu/bt/153/lesson.html)

Ex. 1

### CORONATION STUDY

ADAGIO SON DAMIAN

Ex. 2

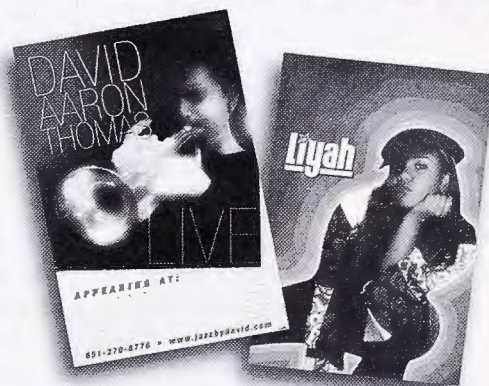
### BLUES DIRECTION STUDY

SLOW BLUES SON DAMIAN

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**DISC MAKERS**

# MMnotes

## 1961

Composer Graham Collier of Málaga, Spain, conducted his compositions with the Norddeutscher Rundfunk Big Band and toured with the Aarhus Conservatory Big Band in northern Denmark in December. Visit [www.jazzcontinuum.com](http://www.jazzcontinuum.com).

## 1967

Bob Shallue of Fairfield, CT, has worked for three years with MMM Productions in Greenwich, CT, and is a pianist with the Easy Rider Jazz Band.

## 1969

Bassist Rick Petrone of Greenwich, CT, and the Richie Hart Trio (featuring drummer Joe Corsello '64 and guitarist Richie Hart '75) presented a clinic at the January IAJE Conference in New York. The group completed a new recording produced by Michael Cuscuna with guests Gerry Niewood (saxophone) and Pete Levin (keyboards).

## 1970

Bassist Harvie S. of Hastings-on-Hudson, NY, released two CDs, *New Beginning* on RVS Records and *Texas Rumba* on the ZOHO label.

## 1974

Guitarist/bassist Jeff Guenther of Hopatcong, NJ, plays extensively in the NY/NJ/PA tristate area. He recently played in Nashua, NH, with the B Street Blues band which features bassist Mike Budka '76. Visit [www.rockersusa.com/jeffguenther](http://www.rockersusa.com/jeffguenther)

## 1975

Bob Deitch of Upper Nyack, NY, is a vice president at TransMedia where he oversees the acquisition of music from independent artists for licensing to TransMedia's Fortune 1000 clients. Deitch is always looking for new music of all genres and can be reached at: [bdeitch@transmx.com](mailto:bdeitch@transmx.com).

D. Cooper Getschal of Jupiter, FL, is creative director and artist in residence at the Write Note Foundation and works with at-risk middle-school students using contemporary music and a recording studio to teach such values as respect, honesty, teamwork, and patience. Visit the website [www.thewritenotefoundation.org](http://www.thewritenotefoundation.org).

Will Pfluger of Vineyard Haven, MA, released *Half Moon Bay*, a CD of original works for six- and 12-string guitar. It is available at both [cdbaby.com](http://cdbaby.com) and [amazon.com](http://amazon.com).

Drummer Nick Puin of Olmsted, OH, plays frequently in the Cleveland area with his jazz trio. He serves as the band director for the Maple Heights City Schools and is a member of the Cleveland Composers Guild.

## 1977

Clarinetist Dan Arsenault of Gloucester, MA, is performing his own jazz arrangements with the Chalumeau Chamber Ensemble consisting of four clarinetists. Visit [www.blacksilver.com/cce](http://www.blacksilver.com/cce).

Guitarist Gerry Beaudoin of Waltham, MA, a member of New Guitar Summit with fellow guitarists J. Giels and Duke Robillard, signed with Stony Plain Records for a new CD that was released this February.

Drummer Russ DiBona of Bergenfield, NJ, plays with the band Bones Incorporated. Visit [www.daddyoproductions.com](http://www.daddyoproductions.com) for information on DiBona's other activities.

Saxophonist Jim German of Bethel Park, PA, has opened up German Woodwind Services, a woodwind instrument repair shop in Pittsburgh. He frequently plays in pit orchestras for musicals.

Guitarist and graphics designer Hal Lester of Palm Springs, CA, has designed covers for numerous magazines, including recent issues of *Palm Springs Life*.

## 1978

Tod Cooper of Woodland Hills, CA, supervised and produced music dubbing for international versions of the movies *School of Rock*, *Spirit: The Stallion of Cimarron*, *Sbrek*, and *E.T.*

Guitarist James Ford of Ayer, MA, recently opened the Music Maker School in Acton, MA, for students of all ages. Many among the school's 19 instructors are Berklee alumni. Visit [www.musicmakerschool.com](http://www.musicmakerschool.com).

Pianist Scott Gordon of New York City, has released a CD titled *El Cumbanchero*. The new disc features 16 Latin-flavored songs performed by a large roster of guest performers including the East Harlem Boys Choir. Visit Gordon's website at [www.scottgordonmusic.com](http://www.scottgordonmusic.com).

## 1980

Guitarist Bruce Arnold of New York City appears on the CD titled *Spooky Actions* featuring jazz quartet arrangements of music by Anton Webern on the Muse Eek label.

Guitarist Paul Nelson of Stamford, CT, was featured on the CD tribute to Uriah Heep titled *A Return to Fantasy* on Century Media Records and penned the title track and played guitar on the new Johnny Winter CD *I'm a Blues Man*. The Winter recording was coproduced by Dick Shurman and Tom Hambridge '83. Visit <http://paulnelsinguitar.com>.

Gerry O'Dowd of Woodbury, MN, teaches guitar and has several projects underway in his studio.

Keyboardist David Fox is the director of operations for Sonic Implants, a premier manufacturer of sample libraries for software and hardware samplers. He previously spent 14 years working for Kurzweil Music Systems.

Producer Anthony J. Resta of Westford, MA, produced the single "Can You Kiss Me?" by the Chad LaMarsh Band at his Studio Bopnique. He recently worked on



(From the left): Rick Petrone '69, Richie Hart '75, and Joe Corsello '64 of the Richie Hart Trio

Duran Duran's new CD as well as projects by Collective Soul and God's Little Joke.

Darrell Katz of Waltham, MA, had his music performed on the CDs *The Death of Simone Weil* and *In Thru and Out* by the Jazz Composers Alliance Orchestra. Visit [www.innovarecordings.com/artist1.asp?skuID=57](http://www.innovarecordings.com/artist1.asp?skuID=57).

Saxophonist Bob Miles of Atlanta, GA, released the CD *Ancestral Spirits* on the Sheets of Sound label. Seven of the disc's eight jazz tracks were penned by Miles.

Bill Spoke of Hollywood, CA, is working as a staff drummer for Deloromusic in Studio City, CA.

## 1981

Pianist Harry Miller of Paterson, NJ, and his group Satisfied Souls released the CD *Jazz Beauty Supply*. Visit [www.harrymillermusic.com](http://www.harrymillermusic.com).



D. Cooper Getschal '75





Bob Miles '80

Trumpeter Dennis Keating of Pahrump, NV, plays with the Frankie James Big Band, D-Nile, and Alien Knights and has backed a variety of acts in Las Vegas, including Maynard Ferguson. He is current the president of the Nye County School District Board of Trustees.

Seth Saltzman of Livingston, NJ, was promoted to senior vice president of member management at ASCAP. Saltzman has worked at ASCAP since 1984.

## 1982

David Dubuc of Las Vegas, NV, has been the music director and guitarist for the American

Superstars show appearing in the showroom at the Stratosphere Casino, Hotel, and Tower in Las Vegas since January 1, 2000.

Kathy Heywood of Newburyport, MA, serves as the chair of the Yankee Homecoming Festival 2004 in Newburyport, MA. The July 31-August 4 event features national and local musicians. Visit [www.yankeehomecoming.com](http://www.yankeehomecoming.com). Heywood teaches at the River Valley Charter School in Newburyport.

Guitarist Doug Jackson of Huntington Beach, CA, played and sang with Kenny Loggins on TV for *The Wayne Brady Show* and on radio for the Mark and Brian Show on KLOS-FM. He played on the soundtrack for the Showtime film *What Really Happened During the Cuban Missile Crisis* and tours with Ambrosia.

Bassist Brad Russell of Oakland, CA, has been teaching and performing in the Bay Area. He has worked with such artists as Eddie Henderson, Lonnie Smith, Steve Smith, and Ira Sullivan.

## 1983

Drummer Scott Hoffman of Wesley Chapel, FL, has served as a drum tech for both Steve Gadd and Luis

Conte. During James Taylor's recent tour, Hoffman played three shows in Gadd's absence.

Guitarist Jeff Troxel of Cody, WY, took first place at the National Flat Picking Guitar Championship in Winfield, KS, and won a Collings guitar worth \$5,000. Troxel teaches at Central Wyoming College and plays with the band Glynfiddle.

## 1984

Flutist David Ganc of Rio de Janeiro, Brazil, has released a new CD, recorded with numerous Brazilian artists and played on various film soundtracks. Visit [www.guiadomusico.com.br/davidganc/](http://www.guiadomusico.com.br/davidganc/).

Guitarist Pete Huttlinger of Pegram, TN, released a new disc titled *The Santa Rita Connection* on Steve Vai's Favored Nations Acoustic label.

## 1985

Vana Gierig of New York City, served as the assistant producer, composer, and pianist for the Verve release *Paganini: After a Dream* by violinist Regina Carter. Gierig composed a work to be premiered at Michigan State University and a solo piano piece for the season finale of *Sex in the City*.



Kathy Heywood '82

Guitarist/composer Michael Nicoletta of Seattle, WA, performed his *Guitar Concerto for Classical Guitar and Orchestra* with the Northwest Symphony Orchestra in October 2003. Fellow guitarists Oren Fader and Michael Partington have been performing Nicoletta's solo guitar works. Visit [www.nicoletta.com](http://www.nicoletta.com).

Guitarist/composer Dan Palladino of East Brunswick, NJ, served as a technical editor for *The Complete Idiot's Guide to Home Recording*. Palladino penned an article on drum programming and wrote two songs for the book's CD-ROM. Visit [www.riddleworks.com](http://www.riddleworks.com).

(Continued on page 25)

# SONG'S NOTHING CONSERVATORY ABOUT IT CONCERT SERIES

A series of Berklee concerts celebrating contemporary music's innovators, the expressive and interpretive possibilities of the popular song, and the rich stylistic diversity that defines music today. And our college.

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**The Three Tenors: Greg Badolato, George Garzone, and Frank Tiberi**

Berklee faculty members present a rousing, three-tenor saxophone workout.

October 16

**Baby, Please Don't Go: A Night of the Blues**

Berklee celebrates the Year of the Blues with a concert featuring top faculty and student blues performers.

November 7

**Michel Camilo in Concert**

The culmination of Berklee's weeklong celebration of Latin music and culture, Visiting Professor Michel Camilo leads an all-star big band and performs with his incendiary trio. (Proceeds benefit the Michel Camilo Scholarship for students from Latin America.)

December 11

**Singers' Showcase 20th Anniversary**

Berklee's best sing, whisper, belt, coo, shout, croon, wail, rap, swing, work out, drop, scat, and testify.

### 2004

January 29

**The Great American Songbook: The Music of Irving Berlin**

The songs of Irving Berlin performed in the lush, swinging style of the pop song's golden age.

March 25

**International Folk Festival**

Hear the familiar strains of love, loss, triumph, sorrow, and joy in a dozen new ways.

April 26

**Hallelujah! Amen! An Evening of Gospel Music**

The Berklee Reverence Ensemble and the group Overjoyed perform original and traditional gospel music.

April 30

**Pat Metheny in Concert**

Visiting Professor Pat Metheny is producing a record for a Berklee student group. In the first half of the concert, he and the group perform selections from the recording. The second half of the show features Metheny with special guest Gary Burton.

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Adrian Ross '96

PAUL FOLEY

It seems hard to believe that we are well into 2004. I would like to wish everyone the best for the new year!

There were several outstanding events toward the end of last year that I would like to highlight. On September 22, 2003, the New York Alumni Chapter was privy to a special clinic at the Apple Store in Soho that dealt with digital video workflow. The event was led by Rob Campbell and Niko Plaitakis of MacNRG/Visual Mercenary and explored ways for people to create a music video using Final Cut Pro and DVD Studio Pro. The speakers covered an abundance of material in the clinic, and attendees were left with exciting new solutions for entering the video arena. Thanks to Visual Mercenary and Debra Herman and Joff Jones '77 for giving us the opportunity to be involved.

The next day, in Massachusetts, the Boston Alumni Chapter hosted a clinic on Logic Audio 6 led by Music Synthesis Associate Professor Jeff Baust. The clinic covered all areas of the new software application and answered the audience's many questions. Look for another technology clinic later this spring.

Last year's alumni reception at the AES Convention was held on October 12 at the Holiday Inn Martinique on Broadway. It drew a capacity crowd and featured music by a trio led by Stephan Kammerer '95. Alumni and staff alike were on hand as Brian Garten '95 and Aya Takemura '94 received Distinguished Alumni Awards, congratulations to both.

On October 26 the

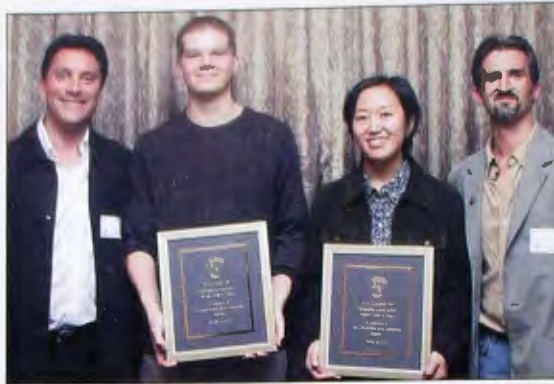
New York Alumni Chapter held a Singer/Songwriter Showcase at the Living Room's new location. The Berklee crowd broke the place in with an evening full of great performances. On the bill were Clare Cooper '78, Deena Coppola '00, Brooke Fox '98, Ian Jeffries '98, Clara Lofaro '02, the Divine Maggies, Josh Preston '99, Dave Sherman '94, Amy Ward '97, and Antje Zumbansen '99. Thanks to everyone who supported the event and to the performers who brought down the house.

On October 28, a group of soon-to-be alumni attended an event called "Life after Berklee: The Move to LA." It was hosted by Peter Gordon, director of the Berklee Center in Los Angeles, who covered topics ranging from where to live and the cost of living to effective ways to present yourself and finding employment or performance opportunities. Gordon stressed the importance of networking and the resources of the Berklee Center in Los Angeles.

On October 30, the Boston Alumni Chapter held a panel discussion modeled after a popular clinic in Los Angeles entitled "How to Design Your Home Studio." It was just as popular on the East coast, and attracted nearly 60 alumni. Music Production and Engineering Department faculty members Richard Mendelson, Stephen Webber, Andy Edelstein, and Music Synthesis faculty member Jeff Baust discussed the constantly changing world of home recording. They suggested ways to layout home studio space, optimal equipment for different scenarios, and how to stretch your budget.



(From the left): MP&E faculty members Stephen Webber, Jeff Baust, Andy Edelstein, and Richard Mendelson conducted a clinic on home studio design on October 30 in Boston.



(From the left): MP&E Chair Rob Kaczko with Distinguished Alumni Award recipients Brian Garten '95, Aya Takemura '94, and MP&E Assistant Chair Dan Thompson at the October AES reception

On November 16, the Boston Alumni Chapter was treated to a special lecture on Rembrandt by professor Henry Augustine Tate followed by a tour of the exhibit at the Museum of Fine Arts. The afternoon also featured a lunch buffet and live music from the Berklee String Quartet.

The year concluded with a pair of holiday alumni socials in Boston and New York. A northeaster was not enough to keep New Yorkers from attending their year-end reception on December 7. Approximately 60 partygoers enjoyed a festive evening featuring the Chulo Gatewood '79 trio. Thanks go to Lisa Hearn '96 and everyone who didn't let a little snow get in the way. The Boston Alumni Chapter united for a seasonal gathering on December 11, followed by one of the best shows in some time: the all-star Singers' Showcase. Celebrating 20 years, the showcase featured a star alumni lineup that included Sherma Andrews '94, Deanna DelaCioppa '96, Trina Hamlin '90, Lalah Hathaway '90, Robin McElhatten '99, Ellen O'Brien '85, Jeff Ramsey '90, Darcel Wilson '86, and several alumni instrumentalists. It was a night to remember!

Kicking off the new year, the New York Alumni Chapter hosted the IAJE Alumni Reception on January 23 and about 200 alumni turned out. In honor of his retirement, President Lee Eliot Berk was presented with a special book containing signatures, personal letters, and photos from the New York alumni chapter. The event also featured a performance from the Greg Hopkins Quintet and the a cappella vocal group Syncopation.

That's it until next time!

—Adrian Ross '96  
Director, Alumni Affairs

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## Upcoming Events . . .

### New York:

Tax Preparation for Musicians  
February 18

### San Francisco:

Alumni Showcase  
February 29

### Florida:

Alumni Showcase  
March 4

### Boston:

Alumni Reception at State  
Music Educators Conference  
March 11

### Minnesota:

BT Recognition Award  
and Reception  
March 16



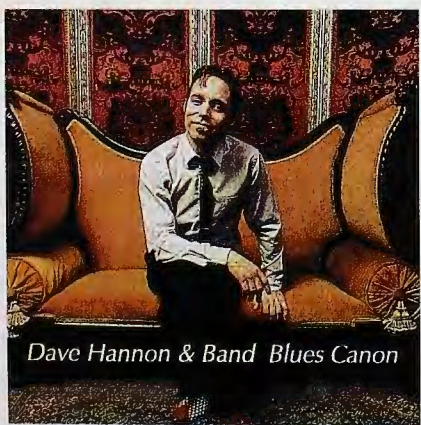
(From the left): John Patitucci, John Scofield '73, Tommy Smith '85, Bill Stewart, Joe Lovano '72, and Martin Taylor

Saxophonist Tommy Smith of Glasgow, Scotland, has released *Evolution*. The sextet outing features saxophonist Joe Lovano '72, guitarist John Scofield '73, drummer Bill Stewart, bassist John Patitucci, and pianist Martin Taylor. Visit [www.spartacusrecords.com](http://www.spartacusrecords.com).

## 1987

Geoffrey Gee of Arlington, MA, has released a new solo piano CD, titled *Discoveries*. It features six Gee originals. Visit [www.geoffreygee.com](http://www.geoffreygee.com).

Harmonica player/vocalist Dave Hannon of Jamaica Plain, MA, has released the disc *Blues Canon*. Backing Hannon are Boston-area blues veterans Dave Specter (guitar), Tom West (keyboards), Harlan Terson (bass), and Marty Binder (drums).



Dave Hannon & Band *Blues Canon*

Dave Hannon '87

Jeff Peretz of New York City wrote *Zen and the Art of Guitar: A Path to Guitar Mastery*. He performs regularly and teaches guitar at Third Street Music School Settlement.

Owen Yost of Hoboken, NJ, performs monthly as a substitute bassist in New York City for the Billy Joel/Twyla Tharp Broadway show *Movin' Out*.

## 1988

Guitarist Gian Wiegner of Winchester, MA, released a CD titled *Hangin' with M* that contains eight original pieces and one by Wayne Shorter. Featured on the disc are Gary Brunotte '77 (keyboards), David Chamberland '74 (bass), Steve Finn '83 (saxophone), Mark Kohler '82 (drums), and Keith Lentin. It is available at [www.cdbaby.com](http://www.cdbaby.com).

Multi-instrumentalist Joe Stobenau of Sinking Spring, PA, penned the book *Teach Yourself to Play Dobro* for Workshop Arts and Alfred Publishing, a follow-up to his book *Christmas for Harmonica*. Stobenau plays French horn, dobro, and harmonica.

## 1989

Bassist Jonathan Cohen of Albany, NY, and his band the Erftones released *Stand*, their second album. The group also features drummer Chad Ploss and guitarist Matt Pirog. Visit [www.erftones.com](http://www.erftones.com).

Pianist Rick McNeely of Lebanon, OH, was featured on the CD *I Will Rise: Hymns of Hope* by Nashville

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## Nashville Notes by Neil Diercks '93

Berklee's Nashville Alumni Chapter looks forward to the March Nashville spring break trip again this year. The trip, led by songwriting professor Pat Pattison and MP&E professor Stephen Webber, will bring about 125 students to Nashville for an action packed week. The itinerary includes visits with top Nashville artists, songwriters, producers, and other music industry professionals. The students will have the opportunity to attend clinics, lectures, and performances, and tour recording studios. Additionally, our chapter is excited about the visit of President Lee Eliot Berk and his wife Susan planned during the trip.

The annual Nashville trip has been a major reason for the large alumni presence in this town, and it continues to bring new, talented musicians to the area as well as strengthen the ties between the college, the alumni chapter, and the music industry.

Career developments among members of the Nashville alumni include news that songwriter/producer/pianist John Mattick '81 was nominated for a Grammy Award for best polka album as a member of the polka band Jerry Darlak and the Touch. Early last year, the band asked Mattick to write a waltz for their CD *Polkas in Black and White*. Mattick's tune "Still Waltzing With You" became the album's single. Additionally, Mattick played piano on the recording.

While we're on the subject of polkas, another alumnus, guitarist Charlie Kelley '88 produced a

different Grammy-nominated polka album. Polka artist LynnMarie garnered her third Grammy nomination for *LynnMarie and the Boxhounds*. The album blends contemporary rock and pop sounds with traditional and original polkas. Berklee alumnus Brian Pruitt '97 played drums on the record and with fellow alumnus Tim Denbo '02 on bass, toured as a Boxhound this year.

Drummer Kevin Rapillo '90 is working with Curb Records artist Rodney Atkins who is supporting his debut album, *Honesty*. The single of the same title reached the top five on the country charts. Kevin performed with Atkins at the Grand Ole Opry on January 30.

Jack Kincaid '92 (guitar), Nick Buda '96 (drums), and Peter Sternberg '97 (bass) are touring with RCA recording artist Aaron Lines. Frank DeBretti '91 (guitar) continues to tour with Warner Bros. recording artist Blake Shelton. Greg Becker '95 recently signed an exclusive songwriting deal with Famous Music, and his song "Words I Couldn't Say" was cut by RCA/BNA recording artist Kellie Coffey.

For more information on the Nashville Alumni Chapter, Contact me at [ndiercks@comcast.net](mailto:ndiercks@comcast.net) or call 615-403-5300. That's it for now.

Best regards,  
 —Neil Diercks '93  
 Trustee and Nashville Alumni Chapter president

## Unusual Voices

by Mark Small

Saxophonist Scott Robinson '81 has been a globe trotter since he left Berklee. Last year, Robinson went to Switzerland four times, Japan twice, and Norway, Italy, and the Czech Republic once each. Added to his domestic roadwork, Robinson totals a third of the year away. After two decades of touring, jet lag doesn't faze him. "It would be rougher on someone who keeps a regular schedule," Robinson says. "My life is kind of crazy, and every day is different. I have no set schedule, so I just grab some sleep when I can and keep on going."

Robinson is a much in-demand sideman with a lengthy discography. He has worked with jazzers John Scofield, Joe Lovano, Anthony Braxton, Ella Fitzgerald, Paquito D'Rivera, and pop stars Sting and Elton John. He has played on two Grammy-winning CDs, and several Grammy-nominated discs. He's also a *Down Beat* magazine poll winner. (For more information, visit <http://home.earthlink.net/~smoulden/scott/scott.html>.)

A veteran of the New York jazz scene, Robinson is known as much for his prowess as a multi-instrumentalist as he is for his collection of unusual and obsolete instruments ranging from the sarrusophone to the 6'8" tall contrabass saxophone (one of perhaps 16 in existence). They are souvenirs of

Wilson, and John LaPorta as influential teachers. He also met fellow students who continue to influence his work.

"My classmates at Berklee came from all areas of life," he says. "Some came to Berklee after earning degrees elsewhere. I marvel at the number of people I knew that I run into there playing. Among those who have great careers going now are Tommy Smith '85], Jeff Watts '81], and Greg Osby '83].

"Two former students I am actively involved with today are Klaus Suonsaari '84], a drummer and composer, and Jules Thayer '81], my first roommate. Klaus owns a record label and we've worked together on numerous projects over the years. Jules went on to earn his Ph.D. and is now a psychophysicologist working for the National Institutes of Health. He's a bassist, and we've done multimedia projects involving improvisational music and videography with real-time transformation of the videographic images based on the music."

The international students Robinson befriended at Berklee helped him in the summer of 1984 when he decided to seek out gigs in Europe. "I put out a self-produced LP, sent out packages, and was amazed at the response I got," says Robinson.



Scott Robinson '81 with his 6'8" contrabass saxophone

formed during Robinson's 2001 State Department-sponsored tour of Africa.

Lately, Robinson has been itching to do something very different. "I have been a sideman in everyone's band for years," says Robinson. "I've had a variety of great experiences and now feel like exploring a direction I planned to go in years ago. I'm doing a lot of writing, and I'm building my sonic laboratory. I have hundreds of instruments that I have not yet used in the way I want to."

In his studio or sonic laboratory, Robinson hopes to document the unusual voices in his instrument collection. "That music won't be jazz," he says. "It's somewhere between concert music and otherworldly sound collages. I want to overdub combinations of instruments you'd never hear together to create unusual orchestras that no one has ever heard before. I plan to release that music myself on my own ScienSonic label."

Robinson's passion for low-pitched instruments is shared by others, too. He was asked to compose a series of chamber music pieces that he titled *Immensities for Large Instruments*. His latest, *Immensity #3*, will be premiered on April 24 by a French group comprising two contrabass clarinets, two basset horns, and a contrabassoon.

The indescribable power that off-beat instruments have on Robinson compels him to traverse continents to seek them out and learn to play them. It seems connected with the mysterious power that lures people into music for life. "Most of us who are destined to become musicians don't initially choose it as a profession," Robinson says. "I never made inroads into any other line of work. After high school, I came to Berklee, and after that, I never looked back. Music is so vast that you can just go in there and never come back out."

vocalist Marcia Jones Thom. McNeely is the music director at Lebanon Presbyterian Church.

Tatsuya Osaki and Kiyoshi Miyaura '80, both of Tokyo, Japan, released the CD *Azz-one: Everything*, a compilation of Japanese pop tunes arranged in jazz and bossa nova styles. Other alumni featured on the disc include Masahiko Osaka '89 (producer, drums), Toshio Miki '89 (arranger), Yuki Arimasa '88 (piano), Keiji Matsushima '91 and Yoshiro Okazaki (trumpet), and Kazuhiko Michishita (guitar). Visit [www.audiovision.jp/azz-one/](http://www.audiovision.jp/azz-one/).

Multi-instrumentalist Roland Stolk of Achterweg, Netherlands has released a CD titled *Here and Now* with the band Lizzard featuring vocalist Liz Hennessey. Stolk also operates a recording studio. Visit [www.stolkmusic.nl](http://www.stolkmusic.nl).

## 1990

Drummer David Cowan of Boston, MA, and his band ESO, featuring bassist Katz Goto '03 and guitarists Tak Tanaka '03 and German Schauss '03, have recorded the album *Son of a Gun*. The disc is slated for a March release. Visit [www.esoband.com](http://www.esoband.com).

Vocalist Amy Engelhardt of Los Angeles, CA, a member of The Bobs a cappella group, appears on *The Best of the Bobs: 20 Songs, 20 Years*, marking the group's 20th anniversary. Visit [www.bobs.com](http://www.bobs.com).

Producer/songwriter Harald Hanisch of Vienna, Austria, achieved triple-gold sales for the single "Ich Lebe," which he coproduced and cowrote for Universal Records artist Christina. The CD



Amy Engelhardt '90

(Continued on page 28)

**"I want to overdub combinations of instruments you'd never hear together to create unusual orchestras that no one has ever heard before."**

his searches through antique stores in several countries in a quest to find rare brass and reed instruments.

As a fourth grader in Herndon, Virginia, Robinson became enamored of the saxophone and later was given the alto sax his grandfather bought new in 1927. It's still in his arsenal. He noted a sweet irony after playing it on Garrison Keillor's *A Prairie Home Companion* radio show behind singer Geoff Muldaur, who was performing music by Bix Beiderbecke. "Gramps's alto was the perfect horn for that gig," says Robinson. "Bix did some of his best work in 1927."

Robinson recalls becoming consumed by music during his high school years and coming to Berklee to major in jazz performance. He cites Greg Batolatto, George Garzone, Phil

"Leonard Feather called me and a man who was booking the North Sea Jazz Festival called. I got gigs out of it and ended up staying with friends in Denmark, Scotland, and France that summer. It also led to other work."

Since moving to New York in 1984, Robinson has steadily built his reputation. He recently got in touch with how busy his career has become after reading a review that noted that Robinson adds one new recording his discography monthly. He appears on about 150 recordings, including seven of his own.

Two of Robinson's jazz outings have been released by Arbors Records, and a third, *Jazz Ambassador*, is slated for a spring release. The disc features Robinson's readings of music by Louis Armstrong from the repertoire per-

# L.A. Newsbriefs

by Peter Gordon '78

For the So Cal alumni community, the Annual Alumni Brunch usually kicks off the new year in style. The recent 2004 Brunch was no exception; in fact it was the biggest and best yet! The event was a tribute to President Berk and his wife, Susan, an opportunity for many alumni to say thank you and offer well wishes for their upcoming retirement.

The setting was great, the food was outstanding, and the music truly memorable. Abraham Laboriel '72 was featured on bass, with his sons Abe Jr. '93 and Mateo '02 on drums and guitar, respectively, Justo Almario '72 (tenor sax and flute), Eric Marienthal '79 (alto sax), Milton Fletcher '02 (keys), and Daniela Bauer '04 (vocals). Words don't do justice to their performance. What an amazing ensemble!

On the career front, many of our So Cal alumni are thriving. One such graduate is Matthias Weber '91, who recently won an Emmy for his music editing on James Cameron's *Expedition Bismarck*. He also served as programmer (with Trevor Jones) on *The League of Extraordinary Gentlemen* and on *Tears of the Sun*, with Hans Zimmer. In addition, he wrote the music for a worldwide advertising campaign for the Lacoste fragrance *Pour Homme* and worked with Hans Zimmer as co-composer on the German TV series *Motorrad Cops* and *Cobra II*.



Emmy winner Matthias Weber '91

Music editor Steven Saltzman '77 has also been busy. Among his recent projects are *Dead and Breakfast*, *A Guy Thing* (music by Mark Mothersbaugh), *Heart Breakers* (music by John Debney), *Big Fish* (music by Danny Elfman), and *Blood Head* (music by Ernest Troost '78).

Saltzman also served as music supervisor on this project.

Another music editor, Tanya Hill '95, lists among her recent credits *Elf* and *Along Came Polly*.

Jim Burt '74 and Curtis Roush '80 have just completed work (as music editor and supervising music editor, respectively) on the new Disney feature *Miracle* starring Kurt Russell.

With all the attention typically



Pianist Cengiz Yaltkaya '76

paid to the film and TV industry, it's easy to overlook some excellent straight-ahead jazz here in Los Angeles. Pianist Cengiz Yaltkaya '76 has produced a new CD entitled *Visits* that features eight of his original jazz compositions, all duets with vibraphonist Eldad Tarmu. Inspired by Yaltkaya's recent world tour with Tarmu, *Visits* captures the influences of multiple cultures and turns them into an inspiring musical experience. Produced by the indie label Fever Pitch Productions, *Visits* can be found at [www.cdbaby.com](http://www.cdbaby.com).

Matthew Hager '91 is finding success as a songwriter/producer.



At the Annual Alumni brunch, Justo Almario '71 (left) and Abraham Laboriel '72 were among the featured musicians.

He produced a very successful smooth jazz CD for Mindi Abair '91, whose first single "Lucy's" (which Hager cowrote with Abair), was number one for eight weeks on R&R—a record for a debut artist. Hager has also produced tracks for Peter White's upcoming album for Columbia and wrote the single "How Does It Feel?" His solo work on a song called "Enough" was featured, in the movie *A Walk To Remember* starring Mandy Moore. He is currently working on Abair's second album and developing new talent for Verve Records.

This past year has been an exciting one for vocalist Adriana Balic '95, who has been touring the world with Pink. Apart from numerous live concerts, there have TV appearances on *Saturday Night Live*, the *Late Show with David Letterman*, *The Tonight Show with Jay Leno*, *The Ellen Show*, the Billboard Awards, *Today*, and MTV's *TRL*. In other touring news, bassist Eric Holden '99 and guitarist Tariq Akoni '92 both appear on Josh Groban's hit CD/DVD *Josh Groban in Concert*.

On the TV front, Michael Levine '76 is the composer for the top-rated CBS show *Cold Case*, which has been picked up for a second season. The new Fox series *Arrested Development* features music written by David Schwartz '74 and recorded, edited, and mixed by Jason Tregoe Newman '99.

That's all for now. Stay in touch.

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

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Rudi-Renoir Appoldt '96 created the Love Project billboard installation in Times Square.

*Freier Fall* scored double platinum sales. Hanisch is currently working on a new band project with Eva Adam for release later in 2004.

Drummer Tom Papadotos of Lodi, NJ, plays frequently with his band Edible Red and has performed at Lincoln Center, on the TV show *The Fuse*, and on the Learning Channel. Visit [www.ediblered.com](http://www.ediblered.com).

Trumpeter Diego Urcola of New York City released *Soundances*, his second CD as a leader, on the Sunnyside label. The disc was recorded in Buenos Aires and includes performances with top Argentine musicians. Urcola has worked with an impressive roster of American and Latin jazz musicians. Visit [www.diegourcola.com](http://www.diegourcola.com).

## 1991

Composer Bill Brown of Hollywood, CA, has composed for the electronic games *Athena Sword* and *Zero Hour* and jingles and recently penned a concert work titled *Adventure Fanfare*. Visit <http://billbrownmusic.com>.

Michael Karwowski of Venetia, PA, is a private instructor of music theory and composition and recently completed his *Concerto for Classical Guitar and Chamber Orchestra*. Visit [www.sonicgarden.com/artists/michael\\_karwowski](http://www.sonicgarden.com/artists/michael_karwowski).

Bassist Daniel Pearson of North Hollywood, CA, has played bass for Jessica Simpson, Nick Lachey, and Taylor Dayne on several network TV shows. He also composed music for a History Channel production titled *Car Tech of the Future*.

## 1992

Bassist Ivan Bodley of Brooklyn, NY, is featured on the new Raphael Cruz CD *Bebop Timba* as both bassist and cover designer. Bodley appears in the documentary *Only the Strong Survive* and sang a song he wrote in the film *Revenge of the Not Goods*. Visit [www.funky-boy.net](http://www.funky-boy.net).

John Lindsay of Highlands Ranch, CO, was named West Coast Artist Representative of the Year for the Warner/Elektra/Atlantic Corporation.

Bassist Watts Shimmura of Largo, FL, plays full-time with Safari Groove at Busch Gardens in Tampa. In the summers, he also works with Ann Reinking's Broadway Theater Project.

## 1993

Pianist Brian Harris of Oregon City, OR, released a solo piano disc titled *Mountain Mountain: Improvisations for Piano*. Visit [www.cdbaby.com/brianharris](http://www.cdbaby.com/brianharris) for more information.

John Kendall of Sarasota, FL, is the director of the guitar and orchestra program at the Sarasota Middle School. He is also a teacher in the West Coast Symphony Youth Orchestra Program.

## 1994

Guitarist "Metal" Mike Chlasciak of North Arlington, NJ, has been on a clinic tour of music stores throughout the country sponsored by Digitech, D'Addario, Morley, TKL Cases, and Aquarian Weekly. Visit [www.planetshred.com](http://www.planetshred.com).

Guitarist Philipp van Endert of Dusseldorf, Germany, released a new CD with the Philipp van Endert Trio on JazzSick Records. Visit [www.pve.de](http://www.pve.de).

Composer Kevin Kaska of Los Angeles, CA, was featured on a PBS broadcast of a documentary about his *Triple Concerto* penned for the Eroica Trio and the Saint Louis Symphony Orchestra.

Cornelius Claudio Kreusch of New York City won first prize in the Jazz category in the 2003 USA Songwriting Competition for his song "Pike." Erik Grant Bennett '92 took first prize in the Children's music category for his song "Mind Your Manners." Leni Stern '82, Kyler England '94, Aruna Abrams '95, Signorino TJ '95, Corrinne May '02, Assaf Seewi '02, and Damian Hagger '98 were among the contest's other finalists.

Vibist and Berklee Percussion Department Manager Matthias Lupri recently toured the West Coast of the USA and Canada with his band and trumpeter Cuong Vu. They finished the year at the Berklee Performance Center. Visit [www.matthiaslupri.com](http://www.matthiaslupri.com).

## 1995

Adriana Balic of Venice, CA, is working with the band Pink as keyboardist and background vocalist. The band toured in the fall of 2003 and appeared on television in the United States and Europe.

Singer/songwriter Jen Chapin of Brooklyn, NY, has signed a two-album deal with Hybrid recordings. The label will release her new CD *Linger* on February 27. Visit [www.hybridrecordings.com](http://www.hybridrecordings.com).

Guitarist Roland Gebhardt of Neuenkirchen, Germany, has released *On My Mind* with pianist Pierre-Alain Goulach, drummer Roland Höppner, bassist Gautier Laurent, and vocalist Andrea Reichardt.

Pianist Steve Hamilton of Edinburgh, Scotland, plays with the Scottish National Jazz Orchestra (directed by Tommy Smith '85) and appears on the *Extreme Drumming* DVD with drummer Marco Minnemann.

Taku Hirano of Atlanta, GA, has been playing percussion for the Fleetwood Mac 2003-2004 world tour. He appeared in a PBS

Soundstage episode with Lindsey Buckingham and plays with Lionel Richie as well.

Guitarist Dave Wood of New York City has released a CD titled *Échappée* on Music Evolutions records. The disc features Wood's instrumental compositions and his six- and eight-string guitar playing. Visit [www.music-evolutions.com](http://www.music-evolutions.com).

## 1996

Rudi-Renoir Appoldt of Lucerne, Switzerland, created the Love Project billboard which was posted in Times Square for six weeks last spring. Visit [www.worldart.ch](http://www.worldart.ch) for more information and a free download of a song Larry Edoff '94 penned for the project.

Vibist Oli Bott of Berlin, Germany, and guitarist Thomas Wallisch '97 performed at a jazz festival in Calcutta, India on January 24. Visit [www.olibott.com](http://www.olibott.com).

Peter Bufano of Somerville, MA, composed music for and performed with the Bindlestiff Family Cirkus in New York City in January.

Tenor saxophonist Jeff Ellwood of Riverside, CA, has joined a new quartet led by keyboardist Alan Pasqua. Ellwood is currently teaching at Riverside Community College. Visit his website at [www.jeffellwood.com](http://www.jeffellwood.com).

Pianist Hey Rim Jeon of Boston, MA, released the CD *Hey Rim Jeon & Friends*. Featured on the disc are Adrian Ross '96 (trumpet), J. Curtis Warner '76 (drums), Jim Allard '60 (saxophone), and Sheldon Steele (bass). Visit [www.heyrimjeon.com](http://www.heyrimjeon.com).



Hey Rim Jeon '96

by Mark Small

## Mark Brodin '88

### A Tale Worth Telling

Like others of his generation raised in America's heartland, Mark Brodin '88 left his home in rural southwestern Minnesota for college and then opted for city life, settling in Minneapolis. However, his roots as well as his feelings for the area where he spent his childhood run deep. When Brodin heard that the small Lutheran church in Delafield Township where he and five generations of his family had worshipped was closing and that the building was to be moved to a historical site 22 miles away, he felt a need to document the story.

The result is an engaging one-hour documentary titled *Delafield* that earned Brodin a 2003 Emmy Award from the Upper Midwest Chapter of the National Academy of Television Arts and Sciences. Funded by the Independent Television Service, *Delafield* has aired on public television stations in 10 states thus far. (Visit [www.itvs.org/delafield](http://www.itvs.org/delafield) for air dates.)

Producing a film about a church in farm country was a natural for Brodin. In addition to growing up on a farm, he majored in religion at Augustana College before coming to Berklee to study audio engineering. He subsequently pursued graduate studies in music production and engineering at Minnesota State University, Moorhead and opened a studio in Minneapolis, where he produces audio and video projects for a range of corporate clients and where he produced four musical albums last year.

"The Delafield story is very close to me personally," Brodin says. "The church was just a building out in the fields of rural Minnesota. It was not connected to a town or a larger organization, but it was a center point of a community. When I first heard about the closing, I thought that's too bad. But then I couldn't get it out of my mind. I wondered what the closing signified to the community. It seemed like something to pay attention to."

Brodin began to document the history of the church and more. The end product captures lots of local color and interviews with family members and former neighbors interspersed with historical shots and panoramic landscapes. *Delafield* is not a mere sentimental look back at the demise of a community icon, but rather a compelling statement about rural decay and the dramatic economic and social changes taking place in the farm belt.

Brodin put up his own money to hire veteran videographer and editor Steve Flynn and others to capture the first 40 hours of footage. "We filmed the 125-year anniversary of the church and, coincidentally, showed up the Sunday the congregation voted to give the church building away," says Brodin. "We documented the final service in the church and later filmed workers cutting the building away



Mark Brodin '88

from its foundation and hauling the church on a flatbed truck to its new location. After that, we stopped working on it for about a year."

After Brodin began shooting, he wasn't really sure what the outcome would be. To him, the demise of the Delafield church was emblematic of the demise of an important way of life and flowed naturally into the larger issues of rural depopulation and the difficulties of agribusiness in the Midwest. In one segment, Brodin portrays visits from politicians, including the late U.S. Senator Paul Wellstone, who listened intently as farmers spoke of their travails.

Receiving funding from ITVS and a regional Emmy validated Brodin's feelings about the importance of the story. "Other documentaries about rural decay are framed as tales of quaint old communities that are changing," Brodin says. "I'd like the public to know what's really happening out here. The question I am posing is, do we want to see these areas preserved, or do we want to let them go? It needs to be a public debate, but the question is not really being asked."

The film has stimulated discussion among parties ranging from religious denominations with connections to rural areas to farmers unions that show the film at conventions and other meetings. Additionally, Brodin is cultivating contacts in Japan and Europe to air the show internationally.

Will he make another film? "I am interested, but it's a long-term endeavor," Brodin says. "It was six years from when I started making *Delafield* to the regional Emmy Awards. It is hard to keep the momentum through the lean times. Actually, I'd really like to do a fictional movie, because in that genre you control what the characters are saying. It's the antithesis of taking what was said in an interview and making it work within your piece. That's difficult and time-consuming."

Currently, Brodin is focusing on his studio business, working on corporate projects and video editing. "I also do live sound for a local group called the Intergalactic Contemporary Ensemble," he says. "A combination of work interests is the best way to keep going between the big projects."

Guitarist Manfred Junker of Konstanz, Germany, has released a CD titled *Directions* with his quartet. The disc features Junker's original jazz tunes. Visit [www.manfredjunker.com](http://www.manfredjunker.com).

Guitarist Tyra Neftzger of Brentwood, TN, released a Christmas CD entitled *He Is Born*. It gives a nod to Latin music styles. Visit [www.foginc.com](http://www.foginc.com).

Eric Steigen of Sherman Oaks, CA, has been named manager of the publishing and royalties department at Provident Financial. The firm's clients include Lionel Richie, Lenny Kravitz, Steely Dan, and others.

## 1997

Guitarist Diego Jinkus of Miami, FL, will tour Spain and Mexico this spring with his band Latin Bover. He organized a charitable concert titled Much Alive to raise funds for UNICEF.

Bassist Kostas Konstantinou of Athens, Greece, has released *Concentric Cycles*, his first recording as a leader on the German label Nabel. Pianist Vassilis Tsbropoulos, an ECM artist, is the other musician on the outing.

Jazz pianist/vocalist Jillian Lebeck of North Vancouver, British Columbia, released her debut CD *Living in Pieces* for the Talie Records label. Paul Townsend '92 plays drums on the disc. Visit [www.jillianlebeck.com](http://www.jillianlebeck.com).

Chad Whitaker Batty of Seattle, WA, is the music supervisor of the entertainment department of Holland America cruise line. Visit [www.hollandamerica.com](http://www.hollandamerica.com).

## 1998

Drummer Dominic Feedam of Carolina, Puerto Rico, released CD *Malas Mañas* featuring guitarist Yensa Reyes '97 and bassist Ivan Santiago '98. Visit [www.malasmanas.com](http://www.malasmanas.com).

Pianist Augusto Monk of London, England, released the CD *Death Awaiting Moon*, containing a musical thriller narrated to piano accompaniment by Monk. Visit his website at [www.tangosessions.co.uk](http://www.tangosessions.co.uk).

Bassist Guido Farusi Stewart of Madrid, Spain, plays and teaches locally and writes music for commercials and multimedia presentations. Visit [www.guidofarusi.com](http://www.guidofarusi.com).

Clarinetist Farid Yahya of Kuala Lumpur, Malaysia, is on the staff of the International College of Music, Kuala Lumpur and has backed such singers as Kris Dayanti and Anuar Zain.

## 1999

Saxophonist Phil Hilfiker of Paris, France, earned a master's degree in music history at the University of New Hampshire and is now a faculty member at the American School of Modern Music in Paris.

Bassist Marc Hickox of Oakville, ON, Canada, is a member of Dragonfly and is featured on the band's new double CD *Edge of the World*. Visit [www.mikisingh.com](http://www.mikisingh.com).

Markus Joggerst of Köln, Germany, is managing director of Neon Media Productions, a company that produces film music and soundtracks. Visit [www.neon-media.de](http://www.neon-media.de). Joggerst has composed numerous scores for European television and is active as a professional pianist.



(From the left): Chaka Khan and Theresa Jones '99

Theresa Jones of North Hollywood, CA, is touring as a backup singer with Chaka Khan. She also sings with Snoop Dogg and has appeared with him on *The Tonight Show with Jay Leno* and MTV. Jones is also a songwriter for EMI Music Publishing.

Guitarist/singer/songwriter Peter Kelly of New York City has completed a new CD with his original rock band Hemenway titled *Letters to Mercury*. Hemenway,

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which also features Perry Carbone '03 and John Soriano, played with Jack Black at the release party for the movie *School of Rock*. Visit [www.hemenwayband.com](http://www.hemenwayband.com).

### 2000

Natasha Bishop of Sherman Oaks, CA, works at W.F. Leopold Management in Los Angeles. She earned her first major industry credit serving as project coordinator for the release of saxophonist Dave Koz's new CD, *Symphonic*.

Pianist/composer Eduardo Elia of Córdoba, Argentina, is working with the jazz group El Trío and teaches at Universidad Nacional de Villa María and at Escuela de Música Popular La Colmena.

Vocalist Julie Mahendran of Toronto, Canada, has released the CD *Never Do without You*, a 10-song collection of jazz and pop standards and one original tune. The disc's sole original, "Killer," is featured on a compilation of songs written and recorded by alumni and faculty members of Grant MacEwan College in Edmonton, Alberta, Canada. Visit her website at [www.julimahendran.com](http://www.julimahendran.com).

Pianist Vardan Ovespian of Newburyport, MA, released his first solo CD, *Abandoned Wheel*. Visit [www.vardanovsepian.com](http://www.vardanovsepian.com).

Guitarist Henning Pauly of Twin Peaks, CA, released the album *Reconstruct* with his group Chain. He also wrote and produced the CD *Frameshift*—Unweaving the Rainbow in collaboration with Dream Theater's vocalist James

LaBrie. Both discs are on the ProgRockrecords label. Visit [www.progrockrecords.com](http://www.progrockrecords.com).

George Shepherd of Newport Beach, CA, has founded *DrumPRO* magazine. A free downloadable version of the publication can be found at [www.drumpro.com](http://www.drumpro.com). Robert Kendig '01 and Bobby Borg '88 are contributing writers to the magazine.

Guitarist Vladimir Vasileski of Boston, MA, released a live CD and DVD of his concert at the 2003 Ohrid Summer Festival in Macedonia. Pianist Leonardo Blanco '99, bassist Martin Gjakonovski, and drummer Benno Sattler back him on the outing.

### 2001

Gunnard Doboze of San Francisco, CA, composed the score for the film *September Tapes*. Percussionist Nils Van Otterloo '01 played on the soundtrack. The film was premiered at the Sundance Film Festival in January. Visit [www.gunnarddoboze.com](http://www.gunnarddoboze.com).

Vocalist Maggie Green of Columbus, OH, has released her debut CD, *First Song*. The disc fea-



(From the left): Emiko Segawa '01 and Taro Sukegawa '00

tures jazz and Latin standards. Visit [www.maggiemgreen.com](http://www.maggiemgreen.com).

Singer/songwriter Nana Jokura of Toronto, Canada, has released the CD *A Story: Voice and Guitar* with guitarist Kevin Laliberté.

Joe Kenny of Redwood City, CA, is Northern California account Executive for MUSICORP. He also drums for the groove trio CasualSoul with singer/songwriters Amy Cooper and Stacy Kray.

Luis Rodriguez of Bayamon, PR, is giving clinics in arranging and composition at Conservatorio de Artes del Caribe. Rodriguez is earning his master's degree in jazz composition.

Guitarist Taro Sukegawa of Forest Hills, NY, vocalist Emiko Segawa '01 have released the CD *Bossa Nova Recipe*. The music features original bossa nova songs with Japanese lyrics.

Rob Szyba of Garfield, NJ, is working in the accounting department of Clear Channel Entertainment in New York.

### 2002

Jordan Carp of Somerville, MA, released a CD of his original songs with a crew of Berklee alumni performers and engineers. A portion of the proceeds from the CD will be donated to the National Multiple Sclerosis Society. Visit [www.jordancarp.com](http://www.jordancarp.com).

Drummer Mario Calandrelli of Venosa, Italy, released his first solo record *The Rhythms of My Life* that earned a professional music achievement award. He also played on other CDs by various Italian musicians. Visit his website at [www.mariocalandrelli.com](http://www.mariocalandrelli.com).

Guitarist Sam Cohen, drummer Jeremy Black, and keyboardist Jesse Gallagher '00 released a new CD titled *Katonab* with their band Apollo Sunshine. The band was a runner-up in the 2003 WBCN Rumble. Visit [www.apollosunshine.com](http://www.apollosunshine.com).

Vocalist Alisa Miles '02 of Richmond, VA, was the understudy for two lead roles in *Ain't Misbehavin'* and performed at Boston's Huntington Theatre on October 18.

Keith Schwier of Pinckney, MI,



first song

Maggie Green '01

and his group F/stop have released a CD titled *All in Love Is Fair*. Schwier plays keyboards and guitars on the disc. Visit the band's website at [www.fstop22.com](http://www.fstop22.com).

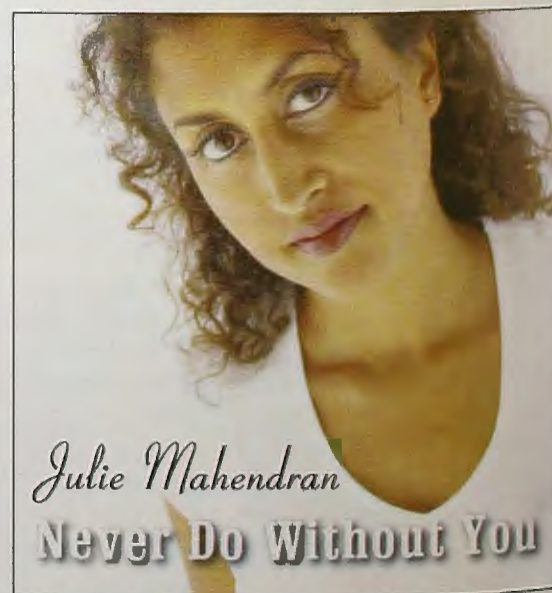
### 2003

Andy Brown of Pahrump, NV, is band and choir director for Pahrump Valley High School.

Drummer Jeffrey Lien of Waltham, MA, has been touring with singer Rich Price opening for Ben Taylor. Lien has also played for musical theater productions and with other local musicians. Visit [www.jeffrey.lien.com](http://www.jeffrey.lien.com).

Khary Menelik of Atlanta, GA, is an assistant audio engineer at Patchworks Recording Studio in Atlanta. He recently worked on the forthcoming CD by T-Boz of TLC.

Pianist/composer Hiromi Uehara of Brooklyn, NY, released her debut CD, *Another Mind*, on the Telarc label. Uehara is backed by bassists Anthony Jackson and Mitch Cohn, drummer Dave DiCenso '76, guitarist Dave Fiuczynsky, and saxophonist Jim Odgren '75. Visit [www.hiromimusic.com](http://www.hiromimusic.com).



Julie Mahendran '00



# Final Cadence

GEORGE SAMPSON JR. '51 of Holyoke, MA, died December 5, 2003, at the Soldiers Home. He was 75. Active in the Musicians Union, Sampson backed many well-known artists in his younger years and served as an arranger and conductor for the Holyoke Stage Band. He leaves his wife, Jane, two sons and two daughters, and three grandchildren.

ANTHONY ELIA '61 of Kingwood, TX, passed away on November 9, 2003. He was 62. Originally from Malden, Elia was a pianist and led his own band. Most recently he played piano for his church.

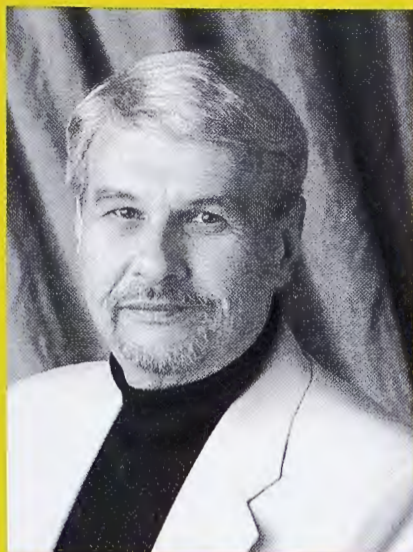
RONALD SPAGNARDI '63 of Cedar Grove, NJ, founder and publisher of *Modern Drummer* Publications, died on September 22, 2003 following a battle with cancer. He was 60. Prior to founding *Modern Drummer* in 1977, Spagnardi was a teacher and performer. Today, *Modern Drummer* is the most widely read drum magazine in the world. Spagnardi was profiled in the Fall 2002 issue of *Berklee today* (see [www.berklee.edu/bt/142/](http://www.berklee.edu/bt/142/)). Spagnardi leaves his wife, Isabel, and daughter, Lori. The Ronald Spagnardi Memorial Scholarship has been set up at Berklee. For information, call (617) 747-2569 or e-mail [momalley@berklee.edu](mailto:momalley@berklee.edu).

MICHAEL SAVAS '65 of Fort Lauderdale, FL, died on October 15, 2003. A composer, bassist, and pianist, Savas had performed with the Fort Lauderdale Symphony Orchestra, composed TV jingles, and wrote music reviews for the press.

JAMES T. METHENY JR. '75 of Belle, WV, passed away recently. He was a pianist and songwriter and had composed more than 235 songs. He played with the Area Code 304 Band throughout West Virginia.

PAUL MOEN '75 of Bremerton, WA, died suddenly at home on October 10, 2003. He was 51. A tenor saxophonist, Moen had played with and arranged music for the Buddy Rich and Lionel Hampton bands. During his career, he was featured on a dozen albums as a leader and backup musician.

GLENN ALLEN '89 of Holliston, MA, died December 4, 2003, at Milford-Whitinsville Regional Hospital. He was 36. Allen, a music teacher, pianist, and songwriter, performed with local acts Bellevue Cadillac and Ricky Valenti. He also worked as an audiovisual media specialist for Harvard University. He



Ronald Spagnardi '63

leaves his companion Jean Ferro, his parents, and a brother.

EDWARD MCCARTHY '90 of San Rafael, CA, died on July 24. He was 38. McCarthy, a bassist during his Berklee years, was undergoing chemotherapy treatment at the time of his passing. He leaves his wife, Carol.

Word has reached us that JAMES HARBER '91 of Atlanta, GA, died in January of 2003. He was 35. Harber, a drummer, earned his degree in professional music from Berklee. He worked as a technical support engineer and systems administrator. He leaves his parents and three sisters.

Associate Professor of Composition LEROY SOUTHERS passed away on November 9, 2003. He was 62. He had taught at Berklee since 1993. A talented oboist and composer, Southers had written more than 50 works and performed with many orchestras. Southers is survived by his companion Jacqueline Nichols, son Erik, and daughter Jill. A tribute concert to Southers is planned for fall 2004.



Leroy Southers

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# Saving the Music Business

by Richard Niles '75

There's a magic and power in music just waiting for those with vision to discover it. However, we find ourselves in a world where record companies and, more lamentably, artists seem interested only in a quick buck.

Record producer Arif Mardin says, "We don't have a lot of creative record executives. In the old days, it was more for the music than the money. Record companies were run by music lovers who appreciated great voices. Today we have bean counters. So the whole business is in decline, and there will have to be some regrouping."

"Artists have less interest in making original sounds today," according to Ann Dudley. "They spend less time in the studio and more time doing photo sessions and practicing dance routines."

Bill Wyman says, "Many talented young people don't have a chance. Now it's completely closed to all but two or three kinds of music. If you don't play those, you don't get signed or played on the radio. The Stones would never make it now."

"The business has made itself so repugnant to me," said Joni Mitchell. "The willingness to do anything to stay in the news—that's the formula now. But no real artist has the stomach for that."

Is the jazz world any different? Jazz radio programming has become so rigid that any deviation from the "smooth" formula is not tolerated. And most artists have literally played along. Branford Marsalis '80 once told me, "When I was growing up, all musicians were directly exposed to great jazz in some way. Now they have no interest in going back to the source. When the greats started out, they had no idea how much money they were going to make. They wanted to play, and maybe they could get chicks. But kids today know about the money, and that's what attracts them: the money, the fame, and the limos; and the music is actually secondary from the get-go. No experimentation or love of music."

As a result, there are talented performers but few groundbreaking original emerging artists. Record companies have led us into a world of music without insight, without heart, without frailty or the spark of human individuality.

Most importantly, the very best commercial efforts of the finest A&R and marketing minds have led the business into the worst financial crisis it's ever seen. Worldwide record sales have plummeted approximately 10 percent annually since 1999, a 48 percent drop in five years. In 2002, singles sales in America fell 60.75 percent, and only 8.4 million units were shipped. That's down 92.8 percent from 117 million five years ago!

Why? Record companies usually bleat, "Digital piracy!" But this is a misleading excuse for two reasons. In its rush to capitalize on the lucrative "new" medium of CDs, the industry ignored repeated warnings of the dangers of selling digitally encoded music without the technology firmly in place to prohibit copying. Impatience is not a virtue, and record companies most certainly

brought this problem on themselves. Furthermore, illegal copying was going on well before the CD was a shiny gleam in the inventor's eye. People used to copy vinyl albums onto reel-to-reel tape, and when cheap recordable cassettes and recorders hit the market, copying was universal. But consumers still bought records because they were items of value documenting unique artists and meaningful songs. Despite universal copying of videos, people are still buying popcorn and going out to the movies because directors are still making thought-provoking and entertaining films that the public wants to see.

Instead, the pop world offers attractive dancers who are indistinguishable from one another. The jazz world offers clones of David Sanborn, George Benson, or Kenny G. Black music and even the sacred cow of hip-hop is as bland as Wonder Bread. With such generic "product," the public is reacting to this onslaught of innocuousness with an avalanche of apathy.

A second reason for this apathy is the relatively new concept in marketing called *American Idol* (devised in Britain as *Pop Idol*). This "reality" rainbow provides an overflowing pot of gold to its makers by having the public pay for the privilege of phoning in its vote.

What's the problem? *American Idol* and other similar shows degrade the position of the artist in the public mind. Singers are not only criticized but also subjected to humiliating insults. This adds a perverse kink to what purports to be a talent contest. Instead of presenting singers as serious artists with important ideas, popular media present them as amateurs who it is altogether fitting to treat as such because they *are* amateurs. Can you imagine a Sinatra or Dylan or Lennon or Springsteen on one of these shows?

As one A&R man told me, "I can't sign a new act based on talent, or a commercial song or production. I need to know if they are from an already successful act. Are they on a reality TV show or a "soap"? Is there any scandal attached to them? Unless I get a yes answer to these questions, I can't sign it because I can't sell it. We're developing fewer artists than 10 years ago, and we drop anyone who doesn't get a hit with their first record."

TV friendliness demands attractive dancers, not singers. No problem. Auto-Tune is a computer program that can make even my tone-deaf mother sing in tune. With Vocal Line, I can record a funky session singer and then bring my mother's vocal into line with the groove of the pro. With another bit of digital wizardry I can sample the timbre of Aretha Franklin's voice and "inject" varying amounts of it into my mother's voice.

Clever, but my mom still can't sing! When I bought a record by the Stones, the Beatles, or Hendrix as a kid, I was getting their real voices—warts and all. The public subconsciously feels it is being ripped off whether they know these tricks are being used or not.

Is there a solution? I have a few suggestions.

1. Record companies must return to hiring A&R staff who are successful artists, songwriters, arrangers, or producers. People who have talent recognize talent. Quincy Jones, George Martin,

Arif Mardin, Jerry Wexler, and Glen Ballard discovered and developed artists because they knew how to work with music. A&R people from other backgrounds (marketing or management for example) keep their jobs by signing unoriginal, unimaginative artists and hiring a handful of producers to make cookie-cutter records. You wouldn't appoint an ambassador to Italy who didn't speak Italian and recognize a good pesto, would you?

2. Revive the single. The first step most of us take in climbing the ladder of music collecting is currently a dying format. Lower pricing is essential. They say no one ever made money by overestimating the intelligence of their audience, but what sane kids will buy a single when, for a little more, they can get an album? They know how cheap CDs are to manufacture when they see them offered for free with cereal or fan mags.

Next we can be really brave and stop chart "hyping," a concept that has to enter the minds of kids who can't fail to wonder how a record by an act no one has ever heard of appears on the chart at number four! Without this type of "promotion," imagine all the money that record labels would be able to put back into artist development!

As a jazz broadcaster, I also strongly support the use of the single in jazz, which needs any promotional tool it can get. The jazz single would give radio-friendly tracks to programmers and include some bonus tracks for fans.

3. A major asset lies in the technology that the industry blames for its problems. Legal downloads such as Apple's iTunes, Pressplay, Roxio, Listen/Rhapsody, and Liquid Audio allow the consumer to buy individual tunes for around 99 cents. We must have a download chart and downloads must be factored into the official charts. Retailers are not against this providing there are promotional burning booths in stores. The Internet can give significant exposure to creative, innovative, unsigned acts (and independent labels) without major management or record-company hype behind them. Once again, fans would have the excitement of discovering an artist for themselves instead of being force-fed by the major label marketing machines.

4. The press and broadcasters must seek out and support innovative talent instead of just promoting the CDs they get free, and they should be inspired by Robert Shelton's reviews in the *New York Times* which broke the careers of many new artists including Bob Dylan.

5. Musicians have to fight the system. Don't play along, play to win. Go for passion, not fashion. Become proactive. Insist on making *your* music and find a way to be heard. Use the power of the Internet and the press. Create websites that *have* to be visited and stories journalists will beg to tell. Create gigs where there are none. Target local, independent, and college radio stations. By all means, believe in yourself enough to be yourself. ☐

*Richard Niles is a London-based producer, composer, arranger, songwriter, and guitarist. He writes and broadcasts music documentaries for BBC Radio 2 and hosts the series New Jazz Standards. Visit [www.richardniles.com](http://www.richardniles.com).*

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 Jazz  Hip-Hop/Rap  Children  World  Dance  Novelty/Comedy  Lyric Only

Collaborators/Band name (if any): \_\_\_\_\_

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

Signature: \_\_\_\_\_ Date: \_\_\_\_\_ REFERENCE # BK2

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

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

#### Rules & Regulations

1. Each entry must include: (a) Completed entry form (or photocopy). All signatures must be original. (b) Audio Cassette(s) or CD containing 1 song only, 5 minutes or less in length. Lyric Only category do not require audio cassette or CD. (c) Lyric sheet (please include English translation if applicable). Lyrics are not required for instrumental category. (d) Check or money order for US \$30.00 (US currency only). If paying by credit card, US \$30.00 will be charged to your account. All entries must be postmarked by May 28, 2004.  
 2. All songs submitted must be original.

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

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

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

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

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PLEASE MAKE COPIES OF THIS APPLICATION FORM TO SUBMIT MORE ENTRIES! ENTER AS OFTEN AS YOU LIKE IN AS MANY CATEGORIES AS YOU WISH!

confirming that winner's song is original and he/she holds rights to the song. Failure to sign and return the form within 30 days will result in immediate disqualification and no alternative winner will be selected. Entry constitutes permission to use winners' names, likeness and voices for future publicity and advertising purposes without additional compensation. Winners will be determined by November 15th, 2004, after which each entrant will receive a winners list by mail.  
 7. Prizes: Overall Grand Prize winner will receive US\$50,000 worth of cash, merchandise and services. Overall 2nd Prize winner will receive \$7,000 worth of cash and merchandise. Overall 3rd Prize winner will receive \$4,800 worth of cash and merchandise. 1st Prize winners in each of the 15 categories will receive \$2,000 worth of cash and merchandise. 10 Honorable Mention winners will each receive over \$1,000 worth of merchandise. PLEASE WRITE OR PRINT CLEARLY AND NEATLY.

For more information visit:  
[www.songwriting.net](http://www.songwriting.net)