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BERKLEE TODAY



**Gary Burton:
Intergenerational Vibe**

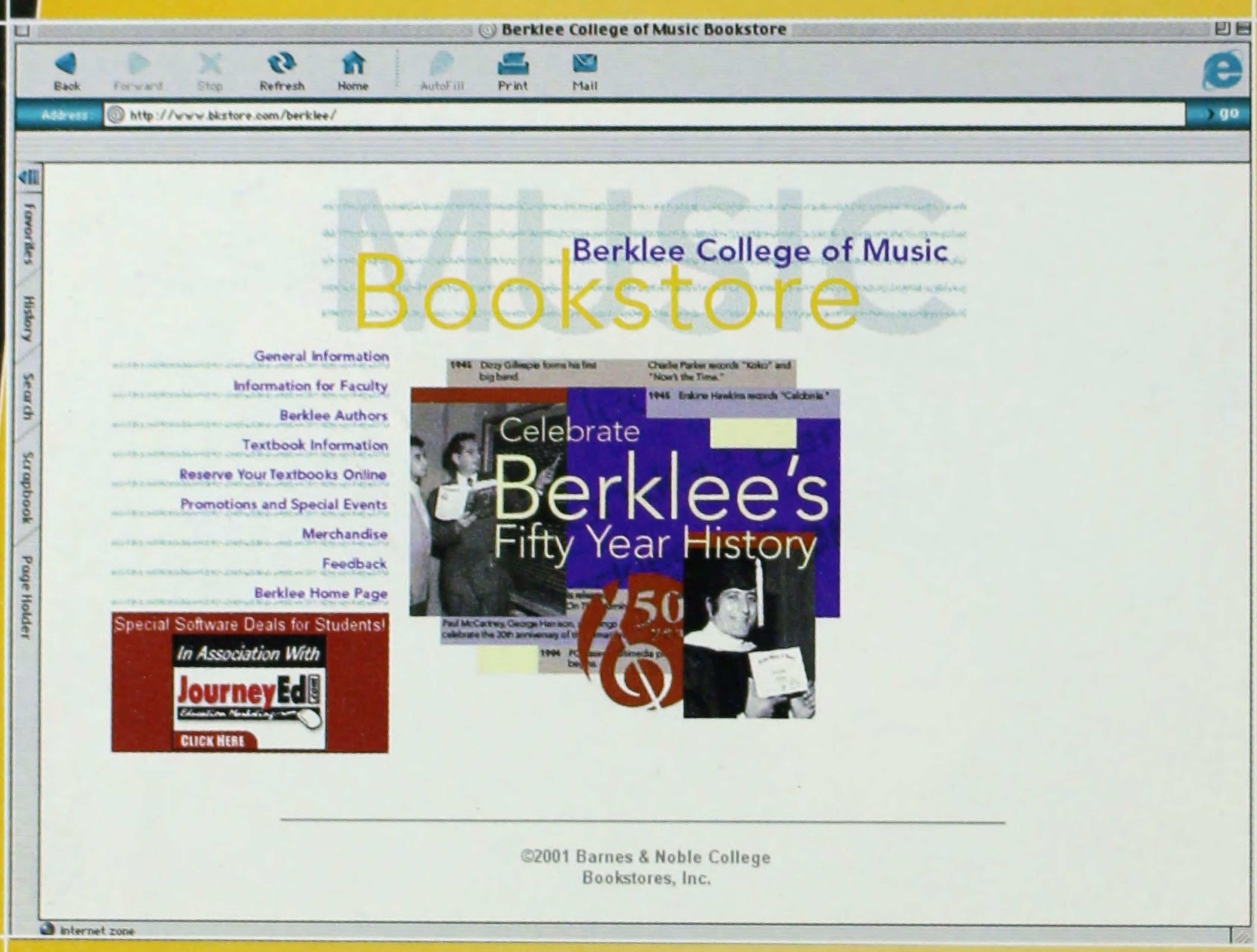
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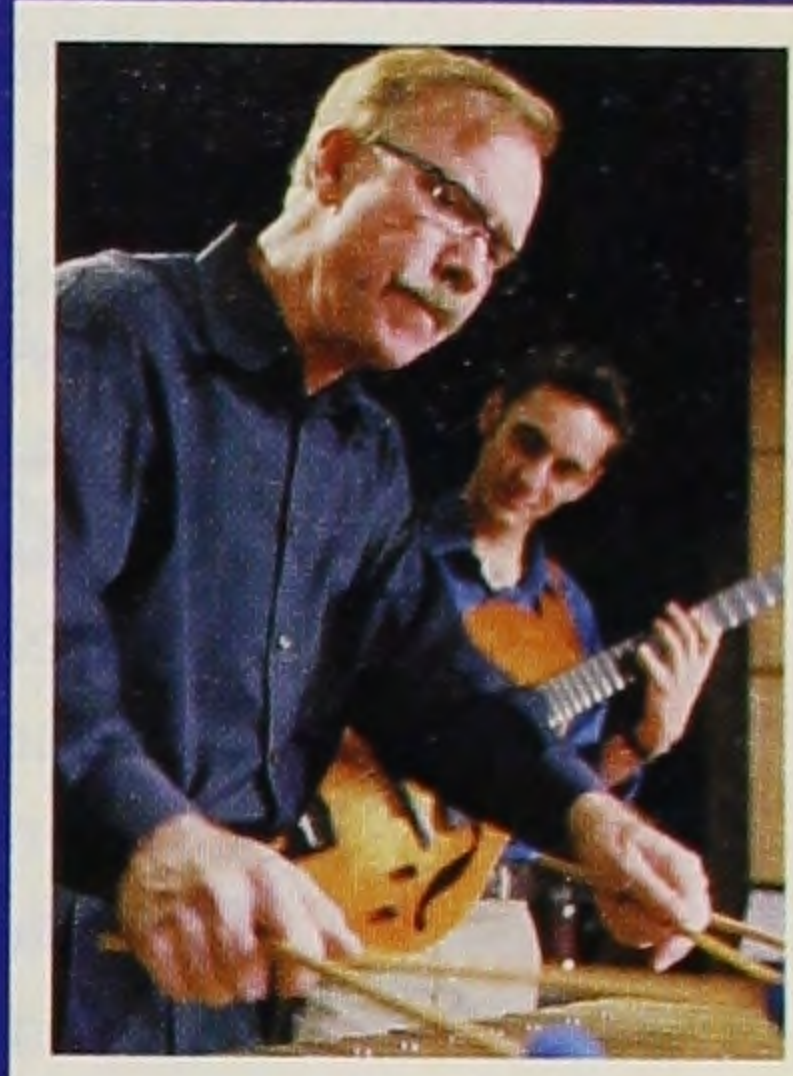
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As the alumni-oriented music magazine of Berklee College of Music, **Berklee today** is dedicated to informing, enriching, and serving the extended Berklee community. By sharing information of benefit to alumni about college matters, music industry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

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Berklee today

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A Vision for Berklee College of Music in 2015

Berklee will be the world's leading institute of contemporary music. Attracting diverse and talented students passionate about careers in music, we will offer a relevant and distinctive curriculum in music and liberal arts. We will engage an unparalleled faculty of inspiring educators and cutting-edge industry professionals, provide state-of-the-art facilities for learning and living, and produce tomorrow's leaders of the global music community.

The following principles will guide the development of strategies to achieve the college vision.

1. The student experience is rich and multi-dimensional and gives students the skills and competencies they need to succeed in careers in music and in life:

- Berklee educates musicians to be creative, collaborative, passionate, and musically literate; to be strong communicators who are adaptable, tolerant, and open to new ideas; to be problem solvers and entrepreneurs who know how to use technology; to be good citizens of the world who possess a global view.

- A unique Berklee approach to admissions is developed to balance motivation, musical and intellectual potential, accomplishment, and training with the ability to succeed at Berklee and after.

- Significant scholarship support is available to make Berklee affordable and accessible for exceptional students.

- All students have access to a wealth of programs designed to educate the whole person, such as experiential and community-service learning; study-abroad programs; enriched and integrated general education courses; a meaningful and relevant core music curriculum; focused concentrates and electives; online courses, resources, and services; physical fitness programs; and personal development, career advising, and counseling.

2. The scale of the college is determined by our ability to attract students who can benefit from the Berklee experience and by our capacity to support them with quality facilities and infrastructure:

- The acquisition of new facilities relieves overcrowding and strain on current classrooms, studios, ensemble rooms, and performance spaces.

- The learning environment is enhanced by new student-life facilities, faculty offices, and space for student/faculty interaction and by meeting the technology needs of the curriculum.

- The campus environment reinforces learning both within and outside of the classroom.

- Careful planning of new facilities enhances the sense of a Berklee campus community.

- The teaching, learning, living, and working needs of a 21st-century music education shape the design of facilities and supporting services.

- Additional quality housing is available to meet student needs.

- Any future growth of the on-campus student community is consciously planned and predicated on adequate facilities and infrastructure.

3. The innovative ideas on which the college was founded are applied to the new circumstances of the 21st century:

- Curriculum and teaching methods for emerging styles of music are continually developed, assessed, and redefined.

- Faculty at the cutting edge of contemporary music, technology, business, and production are recruited, supported, and retained.

- Cross-departmental interaction, teaching, and cooperation is encouraged.

- Artistic expression and practical training coexist and are mutually supportive.

- Students learn to more deeply understand the musical traditions and the cultural context of the music they study.

- Innovative online, community-based, and special programs enhance the learning experience and provide additional reach for a Berklee education.

- Berklee connects with the music industry via our research, networking, teaching, curriculum, and publishing initiatives.

- Bold ideas and initiatives to keep music education current with music practice are broadly supported.

4. Berklee is an inspirational place to learn, teach, and work:

- A diverse group of students, alumni, faculty, and staff from around the world form an open, dynamic, and supportive music community where lifelong friendships are formed.

- The community sets high standards for achievement and supports them with growth and development opportunities alongside honest appraisal and evaluation programs for all students, faculty, and staff.

- Diversity of opinion, openness to new ideas, commitment to excellence, and a willingness to challenge oneself define the community.

- Berklee is an open, welcoming, and inclusive culture for women and men, and people of different religious beliefs, races, ethnicities, genders, sexual orientation, abilities, cultures, learning styles, and musical preferences.

- Alumni have a strong sense of connection to their college through online services, networking, and career development programs.

- Mutually supportive relationships are continued and expanded with international and City Music partner schools to build a global Berklee community.

- Berklee's mission is visible and well understood.

- All members of the community know they are valued and vital to the overall success of the college.

NEW FACES ON THE BOARD OF TRUSTEES

Berklee recently added three distinguished members to the board of trustees. Sara Lawrence-Lightfoot, a sociologist, is a professor of education at Harvard University. She studied at Swarthmore College and Bank Street



Sara Lawrence-Lightfoot

College of Education and earned her doctorate at Harvard.

Lawrence-Lightfoot has penned numerous articles and papers and eight books. She has been awarded the MacArthur Fellowship, and Harvard's George Ledlie Prize, and she was named a Spencer

Senior Scholar in 1995. Additionally, Lawrence-Lightfoot has been the recipient of 25 honorary degrees from colleges and universities and has academic chairs named in her honor at Swarthmore and Harvard.

Charles Hirschhorn, a veteran Hollywood television and motion picture executive, is the president and CEO of G4techTV, the only television network exclusively devoted to



Charles Hirschhorn

games, gadgets, and gear. The channel reaches more than 50 million homes.

Hirschhorn previously spent 10 years at the Walt Disney Company, ultimately becoming president of Walt Disney Television and Television Animation.

Before joining Disney, Hirschhorn was the vice president of Development for Fox Broadcasting, where he managed the network's prime-time programming.

Michael Eisenson founded Charlesbank Capital Partners in 1998 after serving as president of Harvard Private Capital Group. He began his tenure at Harvard Management



Michael Eisenson

Company in 1986 as managing director. Previously Eisenson worked with the Boston Consulting Group, a corporate-strategy consulting firm.

Eisenson earned his bachelor's degree in economics at Williams College and

his juris doctorate and master of business administration degrees at Yale University. He is also a member of the executive committee of the Dana-Farber Cancer Institute and a founding member of Horizons for Homeless Children.

Berkleebeat



Roger H. Brown, seen at the podium and on the video screen, spoke of Berklee's heritage and shared a vision for its future.



Chaka Khan and Dennis Chambers received honorary degrees at the December 3, 2004, inauguration ceremony.

Music Stars and Berklee Community Members Mark the Inauguration of Roger H. Brown

For the first time in the history of the college, Berklee formally celebrated the inauguration of a new president on Friday, December 3, 2004. Roger H. Brown was formally welcomed into office with a ceremony at the Hynes Convention Center. Among the honored guest speakers at the inauguration ceremony were singer James Taylor, Securities and Exchange Commission Chair William Donaldson, and Harvard Professor Sara Lawrence-Lightfoot, who each gave personal introductions of Brown. Singer Chaka Khan and drummer Dennis Chambers were awarded honorary doctorates, and Grammy-winning saxophonist Joe Lovano was among the luminaries who performed at the inauguration concert Friday night.

Inaugural festivities were scheduled throughout the week including a series of four concerts and four seminars featuring faculty presentations and discussions touching on film scoring, improvisation, general education, and Berklee's future. The Gospel Choir, the Rainbow Jazz Band, and other ensembles performed at the concerts.

Opening the exercises at the



James Taylor, who shared his thoughts at the ceremony, applauds President Brown's speech.

Hynes Convention Center on December 3 was Berklee College of Music's Board of Trustees Chair Allan T. McLean, who said, "Berklee was founded on some very different and revolutionary thinking, so this celebration will be different than your typical installation ceremony. We hope to capture the solemnity of the occasion with a Berklee twist." True to McLean's words, the proceedings featured a range of musical offerings, introductions by student and faculty representatives, Linda Mason (Brown's wife), the honored guests, and more. Professor Henry Augustine Tate provided the invocation, reading a poem titled "The Journey" by Mary Oliver. Faculty members Donna McElroy (vocals) and Jetro Da Silva (piano) then gave a soulful rendition of "America the Beautiful."

William Donaldson, who was a professor of Brown's at Yale University, said, "Roger represents my dream of what could happen to the students as they moved out into the real world. Leadership, integrity, entrepreneurial zest, intelligence, willingness to question, social responsibility—that's Roger Brown." James Taylor said, "It is usually only in retrospect that we know for certain that a major change has come. But I feel today that Berklee is on the cusp of an important new chapter in its history. [Brown] is the right man, in the right place, at the right time."

Next, Voice Department Associate Professor Kathryn Wright and a seven-piece chamber group premiered a song cycle with movements written by Composition Department members Andrew List, Jonathan Holland, Francine Trester, and James Reyes. The texts were selected from the writings of Bengali



Joe Lovano played two of his own tunes in a trio setting at the inaugural concert.

poet Rabindrinath Tagore, one of Brown's favorites.

As the centerpiece of the event, Allan McLean administered the oath of office to Brown and former president Lee Eliot Berk presented Brown with the Berklee medallion. Taking center stage, Brown stated, "I want to thank Allan McLean, Lee Berk, the board of trustees, and the entire Berklee community for your confidence in me." Brown then spoke of the path to Berklee and shared his hopes for the future of the college. He closed by relating a conversation that took place as he drove from Cambridge toward Boston with a man from Sudan who was visiting America for the first time. "I asked him what he thought of this place," related Brown. "He paused for a long moment and replied, 'Your ancestors have

been very busy.' My hope is that when our children's children host visitors from some foreign land and show them around Boston, they will marvel at the Berklee campus and say, 'Your ancestors have been very busy.' And they will mean us!"

Following his speech, Brown presented honorary doctoral degrees to Chaka Khan and Dennis Chambers for their accomplishments in contemporary music. Capping the ceremony was an electrifying performance of the gospel song "Holy" by Dennis Montgomery, III and the Berklee Reverence Gospel Ensemble.

Later that evening, in the Berklee Performance Center, some of Berklee's top student and faculty vocalists and instrumentalists presented a memorable concert. Highlights included a pair of tunes played by saxophonist Joe Lovano with bassist Esperanza Spalding and drummer Francisco Mela, a stand-out performance of a new gospel song, "Step by Step" by Livingston Taylor, backed by the ensemble Overjoyed, a cameo appearance by Dennis Chambers drumming on the Billy Cobham tune "Stratus," and Chaka Kahn singing "Through the Fire." The curtain fell on the historic inaugural events of the day to strains of the encore, Sly Stone's "Dance to the Music."



Honorary degree recipient Chaka Khan joined the student band onstage to sing the lead in their rendition of her hit song "Through the Fire."

Tenth Annual Gala Raises \$560,000 for BCM Scholarships

This year's Encore Gala welcomed Berklee's new president, Roger H. Brown, and his wife, Linda Mason, with the best of Boston's musical entertainment. The 10th annual mega party fundraiser, held October 30, 2004, raised \$560,000 for scholarship to support the Berklee City Music (BCM) program.

This year's new venue, the Boston Park Plaza Hotel, was a huge hit. The Park Plaza is uniquely suited to showcase the Encore Gala's seven music rooms that featured the incredible talent of more than 100 Berklee students and faculty members. The exquisite ballroom at the Park Plaza made for an elegant dining experience for 900 guests prior to the beginning of musical festivities.

During dinner, President Brown gave a moving speech comparing the work of the BCM program to the efforts of benefactors such as the Karnofsky family, who made it possible for Louis Armstrong to have a music career by loaning him the money to buy his first cornet in 1907.

For the second year, William J. Lynch and Associates, Inc., was the Encore Gala's principal lead sponsor. Bright Horizons Family Solutions joined this year as colead sponsor.

To date, the Encore Gala has raised more than \$3 million for BCM. The program has been a life-changing experience for the nearly 900 economically disadvantaged urban youth who have participated since 1991 in Berklee's Five-Week Summer Performance Program and in the year-long college preparatory mentoring and after-school components of the program.



(From the left): Malcolm MacLeod, BCM students Ashley Rodrigues, Tuffus Zimbabwe, Adonis Martin, and Emily Johnson, President Roger Brown and Assistant Vice President for Community and Governmental Affairs Curtis Warner at the 2004 Encore Gala

Malcolm MacLeod, president of the Theodore R. and Vivian M. Johnson Foundation, provided a challenge to the audience. If Berklee is able to dramatically expand private support to Berklee City Music, the Johnson Foundation will invest nearly \$2.25 million to expand the number of full-time scholarships to 11 per year.

As in past years, Al Kooper and the Funky Faculty (Bob Doezema, Tom Stein, Larry Finn, Jeff Stout, and Daryl Lowery) rocked the Blues Room for a large crowd of fans until midnight. The Salsa Club, showcasing the Berklee Salsa Ensemble, was another popular venue that took advantage of the great dance floor in the spacious Park Plaza Terrace Room. The Berklee a-Go-Go grooved to the sounds of Berklee's Tower of

Power Ensemble and Lauren Passarelli's Beatle tribute band All Together Now. The World/Folk Music Room showcased the international flavor of the music of Brazil, Colombia, and Scotland. Maeve Gilchrist playing Celtic harp and up-and-coming folk singer Pauline Pisano were among the highlights. The Bijou Theatre featured some memorable classic film moments narrated by Professor Henry Augustine Tate. Also featured were Berklee's Urban Outreach Orchestra and the Rainbow Band in a salute to big-band music. The Great American Songbook spotlighted the best in jazz instrumental and vocal performances by faculty performers Darcel Wilson, Suzanna Sifter, and Donna McElroy with the Larry

Monroe Sextet.

Superstar Ballroom sponsors included ARAMARK Campus Services, Newbury Comics, Inc., Blue Cross Blue Shield of Massachusetts, and Thorbahn Associates.

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The Chickering Group, Cutler Associates, Digitas, Gabelli Asset Management, Inc., Hero's Stone Records, Longwood Security Services, Piano Forte, Rockefeller & Company, Inc., and Song airlines.

—Beverly Tryon

Guerramania Grips Berklee during Latin Culture Week

On Tuesday, November 16, "Guerramania" overtook Berklee when Latin music superstar Juan Luis Guerra '82 visited the college for Berklee's fifth annual Latin Culture Week. Among the events in which Guerra participated was a visiting artist clinic given to an enthusiastic crowd of Berklee's Hispanic students in the David Friend Recital Hall.

Guerra came to Berklee after having just completed a fall tour of 16 countries in support of his new CD, *Para Ti*. Released in August, the new disc has already sold well over a million copies. Guerra is renowned throughout the Spanish-speaking world for setting his uniquely personal and poetic lyrics to traditional merengue and bachata rhythms from his native Dominican Republic with jazz-influenced harmonies. Guerra is a sensation in the world of tropical music.

During his much-anticipated clinic, Guerra shared recollections of spending countless hours in Berklee's Media Center listening to recordings by such great musicians as Wes Montgomery, Pat Metheny, Oliver Nelson, and the Manhattan Transfer. Guerra credited

their influence as the basis for the vocal harmonies that are a hallmark of his numerous platinum-selling records.

Guerra advised his audience to "listen, listen, and listen some more" to the vast body of recordings available at Berklee. He revealed that after playing with a group of other guitarists at the college, he realized that his signature sound would ultimately come from the traditional rhythms of the Dominican Republic.

As the session drew to a close, a unified chant erupted from the ecstatic crowd asking that Guerra perform one of his best known songs, "La Bilirrubina." As he sang, the audience joined in humming the horn lines and singing the lyrics along with Guerra.

Later that evening, student and professional musicians drew on Guerra's catalog of popular works to present a tribute concert honoring the Latin star. During the program, Guerra was given Berklee's Distinguished Alumni Award for his significant contributions to music.

—Mitzi Dorbu



Juan Luis Guerra listens as the audience sings along to his song "La Bilirrubina" during his November visit to Berklee.

Alumni Grammy Nominees

This year, a total of 33 Berklee alumni were nominated for a combined 38 Grammy Awards in 22 categories. Nominees were recognized for outstanding contributions in a variety of styles, including pop, r&b, rock, metal, jazz, Latin jazz, blues, classical crossover, country music, and film scoring, and achievement in production and audio engineering.

John Mayer '98 was nominated for two awards for his song "Daughters" for Song of the Year and Best Male Pop Vocal Performance. Howard Shore '69 and John Scofield '73 were each nominated for two awards as well. Shore has won previously for each of his scores for the first two *Lord of the Rings* movies and is nominated this time for his work on the final movie of the trilogy. Scofield is nominated in the categories Best Jazz Instrumental Solo and Best Classical Crossover Album.

Berklee offers congratulations to the alumni nominated and to others those who worked on nominated music. Special congratulations to those who won. (This issue went to print before the awards telecast on February 13.)

Album of the Year

Genius Loves Company Ray Charles and various artists (Pete Karam '94, engineer/mixer, among others)

Confessions, Usher (Juan Johnny Najera '99 coproducer; Ken Lewis '91, Matt Marrin '98, Tony Maserati '86, engineers/mixers)

The College Dropout Kanye West (Andrew Dawson '01, Michael Eleopoulos '99, Francis Graham '94, Eugene A. Toale '00, engineers/mixers, among others)

Song of the Year and Best Male Pop Vocal Performance

"Daughters," John Mayer '98, songwriter, performer

Best New Artist and Best Pop Performance by a Duo or Group with Vocal

"She Will Be Loved," Maroon5 (James Valentine '96)

Best Pop Instrumental Performance

"Song F," Bruce Hornsby '74

Best Pop Vocal Album

Feels Like Home, Norah Jones (Arif Mardin '61, producer)

Best Solo Rock Vocal Performance

"Breathe," Melissa Etheridge '80

Best Metal Performance

"The End of Heartache," Killswitch Engage (Adam Dutkiewicz '99, Joel

Stroetzel '98)

Best Rock Instrumental Performance

"Whispering a Prayer," Steve Vai '79

Best Country Performance by a Duo or Group with Vocal

"Top of the World," The Dixie Chicks (Natalie Maines '95)

Best Contemporary Jazz Album

Journey, Fourplay (Bob James '59, Harvey Mason '68)

Unspeakable, Bill Frisell '77

Strength, Roy Hargrove '89

Best Jazz Instrumental Solo

"What's New," Alan Broadbent '69, soloist

"Bulería, Soleá y Rumba," Donny McCaslin '88, soloist

"Wee," John Scofield '73, soloist

Best Jazz Instrumental Album, Individual, or Group

Eternal, Branford Marsalis Quartet (Branford Marsalis '80, Jeff "Tain" Watts '81)

Best Large Jazz Ensemble Album

On the Wild Side, John La Barbera Big Band (John La Barbera '69)

Best Latin Jazz Album

Soundances, Diego Urcola '90

Best Contemporary Blues Album

I'm a Bluesman, Johnny Winter (Paul Nelson '80, songwriter and guitarist)

Best Score Soundtrack Album for a Motion Picture, Television, or Other Visual Media

The Lord of the Rings: The Return of the King, Howard Shore '69, composer

Best Song Written for a Motion Picture, Television, or other Visual Media

"Into The West" (from *The Lord of the Rings: The Return of the King*) Howard Shore '69, cowriter

Best Instrumental Arrangement Accompanying Vocalist(s)

"Over the Rainbow," Ray Charles and Johnny Mathis (Victor Vanacore '74, arranger)

Best Engineered Album, Nonclassical

Feels Like Home, Norah Jones (Jay Newland '84, engineer)

Genius Loves Company, Ray Charles and various artists (Pete Karam '94, engineer)

Best Classical Crossover Album

Scorched (John Scofield '73 and composer Mark-Anthony Turnage)

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Berklee's Helping Hands

by Marjorie O'Malley

Newbury Comics Honors Michel Camilo

If you lived in Boston or went to school anywhere near Boston, you know Newbury Comics. Spending time at the first Newbury Comics store, located right around the corner from Berklee, has been a rite of passage for Berklee students for decades. Mike Dreese, chief executive officer of Newbury Comics, which Dreese founded with his partner John Brusger in the late 1970s, has never forgotten that many Berklee students were among his first customers.

In return, Dreese invests his time, expertise, and funds to ensure that Berklee students receive an education that is relevant to challenges they will face upon leaving the college. Newbury Comics has donated generously to the Berklee City Music Program, Berklee's urban outreach program; established the first scholarship fund for music therapy and music business majors; established a scholarship for music business majors to honor outgoing president Lee Eliot Berk; and, most recently, made an investment of \$100,000 to



Mike Dreese

establish a scholarship in honor of Latin-jazz pianist Michel Camilo. This fund will provide scholarship support for Latin musicians demonstrating financial need. Dreese was motivated by his admiration for Camilo and his commitment to make a Berklee education possible for those who otherwise could not afford to study here.

Jia Blackwell Memorial Concert

Emotion shook the Berklee Performance Center to its core on December 11, 2004. Drummer John Blackwell '95, known all over the world for touring and recording with Prince and Patti LaBelle, returned to his alma mater to host a very special benefit concert to establish the Jia Kenzie



(From the left): John Blackwell, Roger Brown, Bill Zildjian of Sabian, and Gene Provencio of Tama Drum Company

Blackwell Memorial Scholarship Fund in memory of his daughter, Jia, who drowned last summer. Sabian sponsored the event, with support from fellow drum products manufacturers Vater and Tama.

The sold-out show featured many of Blackwell's drummer friends, who dazzled the crowd with a creative fusion of funk, r&b, and jazz. The crowd responded with an outpouring of emotion and generosity: more than \$25,000 was raised, enough to endow a scholarship fund in Jia's memory, which will provide scholarship support to a female musician at Berklee demonstrating financial need.

Donations can be made at www.berklee.edu, or by calling 617-747-2569. Make checks payable to Berklee College of Music, and send to Attention: Marjorie O'Malley, 1140 Boylston Street, Boston, MA 02215.

Staying Involved

Conventional wisdom holds that when your child leaves a college, so does your affiliation to the institution. But luckily, Michael and Lois Friedman, parents of Daniel '98 and Sarah '02, are anything but conventional. Increasingly, former Berklee parents enjoy their relationship with the college and wish to continue it—even after their children have graduated. Previously, with a child enrolled at Berklee, the Friedmans established an endowed fund in memory of Solomon Munjack, Lois's deceased father, who passed on his love for music to his grandchildren. Although their children have graduated, the Friedmans recently made a very generous gift to the fund, bringing the total to more than \$100,000. Berklee is grateful for the Friedman family's continued involvement and support of the college.

Ted won an ipod, you can win too.



Ted Armstrong '89 (left) pictured with his son Brandon, a Five-week Summer Performance Program student, made an online gift to the annual fund and won an Apple iPod.

"I support Berklee because of what the school has done for me. Many doors have opened to me solely because I have a Berklee education. It creates an instant bond with fellow alumni that I don't find with other musicians."

—Ted Armstrong '89

Giving through the Berklee web site is easy and gives you opportunities to win great prizes. Visit our giving web site and make a gift by Friday, March 4, 2005 to win a pair of Jensen speakers! Visit www.berklee.edu/giving now. Good luck!

Thank You . . .

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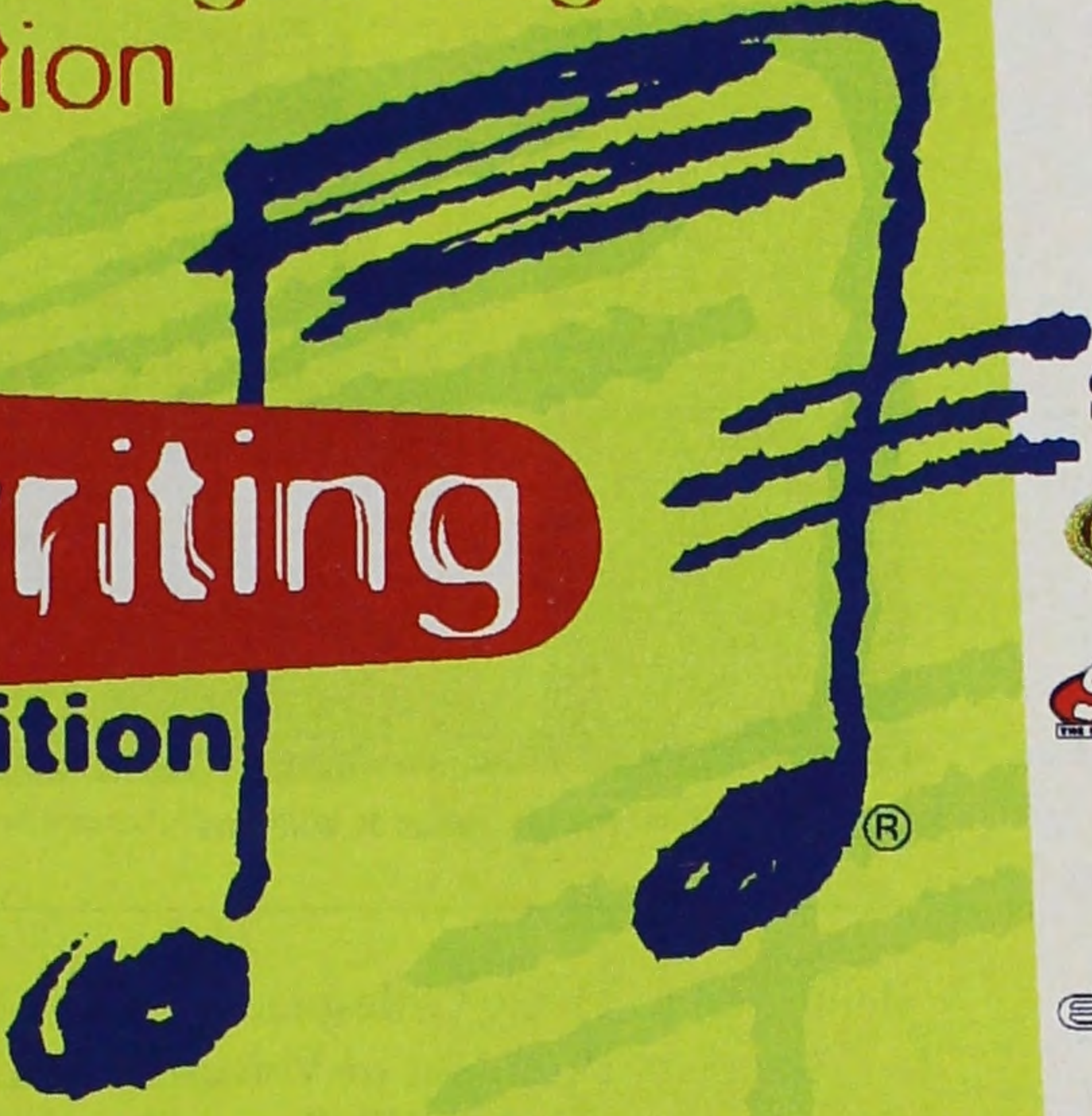
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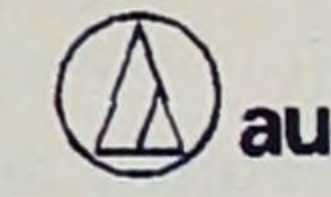
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Notes

FULL

by Nick Balkin

Composition Professor Julius P. Williams produced two CDs, *The American Soloist* and *The New American Romanticism* for the Albany Records label. On them, Williams conducts the Dvorak Symphony Orchestra in works by Berklee faculty members Beth Denisch, Andrew List, Arthur Welwood, and former faculty members Leroy Southers and Jack Jarrett.

Associate Professor of Percussion Mike Mangini is featured on an upcoming Rush tribute album with bassist Stu Hamm '80 and guitarist Vinnie Moore. Mangini also played on *MullMuzzler 3* for Dream Theater vocalist James LaBrie. Additionally, the Zildjian Company chose Mangini to perform for its Pacific Rim tour that took him from South Korea to New Zealand.

Assistant Professor of Ear Training Gilson Schachnik signed with the British label Candid Records and is releasing the CD *Lampiao*, which features drummer Antonio Sanchez '97 (Pat Metheny), saxophonist Miguel Zenón '98 (Danilo Perez), faculty bassist Fernando Huergo and saxophonist Rick DiMuzio. In November, Schachnik performed with Brazilian singer Monica Vasconcelos at Pizza Express Jazz Club in London.

Music by Associate Professor of Composition Francine Trester is featured on the Albany Records release *Secrets*, and her composition commissioned by trumpeter John Holt appears on the Crystal Records release *Facets II*. Her song cycle *Bus 66* will be performed in May by baritone Richard Lalli and pianist William Braun at Weill Recital Hall at Carnegie Hall.

Faculty vibist Dave Samuels and his band Caribbean Jazz Project released *Here and Now*, a two-CD live recording. Samuels is planning an April 1 release for the CD *Schuur Fire*, a collaboration with Diane Schuur. Both discs are on Concord Records. Caribbean Jazz Project features Samuels (vibes and marimba), Diego Urcola '90 (trumpet), Dario Eskenazi '88 (piano), and faculty members Oscar Stagnaro (bass) and Mark Walker (drums).

Music Education Professor Peter Cokkinias recorded *Underground Spring*, a "septet for one" inspired by late Berklee legends Joe Viola and John LaPorta. Professor Arthur Welwood composed all of the music on the CD, which features multi-tracked flute, oboe, clarinet, bass clarinet, alto sax, and bassoon.

Faculty drummer Mark Walker played with Yo-Yo Ma, Michel Camilo, New York Voices, and other special guests at Carnegie Hall in a tribute to Paquito D'Rivera. Walker, performing with the Paquito D'Rivera Quintet, also recently opened Dizzy's Club Coca-Cola, a new club in New York's Jazz at Lincoln Center



Composition Professor Julius P. Williams

dedicated to Dizzy Gillespie.

Associate Professor of Voice Charles Sorrento and his band Bellevue Cadillac are releasing a new CD, *Love Always, Picasso*. Visit www.bellevuecadillac.com to preview the new material.

Assistant Professor of Composition Apostolos Paraskevas completed a tour of Ukraine performing his guitar concerto *The Life in Death* with the Odessa Philharmonic Orchestra.

Associate Professor of Harmony Steve Rochinski was profiled in the 2005 edition of *Who's Who in America*, from Marquis.

Assistant Professor of Guitar Jane Miller transcribed 12 songs for singer/songwriter SONiA. She also played two solo sets as well as a set with former faculty bassist Joshua Davis at the Susquehanna Music and Arts Festival in Darlington, Maryland.

Berklee's first mandolin instructor, John McGann, released *Rhythm Tune Up*, a DVD focusing on rhythmic musicianship for all instruments. Visit <http://www.johnmccann.com/recordings>.

Associate Professor of Voice Lisa Thorson was the keynote speaker at a statewide conference on the training and employment of artists with disabilities sponsored by VSA Arts of Massachusetts. She was also featured at A Celebration of Song, three days of panels, concerts, and activities at New England Conservatory in October.

Associate Professor and saxophonist Rick DiMuzio released *First Offerings*, a CD of original compositions that features drummer John Hollenbeck, trumpeter Phil Grenadier, and faculty members Mark Shilansky, Greg Burk, and Jamey Haddad. Visit www.rickdimuzio.com.

Voice Professor Mili Bermejo's CD *A Time for Love* received an enthusiastic review in the October issue of *Cadence* magazine, which called Bermejo "one of the most, if not absolutely the most, emotive singer of Latin jazz music currently recording." Visit www.milibermejo.com.

Assistant Professor of Ear Training John Funkhouser played at Birdland in New York with 12-year-old jazz piano prodigy Matt Savage for the release of Savage's new CD, *Cutting Loose*. Visit <http://savagerecords.com>.

Associate Professor of Voice Joyce Lucia has completed her second book, *Voice for Musicians*. Mel Bay Publications, Inc. will release the book later this year.

Faculty Trumpeter Tiger Okoshi performed alongside Makoto Ozone '83 at the Music Meets Aloha Festival in November, and in October, he toured Japan with pianist Daniela Schachter '02, bassist Justin Purtill '02, and drummer Jordan Perlson '04. Okoshi recently presented a memorial concert in Ashiya, Japan, for the 10th anniversary of the 1995 Kobe, Japan, earthquake.

Professor of Jazz Composition Greg Hopkins played lead trumpet on jazz legend Dave Brubeck's oratorio *The Gates of Justice*. Hopkins also played the music of Bobby Darin with actor Kevin Spacey for shows at the Somerville Theatre and Foxwoods.

Percussion Instructor Sergio Bellotti played on his brother Marco's newest CD, *Centro Asociale*. The disc is currently climbing the charts in Italy. In January, Bellotti performed with Grammy-winning pianist Dan Siegel on Bob James's Showboat Cruise.

Professor of Contemporary Writing and Production Michael Farquharson engineered, coproduced, and performed on Jeff Friedman's CD *Slo & Lo*, featuring vocalist Eric Mingus '81. Farquharson is also currently finishing compositions for an album with Contemporary Writing and Production Chair Matthew Nicholl, which will feature a string orchestra and saxophonist Tim Ries, who has played with the Rolling Stones and John Patitucci.

Associate Professor Charles Lewis traveled to Seville, Spain, in October to participate in a seminar on brass band processions. Lewis gave clinics on breathing and trumpet technique.



Voice Professor Mili Bermejo

Lauren Passarelli: Fab Guitar

faculty profile by Mark Small

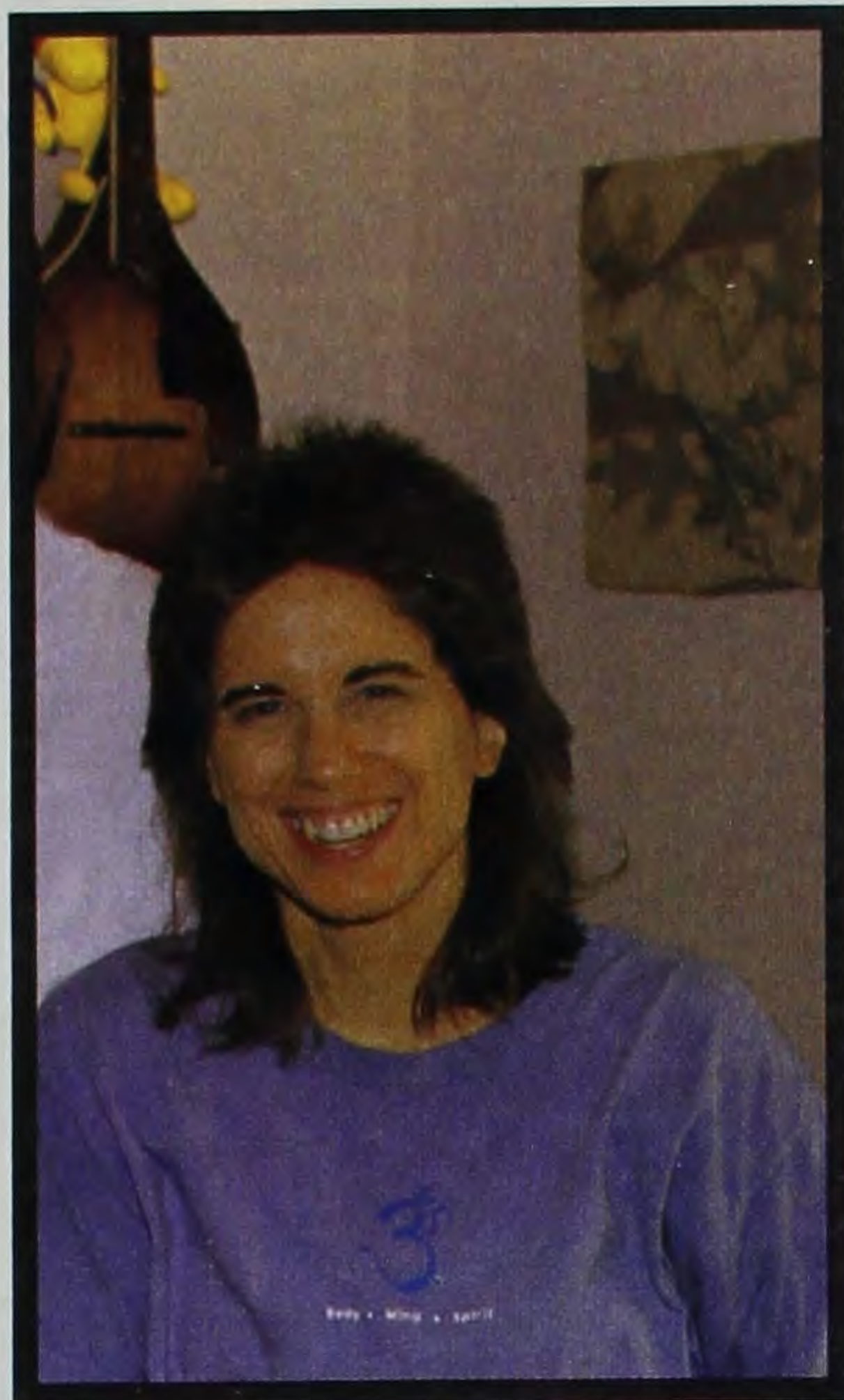
According to Associate Professor Lauren Passarelli, her family often tells an anecdote about a comment made by a postman pausing to hear Passarelli, then a toddler, strumming a toy guitar on the porch. "She sounds pretty good," the mailman said to Passarelli's mother. "Does she know what she's doing?"

Passarelli figures that her left-hand fingering probably wasn't making much sense, but feels confident that she was probably strumming a pretty good groove with her right hand. To this day, rhythm guitar playing is her forte. She is drawn more to creating great guitar accompaniment textures than to firing off pyrotechnical solos. Not long after her porch debut, Passarelli first heard the Beatles—a pivotal moment.

"The Beatles became my main musical influence," she says. "I learned so much about melody, song structure, guitar, and arranging from their records." While Passarelli's influences also include James Taylor, Fleetwood Mac, Stevie Wonder, and Pat Metheny, her connection to her first inspiration is cemented by her work with the Beatles tribute band All Together Now. The band plays Beatles songs "just like the record," and Passarelli fills the role of guitarist George Harrison.

In 1982, Passarelli earned the distinction of becoming the first woman to receive a degree in guitar performance from Berklee and then became the college's first female guitar instructor two years later. Unlike many Berklee guitar students, Passarelli did not arrive here with dreams of becoming a flashy guitar slinger. "I learned all of the requirements and gave a senior recital that was all instrumental music," she says. "But all the while, I was working on my own songs. The material I learned as a performance major has given my music richness. I'm not a singer/songwriter who plays guitar—all three roles are equal. The first thing that develops as I write is a guitar part that will be the foundation of the song."

To date, Passarelli has penned about 300 songs and released two albums, *Among the Ruins* (1994) and



Associate Professor Lauren Passarelli

Shadow Language (2004), with her progressive pop group Two Tru. The band includes collaborator Cindy Brown '83, who produces, arranges, and plays keyboards. Passarelli and Brown handle all tasks, from creating, recording, and mixing the music in their studio to producing the jacket art, issuing the CDs on their own Feather Record label, and promoting the final product. Passarelli currently has two more albums in the pipeline; an instrumental guitar album titled *Back to the Bone* and another Two Tru outing, *Sometimes Blue*.

The range of experience Passarelli has gained through years of writing and recording her own music and running a record label has given her a deep well to draw from with her students—far more than melodic minor scales and chord voicings. "Some students choose me as their private teacher because of my interests in playing, writing, and producing my music in my studio," Passarelli says. "I like to find out why they came to Berklee, where they want to go, and how I can help them make choices to reach their musical dreams while staying healthy and sane. It is more than just teaching the modes."

"Teaching at Berklee is my main career; it's my first love. It is easy to share the things that I love about music and guitar all day. I've found that I have been able to be a mentor to my students. I don't really feel like I am imparting knowledge, I feel more like I am an artist in residence coaching people on how to keep their art alive. Society can be hard on artists. It's important to learn how to fit in and stay happy."

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Gary Burton

Intergenerational Vibe

After spending more than 30 years at Berklee as a music educator, five-time **Grammy winner Gary Burton** is back on the road with a brand-new album and an amazing band of young musicians.

by
Mark Small '73

It's a cool, fogged-in November day outside Fantasy Recording studios in Berkeley, California, but inside, Gary Burton and his Generations Band are fully warmed up and laying down tracks for Burton's new Concord Records CD, *Next Generation*. There is an ironic symmetry to the new group. Burton, now 61 and recently retired from Berklee, is leading a quartet of gifted young musicians with its youngest member, Julian Lage, being a mere 16 years old. Burton and Lage are sort of like bookends to the band. Lage and the other members are just launching their careers; Burton is a time-tested veteran of the road, studio, and classroom. Burton was once the wunderkind himself, signing his first recording contract with RCA Records the summer after graduating from high school. Now the seasoned pro, he deftly leads his young charges through extended compositions with shifting meters, angular melodic lines, and complex chord progressions. They play without hesitation, and no one appears even close to breaking a sweat.

By virtue of his placement on the jazz history time line, Burton has been able to capitalize on advances in his art that were unavailable to musicians of an earlier age. The sophistication of young jazz musicians like those in his current lineup can be attributed to the spread of jazz education that has taken place worldwide since the 1960s. Burton, who dedicated three decades of his life to jazz education at Berklee, is seeing the pay-off. Three of his young sidemen (pianist Vadim Neselovskyi, drummer James Williams, and bassist Luques Curtis) are products of Berklee and possess musical facility, stylistic range, and depth that Burton says was extremely rare when he was their age. Jazz guitar prodigy Julian Lage hasn't attended Berklee.

Burton knows a bit about musical prodigies

having been one himself and having nurtured the career of 19-year-old guitarist Pat Metheny in the mid-1970s. Burton hit his stride as a bandleader in the late 1960s as a front-runner in the jazz-rock movement. For a time, that musical path put him on the bill with rock acts such as Cream at Bill Graham's historic Fillmore West in San Francisco and other venues. A ticket featuring jazz and rock artists would be an anomaly in today's music industry.

While other jazz musicians such as Red Norvo had played the vibes with four mallets before Burton did, it was Burton who took the technique to new heights, influencing the way subsequent generations approached his instrument. Burton has won five Grammy Awards over a 27-year span, validating him as an artist with remarkable longevity. His first Grammy came in 1972 for his *Alone at Last* album and he earned his latest in 1999 for the *Like Minds* recording. In a wide-ranging conversation at the end of the first day of the *Next Generation* recording sessions, Burton spoke about the entirety of his career and his plans for the future.

How did your new group Gary Burton and the Generations Band come together?

During the spring [2004] semester when I was preparing for Pat Metheny to come for a residency at Berklee, I rehearsed a student ensemble for a project that Pat would produce. Vadim Neselovskyi was the pianist and James Williams was the drummer. Vadim had come to my office with a demo of his music. He had written a lot of elaborate and very original music and was a great player. I wasn't thinking of putting a band together with these young students, but I got excited about working with Vadim, James, and a bass player named Luques Curtis with whom James liked to work. I had Julian Lage in the back of my

mind, as I have worked with him over the past four years. I didn't have a clear plan about what I would do when I left Berklee. Then, suddenly, it all came into focus, and at the end of the semester I asked the guys if they wanted to form this group. Of course they all said yes.

You are a mentor to these young players. Didn't you have some important mentors when you started out?

Absolutely. This is a well-established tradition among jazz musicians. I've found that some older musicians gravitate toward younger players. When I was 17, I met Hank Garland, who was the top session guitarist in Nashville at the time. He helped me get started. When I got to Boston, Herb Pomeroy and Ray Santisi, who were older than me, invited me to play on their gigs. When I moved to New York in 1962, I got to work with George Shearing and, later, Stan Getz. I found that a lot of older players were willing to nurture and give a platform to an up-and-coming player.

I understand that you were a vibes prodigy in your early years, but you weren't aware of jazz until you were a teenager.

I started playing in 1949, beginning with classical pieces and popular songs of the day on marimba and vibraphone. When I was eight or nine, I began playing gigs with a local woman accompanying me on piano. Four or five times a month we would play a half-hour program at churches, Kiwanis clubs, or company parties. Later, my older sister took over on piano, and my brother joined us playing clarinet and bass. Our repertoire included a few classical pieces, some dixieland tunes, and some novelty numbers. I used to play the "Flight of the Bumblebee" blindfolded. I would tap-dance and play at the same time.



LAURIE SWOPE

We did songs for every season and mixed in some comedy too. It was kind of a vaudeville act at the tail end of the vaudeville era. My mother made our stage clothes and my father drove us to the gigs. At our peak, we were playing about 100 gigs a year.

Everything changed when I turned 13 and discovered jazz. I lost interest in the family group and became serious about being a musician. I always thought I'd be a doctor or a chemical engineer like my father and music would be something to do on the side. Then I went to the first Stan Kenton summer band camp at Indiana University in Bloomington. Some of the teachers there—including John LaPorta and Ray Santisi—also taught at Berklee. We played music day and night and I thought I was in heaven. I came home and told my parents that I was going to try being a musician. They didn't flinch; they told me that was fine.

How did you meet Hank Garland and get your first break in Nashville?

I met him through saxophonist Boots Randolph, who had a hit song called "Yackety Sax." Boots was living in Evansville, Indiana, and played at a club where I would go and sit in. Boots also played on Nashville sessions. Hank Garland, a guitarist, was the major country instrumentalist back then and wanted to make a jazz record. He had asked Boots if he knew any vibes players and Boots told him about me. So I put my vibes into Boots's

Cadillac and we drove from Indiana to Nashville. After I played a couple of tunes with Hank, he asked me what my plans were. I told him that after I finished high school I was going to go to college in Boston. He helped me find a place to live in Nashville for the summer and I tagged along to his sessions, played clubs with him, and played on his jazz record [*Jazz Winds from a New Direction*].

It turned out that a lot of people involved in country music then were jazz fans. I had ignored country music when I was surrounded by it growing up in Indiana. When I got to Nashville, I found that it was pretty interesting music. I'm still a fan of the old country music—Bill Monroe's bluegrass and George Jones's songs still get to me. The three months I spent in Nashville were amazing. I met big names such as [guitarist] Chet Atkins and [singer] Jim Reeves. I played on [country pianist] Floyd Kramer's first album *Last Date*. It was a huge hit for Floyd and the first gold record I played on.

At the end of the summer, Chet Atkins told me that he had talked to RCA executives in New York about signing me to a contract. I signed with RCA before I left Indiana for college. While I was attending Berklee, I would go down to New York periodically and make a record for RCA. The curriculum at Berklee wasn't very large back then and after two years, I had taken almost every course I wanted. I decided to move to New York because I was getting calls for gigs, had a few records out, and was starting to show up in the *Down Beat* magazine polls.

How did you come to work with George Shearing?

During the spring of 1962, after I'd moved to New York, George called me on the recommendation of [pianist] Marian McPartland. I auditioned for him, and he offered me the job. Two years later, George decided to stop traveling and do a radio show. So I was in New York wondering what I would do next.

A friend of mine, Chuck Israels, played bass for Stan Getz and told me they were looking for a guitar player, but were also thinking about vibes. My audition didn't go very well, though. I didn't know Stan's arrangements or the tunes he had me sit in on. I was fumbling around, and Stan started thinking that vibes wouldn't work very well. About a week later, though, Chuck called me and asked if I could just fill in for three weeks on some upcoming gigs until they found a permanent player. It wasn't a real vote of confidence, but I did it. By the end of the three weeks, the group had gelled. Stan asked me to stay on a little longer, and that turned into three years.

I learned a ton of stuff from Stan about music and business. He was at the peak of his career during those years. He had his biggest hit records and we were playing big halls, making records and movies, and I saw how everything worked and how deals were put together. Unfortunately, Stan was a heavy alcoholic during the time I worked with him. He seemed to do everything wrong in his

business dealings with promoters and record companies. I used to joke with him that I learned everything *not* to do from him.

A decade later, I got to see Pat Metheny do the same thing when he was in my band at 19. Most sidemen don't pay any attention to the business, but you can always tell the future leaders because they are interested in all of the business aspects. Pat was at my house when Manfred Eicher came over to negotiate a record deal with me for his label ECM. Pat soaked it all in and later watched me deal with promoters and saw how I structured my sets. He said later that he had an idea of how it all worked when he went to form his own band. He's gone on to be far more sophisticated as a bandleader and recording artist than I have been. He learned how to be a major commercial success as a serious jazz figure. It is a delicate balance, and he has done it more successfully than anyone else I know. He is a megarecord seller and has a huge popular following, yet his integrity as a player is absolutely solid. Usually it is one or the other.

What prompted you to leave the Stan Getz band and go start your own group?

Stan was very generous to all of his players. He constantly announced my name throughout the sets, featured me on pieces, and gave me so much exposure that after three years with him I was receiving lots of audience recognition.

During the last year I was with him, I felt that my style began to emerge. I knew it was time to leave and start my own band. I had to find something different that I could call my own. I had two major influences. One was Stan Getz and the Brazilian music he was playing; the other was the Beatles. I was a huge Beatles fan. I was fascinated by the variety of the music on their records. There would be a track with a string quartet, another with a sitar, and the next might be a shuffle or something psychedelic. I thought it would be nice to take these influences and move beyond the jazz realm.

At that time in jazz, entire records would feature one concept, theme, and instrumentation. I was intrigued with eclecticism and wanted my band to break out of the one-concept tradition. Instead of having every cut be a swing-time tune, we would incorporate elements of classical, rock, or whatever. As it turned out, the rock tunes were the ones audiences noticed. Critics coined the term jazz-rock and applied it to us. Many people assume that the whole jazz-rock or fusion thing started with Miles Davis and his *Bitches Brew* album. In truth, there were others including myself who were experimenting with rock before Miles did. I was among the pioneers of the style. I didn't see it as a trend others would follow; I was just trying to find something to identify as my own.

How did you move from that style to the more European-flavored jazz you recorded for the ECM label?

As time went on, I started feeling less a part of the fusion movement. Things were getting

louder and more electric and there started to be no place for me there because I played a quiet instrument. I wanted a different but similar path. I wanted to continue the straight-eighth-note rhythms and the harmonic structures I was exploring, but I wanted my group to sound more like a jazz band than a rock band. I was doing what would become the ECM sound. When I met Manfred Eicher, he had launched the ECM label with a few artists—Chick Corea being one of the first. I was about to renew my contract with Atlantic Records, a major label. It was unheard of to go from a big label to a smaller one, but I decided to do it and let the chips fall as they might. I signed with ECM and it was the right move. I took [drummer] Harry Blazer, [bassist] Abe Laboriel, and [guitarist] Mick Goodrick into the studio to record the *New Quartet* album. That was the first of 16 records I made over a 16-year period with ECM.

Your performing career was really blossoming when you went into education. What motivated you to go in that direction?

I got interested in teaching after giving some clinics at music stores and colleges. Clinics were becoming a burgeoning new area for musicians, and I was doing 10 or 15 a year. I found that I had an ability to put my ideas about jazz into words. I was offered a job on the faculty at the University of Illinois, but I couldn't imagine basing myself in Champaign, Illinois, and keeping my performing career going. I could, however, imagine basing my career in Boston. So I set up a meeting with Bob Share and Larry Berk at Berklee. They hadn't had good experiences up to that point hiring musicians with established performing careers, but they decided to give me a shot. I moved to Boston and started teaching in the fall of 1971.

My fear was that I would lose my credibility as a player if people thought I was teaching and not playing anymore. I killed myself for the first few years taking every gig I could squeeze into the schedule to keep my visibility. It seemed to work. I got more gigs and even won my first Grammy in 1972 for the *Alone at Last* album. My career was going great and I found teaching inspiring. Since then, it has become fairly common for active jazz players to have jobs teaching at colleges. It's good for the colleges, the students, and the players; everybody wins.

When you became Berklee's dean of curriculum and then executive vice president, your performing took a backseat for a while.

The truth is, I was going to quit Berklee before I became a dean. I had been teaching there for 14 years and found that I was saying the same things over and over to different batches of kids. I was starting to experience burnout. After Bob Share passed away, Lee Berk reorganized the school and asked me to be on the search committee to find a new dean of curriculum. We had interviewed several people without finding the right candidate. One morning Lee called and asked me to meet him for breakfast. He told me he wanted

me to take the job. I kind of laughed and told him I was just a teacher and a player. I told him not only had I never had a desk job, I'd never had a desk. He was really persistent though, so I told him I'd try it for one year, and if it didn't work out, it would give us time to find someone else. After a year, I was loving it. I did that job for 10 years, from 1985 to 1995. Interestingly, by 1995, I was starting to feel burnout again.

I am the type of person who has to feel energized by what I'm doing. I've never been one to stick with a job because it paid well or was prestigious. If it doesn't energize me, I almost can't do it—whether it is music or business.

It was around that time that Lee told me he wanted me to take a new position as executive vice president. I knew the educational side of the college, but I had no training or knowledge of how the business side operated. For the first few years, I felt like I didn't know what was going on when people started discussing things like the pension plan. But I threw myself into the job and learned what would be expected of me. After a while, it all felt very familiar.

I never set out with a goal to be successful. For me, success meant getting to the stage where you could play your music your own way and make a living at it. I reached that point when I was in my early twenties, and it messed with my head a little bit. My original plan for my life was to go to school, try to get good gigs, and if I got lucky, make a record. Well, all that had happened before I even got to Berklee. After I was making a living playing the music I wanted, the challenge was to keep it all going throughout my life so I wouldn't have to find something completely different to do.

It seems that things have come full circle. You are performing a lot as the established player leading a band of young musicians. What do you see happening for yourself down the road?

Well, for the first 10 years of my career, I was just a player. Then I devoted 30 years to education. Now I'm back to being just a performer. It feels good to return to my main focus. I don't know how long I will keep doing it. I was talking with Chick Corea about when a person should decide to stop performing publicly. We both agreed that when the body stops functioning well, it's time to stop. There is something a little sad about seeing an older musician who is a shadow of his or her former vigorous self due to health issues. I want to be aware of when I am not functioning as well I used to and announce my retirement. Singers have it easy, because at some point the voice goes and they know it. An instrumentalist can fake it longer. I like the idea of quitting while I'm ahead. I won't stretch it out.

For some older players, all they knew in life was the gig. I have other interests like sailing, creative writing, and anthropology. I think I could see myself later in life with three or four hobbies or avocations and feeling that if I wasn't performing, I'd still have reasons to get up each morning, get dressed, and go out for the day to do something. I can even imagine myself going back to college. ■



A seat at the table (from the left): Julian Lage, Gary Burton, James Williams, Luques Curtis, and Vadim Neselovskyi

Burton's Generations Band

In the liner notes to his upcoming *Next Generation* CD, Gary Burton notes that whenever he is putting a band together, he always seeks the right blend of talent and personalities and, of course, the right musical chemistry between the players. The new band members not only have that chemistry, but with the exception of drummer James Williams, they all bring composing talent to the table.

Burton met Williams, Curtis, and Neselovskyi while they were Berklee students. Pianist Vadim Neselovskyi lived in Ukraine and Germany before coming to Berklee in 2001. According to Burton, Neselovskyi "is a real find" owing to his classical training, jazz sensibilities, and his gifts for composing and arranging. Neselovskyi contributed two extended compositions and arranged two other pieces for the new CD.

Drummer James Williams was recommended to Burton for a tribute concert he was organizing to honor pioneers of the vibraphone. He did a great job, and Burton kept him in mind for future projects. The vibist was impressed by Williams's great time feel, reading abilities, and familiarity with a range of musical styles.

Bassist Luques Curtis, who hails from Hartford, Connecticut, has worked frequently with Williams, and Burton saw their unity as a rhythm section as a big plus for the group. Curtis also works with the Donald Harrison Quintet, and wrote one tune for the *Next Generation* CD.

Guitarist Julian Lage is 16 and a college student from California. Burton was impressed when he saw Lage for the first time, when Lage was only 12-years-old, playing for the 2000 Grammy Awards telecast. Burton later tapped Lage for a few gigs and featured him on his 2004 CD *Generations*. Burton predicts that Lage will be a major success in the jazz world. Lage penned three tunes appearing on the CD.

"These guys are really easy to work with," says Burton. "Sometimes I forget how young they are because they handle themselves so well. They were not the least bit intimidated about being in the studio making a record and playing very complex music. Remembering what the level of musicians was when I was a student 40 years ago, I can tell you that these guys are way above it."

Overcoming *with the* Power of Music

A glimpse at the lives of four remarkable musicians who have been inspired to overcome formidable obstacles in the pursuit of musical expression

by Mark Small '73

Best-Laid Plans

Composer and vibist Bobby Vince Paunetto '73 grew up in the Little Italy section of the Bronx. A New Yorker through and through, he still resides in the same borough. Paunetto showed musical promise by age four, working up a song and dance routine with his mother that brought offers for work at New York's famed Roxy Theater. But Paunetto's mother, Rosemarie, with three young sons, decided the time wasn't right to embark on a music career. Thirty years later, the younger Paunetto's career aspirations would also be sidelined for a while, but not by his choice. After pursuing a career as a composer and performer, symptoms of multiple sclerosis (MS) began to appear and the music stopped for a time.

During his early teens, Paunetto had begun listening to recordings by Cal Tjader, Vince Guaraldi, Mongo Santamaria, and others and developed an appetite for jazz. Inspired by Tjader and Milt Jackson, he took up the vibes at 18, and in 1962, he composed his first piece of music, "Nuance," dedicated to the Modern Jazz Quartet. In the same year, Paunetto formed a septet to play

Latin jazz, ballads, and swing tunes. On the strength of a demo the group recorded, Paunetto was offered a recording contract with the Seeco label in 1964. He planned to record a dozen pieces for the debut album but he was drafted by the U.S. Army in 1965 after recording only eight songs. The label released six tracks on 45s but folded before Paunetto was discharged from the service in 1967.

Returning in New York after his hitch in the army, Paunetto resumed composing and playing with his group. High points included gigs his manager Symphony Sid arranged for him: opening act for Count Basie at the New Yorker Hotel and for Art Blakey at the Village Gate. Paunetto received encouragement and chances to sit in with fellow vibist Tjader and Latin-jazz percussionist Tito Puente. Older musicians Gary McFarland and John (Pompeo) Rae suggested that Paunetto go to Berklee to study jazz composition. Cal Tjader wrote him a letter of recommendation. Paunetto lists among his most influential teachers John LaPorta, Herb Pomeroy, Paul Schmeling, and Michael Rendish, and for vibes, Alan Dawson, and Gary Burton.

After graduating in 1973, Paunetto tapped such Berklee friends as guitarist John Scofield, bassist Abraham Laboriel, Sr., saxophonists Billy Drewes, Tom Sala, Todd Anderson, and other New York-area players to record Paunetto's original music, which explored the intersection of Afro-Cuban grooves and the melodic and harmonic sophistication of jazz and classical music. There was magic at the recording sessions for *Paunetto's Point*, his first outing on Pathfinder Records (now RSVP Jazz Records). The LP received a Grammy nomination for Best Latin Jazz Recording in 1975. Paunetto's reputation as a com-

poser and bandleader grew with his second release, *Commit to Memory*.

Around that time, Paunetto began feeling numbness in his hands periodically and stiffness in his muscles in the morning. "My legs began to feel spastic when I woke up," he says. "I was feeling a loss of muscle tone, and my legs would give out as I walked. I actually fell down in the street once after getting off a bus in Manhattan."

Medical tests in 1978 revealed that Paunetto had MS, and he was forced to put his performing on hold. "I had to keep making a living despite my disability," Paunetto says. "I couldn't perform and travel anymore, but I continued to receive a pension from the Army and I could still write music." Paunetto soldiered on, and between 1985 and 1993, he wrote 300 works despite the crippling effects of his illness.

Having made recordings with jazz players who went on to renown, Paunetto remastered and reissued his early recordings to fill requests from jazz fans in several countries. Soul Jazz Records and Tonga Productions have recently made his music available throughout Europe, while Bomba Records and JVC Publishing Co. of Tokyo have given Paunetto visibility in Asia.

Not Forgotten

"What has helped the most is the deep love of fans and jazz critics who never forgot the music they had heard on my first two albums," Paunetto says. "They've sought me out and helped me to continue." In September 2003, jazz historian Bill Kirchner, host of the *Jazz from the Archives* radio show, programmed an hour of Paunetto's music, and Dee Kalea, who has a jazz radio show in Vermont, played four of Paunetto's CDs in their entirety on one show. At the grass-roots level, musicians such as baritone saxophonist Gary Morgan dedicated his tune "Refractions" to Paunetto on his *Live at Birdland* CD.

With the help of a host of medications,



Bobby Vince Paunetto '73 (right) goes over his score with bassist Mike Richmond during a recording session for Paunetto's *Commit to Memory* CD.

Paunetto's MS is not currently advancing at the rate it was previously. Health-wise, he has good days and bad days, but the spirit is always willing for work on his music. Lately he has had enough good days to prepare 45 new pieces for four future CD releases. The first will be titled *Beyond Con-Tent, Volume I*. The sessions will feature the CTM Players, those originally assembled for Paunetto's *Commit To Memory* album.

"My inability to continue playing the vibes has been my greatest lament," says Paunetto. "Accolades and applause are great, but mainly I just want to contribute. I'd dreamt of the day that I would continue with my music, and the day came in 1994 with the release of the *Composer in Public* and later the *Reconstituted* CD. It's a great blessing to still be making music."

The Best Thing I Ever Did

When Associate Professor Lisa Thorson was a musical-theater major at Boston Conservatory of Music in 1979, she had a serious accident and became a wheelchair user. As a driven person (Thorson's own description), she decided afterward that she would continue her path toward a career in musical theater. Doctors and physical therapists told her that she would not have the capacity to sing anymore, but she couldn't be talked out of her dream.

"It took me about five or six years to realize that my original plan wasn't going to work," Thorson says. "I discovered that it would be a hard sell for me to get work. The theater and even Hollywood are not that inclusive for wheelchair users. When I finally understood that I was not going to be on Broadway or have a working life in the theater, the adjustment was difficult. I asked myself, what was my strongest asset? I knew it was my voice. I had been an okay dancer and a pretty good actress, but always a better singer. So I focused on that."

Thorson made the transition from the musical theater vocal style to cabaret singing and eventually to jazz. Her brother had a great jazz record collection that he'd left at Thorson's house. After she started listening to various artists, she could imagine herself singing jazz. She began to explore that direction in earnest around 1985. "I was almost 30 by then," she says. "It seemed a bit late for me to learn a new genre, but it was the best thing I ever did. You never know when you are going to find something during your life that will become a real passion. Some find it when they are 15, but a lot of people don't."

Thorson began doing gigs as a jazz singer in 1986 but also worked as an advocate for access to the arts for people with disabilities. "I gave speeches, seminars, and workshops and wrote materials about universal design concepts for all kinds of people," Thorson says. "I also provided awareness training to help people better relate to people with disabilities. I sat on panels for the National Endowment for the Arts advocating for the disabled. These things taught me a lot about teaching and relating to people, but I eventually burned out on that work because obstacles were not coming down fast enough. I also really wanted to fully explore my artistic interests.

"I had been having a hard time deciding what I



Associate Professor of Voice Lisa Thorson

was going to do with my life," says Thorson. "In 1988, I started attending the Jazz in July improvisation workshops at the University of Massachusetts in Amherst, where I met Sheila Jordan, Max Roach, Billy Taylor, Yusef Lateef, and others. Those programs really changed my life through the energy of the music and the atmosphere the teachers created. People were really open to possibilities. Sheila Jordan taught me about welcoming everybody, regardless of their ability. I thrived there."

Even though Thorson was performing and making recordings, she felt that she didn't understand the vocabulary of jazz deeply. So she pursued a master of arts degree in jazz performance at New England Conservatory (NEC), graduating in 1994. "The experiences I had at Jazz in July and in the graduate program at NEC profoundly influenced my life and teaching," Thorson says. "After that, I was completely hooked on jazz."

Thorson had begun teaching part time at Berklee in 1996 and became a full-time faculty member in 2003. These days she performs less so that she can concentrate on teaching. She does, however, continue to make new CDs and delve deeper into the music. Since 1999, Thorson has offered a unique live presentation called the JazzArtSigns program. The performance features Thorson and her jazz quintet, whose improvisations are interpreted in real time by a painter, a sign language interpreter, a narrator, and an LED display that scrolls text. It offers people with a variety of disabilities a chance to enjoy the show.

"The thought behind it is to make the show as inclusive as possible. I also wanted to shape it so that people in the audience with all of their senses might be the most confused. They have to decide where to focus. In contrast, visually impaired people have no choice but to listen to the music and the narration. They can't see the painting. It's a way to bring people together and put others on edge and make them think a little bit. This project is one way that my lives as a jazz artist and a person with a disability intersect. If I hadn't had my accident, opportunities like JazzArtSigns never would have come into my life.

"As a performer, I don't want to pretend that I don't use a wheelchair. My art is not defined by that; it's defined by the kind of music I sing, whether people like my voice, and whether I connect with the audience. That's what's most important to me."

The Only Thing I Really Cared About

Unlike the others featured in the story, Paul Nash '72 had spent two decades with his career as a music educator, composer, and performer in full swing before encountering health problems. In March 2003, Nash was diagnosed with Glioblastoma Multiform, a fatal brain tumor. This gave urgency to Nash's recent push to get his catalog of compositions and recordings organized and made available for distribution.

Like Paunetto, Nash also grew up in the Bronx. He began playing guitar in rock bands in the 1960s. Early high-water marks came when his group shared the stage at Greenwich Village's Café Wha? with the Blues Project and a then-unknown Jimi Hendrix. He came to Berklee, where he earned his degree in jazz composition in 1972. "I had realized that music was the only thing I really cared about," Nash said. "Studying with Herb Pomeroy was the best part of going to Berklee for me."

Nash would later earn a master's degree in classical composition at Mills College in Oakland, California. By 1977, he was working in the Bay Area with the 10-piece Paul Nash Ensemble featuring trumpeter Mark Isham and drummer Eddie Marshall. Nash also helped to organize the Bay Area Jazz Composers Orchestra, a jazz ensemble that included a string quartet, to create a confluence of jazz and classical music. He released three CDs, *A Jazz Composer's Ensemble*, *Second Impression*, and *Night Language*, featuring such players as Tom Harrell, Anthony Cox, David Samuels, Art Lande, and others. After moving back to New York in 1990, Nash founded the Manhattan New Music Project to further the concepts he'd been probing in San Francisco. Through the years, the group has featured such New York musicians as Tom Varner, Jack Walrath, David Taylor, Jamey Haddad, Vic Juris, and others live and on the CDs *Mood Swing* and *Night Language* (both for Soul Note Records, Italy) and *Avant Noir*.

Of the meeting ground between classical and jazz, Nash remarked, "It was tricky to do both kinds of music at first. Eventually, I found a mix that worked once I let go of the idea that they each belonged in separate realms." Premieres of Nash's orchestral and chamber music have been given by the Chamber Symphony of San Francisco, the Reading Symphony Orchestra, the Aspen Festival Orchestra, and other ensembles.

Nash has also touched on performance art with his music by creating site-specific pieces. "These are musical works designed to incorporate sounds from the environment in which the piece is performed," he says. "They're not designed for the typical concert environment. The site may be a lobby of a building, a park, or a street corner where many people pass by." One 60-minute piece titled *Still Sounds Run Deep* was written for three trumpets, two trombones, three French horns, and a tenor saxophone. Nash positioned the players at various locations around the lake in Central Park. Each played from a written score echoing phrases back and forth, and at various times played off the sounds they heard around them—including quacking ducks. "It fits the John Cage mold in some ways," Nash said. "We have



Composer/guitarist Paul Nash '72

an average of three to five of these types of performances yearly.”

While composing and performing was always closest to Nash's heart, his educational initiatives provide more revenue to his company. Julia Reinhart, Nash's producer, describes Creative Music Educators (CME) as a professional development training program designed to help teachers utilize creativity in the classroom. CME received a federal grant that provides \$350,000 per year to work with the New York City schools. “We have about 20 musicians going out to the schools to train music teachers to teach young students through composition,” Reinhart said. “Special-needs students with emotional disabilities really react to a creative approach. It is not about learning an instrument and then learning to improvise. We want to introduce the kids to the idea that music making is fun. After they get that, we can teach them more about music theory.”

A Musical Lifeline

Reinhart says that Nash's diverse musical activities have been like a lifeline in rough waters. “Having the music to focus on really helped Paul to deal with some very difficult news,” she says. “It has been enormously important for me to keep going musically,” Nash says. “I've had three surgeries that were helpful, but the effects were temporary. I am presently undergoing another round of chemotherapy. This is a very difficult disease; most people do not live even two years with it. I have gone through the treatments, and then I get right back into music.”

Nash's drive to produce new music and organize his vast catalog for posterity is an absolute inspiration. It has kept him upbeat and focused on the future. “When I go to the recording studio and work on music, it's so good,” he stated. “Next week we will begin recording a new CD project.”

Postscript

Days before *Berklee Today* went to press, we received word that Paul Nash passed away. Until the time of his death, he was putting the finishing

touches on nine CDs of his compositions and a guitar-method book.

A Natural Sequence

Patricia Elena Vlieg '98 and her twin sister Ana were born blind in Panama City, Panama in 1975. From an early age, the twins showed musical ability. Notably, Patricia sings and plays keyboards, guitar, and various South American instruments. “My parents tried to provide a lot of stimulus in our lives through music, reading, contact with nature, and any other way to get us acquainted with the world around us,” Vlieg says. “That opened our minds and hearts. I am very grateful to my parents and grandparents and other supportive family members. They were the source from which a lot of good things sprang.” Patricia and Ana have sung together for years and have been roommates in Boston from the time they attended college to the present. Patricia majored in professional music as a voice principal at Berklee while Ana earned a degree in creative writing at Emerson College and is currently in a graduate program for English at Boston College.

Patricia came to Boston from Panama in 1996 after being awarded a Berklee scholarship. Having help with the finances enabled her to leap over one obstacle, but being a blind person in an unfamiliar city and country and studying music posed other problems. “One difficulty came when I studied arranging,” says Vlieg. “All of the music technology at Berklee is for the Macintosh, and the main platform for blind people is IBM-type PCs. So I put a lot of time and effort into dictating my music to others. I also got a lot of help from the tutors at the Berklee Learning Center. I would bring them a disc of my sequences, and we would work from it.”

Vlieg now creates her music using CakeTalking sequencing software and Sibelius notation software coupled with Sibelius Speaking, a screen reader for the blind. “I try to stay on top of technology,” she says. “I am very grateful for those who have spent the time and effort to create software that gives opportunities to those who are visually impaired or have another disability.”



Vocalist Patricia Elena Vlieg '98

To learn more . . .

Bobby Vince Paunetto:
www.rsvpjazzrecords.com

Lisa Thorson:
www.lisathorson.com

Paul Nash:
www.manhattanproject.org

Patricia Vlieg:
www.patriciaelena.com

Hear their music

Selections from each artist can be heard at
www.berklee.edu/bt/163/overcoming.html

Some might assume that a blind musician may have a better ear for music, but Vlieg doesn't believe that her ears are innately better than those of her sighted friends. However, she has developed an amazing memory that helps her learn tunes as well as basic factual information—appointments, phone numbers, and e-mail addresses. “Being blind has stressed the need for me to be good at memorizing,” she says. “It's my way of learning things and a way that I can work around reading. It has been a process each day to realize what my assets are and what my liabilities are and how I can improve a little bit more. Being blind is not something you overcome; you take on new challenges every day as you learn a new song or plan a new performance, or whatever the task is.”

Several kinds of Latin American music styles and sacred music inform Vlieg's original songs. While she considers herself primarily a singer, she writes a fair amount of music. For *Tus Promesas*, a CD with rich spiritual content recorded with her sister Ana in 2003, each of the Vlieg twins contributed songs. For Patricia's new CD, *Origen*, she wrote all the songs and arrangements. One portion of Vlieg's livelihood comes from leading the musical ministry for the Spanish masses at Boston's Saint Francis Chapel in the Prudential Center. “The life and message of Jesus Christ has given a special sense to my music,” she says. In addition to her church work, Vlieg performs at clubs and concert halls in New England, Panama, and South America. She recently sang at Ryles Jazz Club in Cambridge with faculty bassist Oscar Stagnaro and his group Peru Mestizo.

“For me, music has been the best way of communicating my feelings, thoughts, my desires for a better world,” she says. “It expresses my belief in a higher power as well as my belief that people can change their lives and circumstances. But music is only part of life. Someone once said you can have life without music, but you can't have music without life. Overcoming obstacles is an ongoing process in our lives. Once you think you have solved some issues, you discover that you have so many others to work on. Music is a way for me to give something from my heart and soul to those who listen. It's been a way for me to celebrate my life and show that I am thankful for what I've received.”



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A Quest to Bring the Best to Berklee

The new Presidential Scholarship Program will cover all the costs of a Berklee education and enable top musicians from around the world to attend.

by Susan Gedutis Lindsay

At the end of a Berklee on the Road clinic in Buenos Aires, a young Argentine flutist gave a stunning audition before a panel of Berklee faculty members and won a full-tuition scholarship. When it was announced that he won, he and his parents broke into tears, the audience burst into cheers, and the local newspaper photographers snapped pictures. It was a triumphant moment. But when Vice President of Student Affairs/Dean of Students Larry Bethune extended his hand to congratulate the program's Argentine host, he was surprised at the response he got. "Yes, those are tears of joy," he told Bethune, "but the real reason they're crying is that, even with full tuition, there is no way he can even afford to get to Berklee, never mind stay there."

Similar stories are heard in scores of cities worldwide when Berklee conducts its extensive annual World Scholarship Tour. Each year in the fall and spring, Berklee's scholarship teams go to cities in the United States, Europe, Asia, and South America to audition top talent. Prospective students are judged by Berklee faculty members who calculate a scholarship amount based on the instrumental or vocal ability and potential of each applicant.

Berklee awards some \$10 million in scholarships annually according to merit and largely funded by tuition and some special endowments. Scholarships are offered in varying percentages up to full tuition for the most talented students. These merit scholarships are a financial bridge that many students need to get to Berklee to hone their skills and touch their dream. A full 30 percent of Berklee's incoming students each fall receive some form of scholarship assistance that is renewable each year. Some students, however, accept the scholarship and enroll, knowing that they may not be able to afford to stay. Their hope is that if they can

just get to Berklee, they'll be discovered and the money will somehow come. For many students, that doesn't happen.

For hundreds of highly talented students like the Argentine flutist mentioned above, a full-tuition merit scholarship isn't enough when they consider the cost of living in Boston—estimated at \$10,000 to \$12,000 per year. Despite the best of intentions, a Berklee education is expensive. Currently, tuition costs \$20,350 for the degree program and \$19,790 for the diploma program. Add another \$5,845 for residence halls, which includes room and three meals a day, the \$2,750 fully loaded laptop computer (required for all entering students), books, the state-mandated health insurance, and the real cost of a Berklee education can top \$42,000 per year. Such a bottom line can leave even those promised a generous scholarship package priced out of the market.

The Presidential Scholarship Program

Presently, none of Berklee's scholarships include full room and board. The truth is that Berklee's scholarships really work best for those who have a portion of the money needed to attend Berklee. "It's very sad to see extremely

talented students that can't come to Berklee or can't afford to stay at Berklee," says Larry Bethune. "We find that when we interview students about why they leave Berklee, most leave because they can't afford to stay. That's bad news for a student and bad news for a college."

President Roger Brown and Berklee College of Music's Board of Trustees have set out to address the problem through the Presidential Scholarship Program. This new initiative will offer full tuition as well as room and board. "It's just a fact of life that musical talent is not distributed only to wealthy people," says Brown. "As a private college, we're very expensive for a family without a lot of income. If we really want to be the place where the finest musicians gather, we have to do some work to make sure it's possible for them to get here and stay here."

To be considered for the Presidential Scholarship, students audition through Berklee's existing scholarship auditions program. Those who are identified as full-tuition scholarship candidates, based on merit, will be invited to submit a financial aid form. Those who demonstrate need will be considered for the Presidential Scholarship. The program will start small with five Presidential Scholarships to be awarded in the fall of 2005. Over the course of four years, five more will be added annually to reach a total of 20 students. The board of trustees believed so strongly in the initiative that it approved use of \$1.5 million from the college's endowment to fund the program.

Brown's goal is to double the amount of money available for scholarships over the next five to 10 years. Much of that will come from earnest fundraising. The goal is to build the endowment and fund scholarships from the interest generated by the endowment. "A gift of \$40k for one year would pay for one student,

Estimated Costs to Attend Berklee

Tuition	\$20,350
Mandatory fees	512
Laptop purchase program (entering students only)	2,750
Health insurance	815
Room and Board	10,900
Books and supplies	805
Transportation	1,275
Personal expenses	5,185
Total	\$42,592

but when it's gone, it's gone," Bethune says. "Raising money for ongoing scholarship programs means attracting gifts large and small to the endowment." At the normal 5 percent rate of spending from the endowment, providing \$120,000 to support three new students for one year at \$40,000 each would require an additional \$2 million. No small sum—but having those funds in the endowment allows Berklee to continue the program in perpetuity.

Building Diversity One Scholarship at a Time

An important goal of the Presidential Scholarship Program is to build diversity. "We want Berklee to be as diverse as it can be, in terms of ethnicity, gender, life experience, and socioeconomic class," says Brown. "This is one way to make sure that, as a private college, we are aggressively moving toward becoming accessible to people who might not otherwise have a chance to be here."

Brown points to the example of Japanese pianist/composer Toshiko Akiyoshi '57. She wrote to Berklee founder Lawrence Berk in the 1950s practically begging to come to Berklee. In the years following the war between the United States and Japan, the college was full of young veterans studying music on the GI bill. "It would have been easy to say 'Let's not waste our money on a young woman from Japan. How is she possibly going to have any impact on the world?'" says Brown. But she did because Lawrence Berk saw her potential. He negotiated with the State Department and the Japanese government, gave her a full scholarship, and sent her airline tickets, establishing Berklee as a leader in helping open the world of music to women. "We should be proud of that," says Brown. "If music is partly about helping people see the world more clearly, more honestly and to see people as human beings—not as men, women, black, white—then Berklee has to be a leader in the way we recruit students, the way we hire staff, and the way we employ faculty."

Brown feels Berklee has an obligation to maintain diversity. "Whoever or wherever they are, if they care about contemporary music, then they ought to be able to feel not only welcome here, but also that it is a financial option," he says. "In the world at large and in our country, there has been systematic discrimination against people that has led them to not have wealth and income. We're naive if we say we're welcoming to everyone, but it'll cost you \$20,000 a year."

Enriching the Student Experience

"The Presidential Scholarship Program is just one arrow in our quiver," says Brown. "There are some people for whom a \$2,000 scholarship is enough to help them get here. They've got some family resources, and they can borrow or apply for grants. We want to tap every source of support for students to try to make it as affordable as possible to be here. For certain students, we think this Presidential Scholarship really takes us that extra step. Frankly, we want to get the finest musicians we can get, and we hope that they will give something back to their colleagues at Berklee.

Imagine if you were the young person at Berklee who got to be in the same ensemble that Quincy Jones was in. What a thrill! This model is good for the students who receive the scholarship as well as those who get to work, play, and hang with the people who might otherwise not be attending."

One very successful model for tuition fundraising has been the Berklee City Music Program (BCM). This past year, Berklee provided Summer Youth Scholarship for Talent and Excellence in Music (SYSTEM 5) scholarships for approximately 50 students from urban areas to attend the Five-Week Summer Performance Program. Eight graduating seniors were awarded the Berklee City Music Continuing Scholarship that provides four-year full-tuition support. BCM receives more than \$1 million from the Johnson Foundation, corporations, and private donors every year. The program has changed many lives. Roger Brown tells a story of a single mother who today has a career in music after being a part of the City Music Program. "She was a single mom in high school—she thought her life was over, and people probably told her it was," Brown says. "But she found the scholarship and now has a music career."

It is hoped that the Presidential Scholarship will spawn additional scholarships. For example, African Americans make up 4 percent to 6 percent of Berklee's student population, yet make up 12 percent to 14 percent of scholarship students. Many of those students have access to the funding but would incur huge debt to come here. "I hate to see students leaving with \$100,000 of debt," says Bethune. "That's a lot of gigs." According to Brown, "We need to make sure the next Steve Vai, Branford Marsalis, or Diana Krall can get here. It's the right thing to do. It's good for Berklee and it's good for the world."

Diversity Creates Good Music

According to Larry Bethune, there is also a creative and artistic goal. Bethune believes that diversity creates good music. "When Berklee chose to put international students into the mix at a higher percentage than other music colleges were, the music got even better." Damien Bracken, Berklee's director of scholarships and student employment, was impressed by a musical number he heard at last fall's convocation concert. Bracken recognized two performers: a Celtic harpist from Scotland and a jazz bassist from Los Angeles, both recent scholarship recipients. The music they performed together was a successful fusion of two disparate sets of cultural influences rendered in a form that was fresh, adventurous, and musically exciting. Having diverse students from all over the world fosters an atmosphere where those with musical sensibilities developed from different backgrounds can come together, often creating a dynamic tension that can be used to create something new.

"Music and creativity do not grow without a modicum of tension," Bethune says. "We want Berklee to be a crucible for diversity of ideas, backgrounds, cultures, and music. Very

often, they'll run into each other—it won't be without tensions. But, we want to create a safe haven for that battle."

Transformed Lives and Giving Back

In a recent focus group, Bethune sat with a group of African-American students, and every one of them was a scholarship recipient who had also been helped by their communities and churches. Each expressed a sense of obligation to go back to their neighborhoods and give back because they gotten help from their communities. "Isn't that what music is about?" Bethune asks. "If we want to continue to support the advancement of contemporary music in America and build our communities, we want to see missionaries out there giving out music education—both on a spiritual level and a musical one."

"Many of our alumni came here on scholarships," Brown says. "It has had a transformative impact on their lives. I hope that they will consider supporting other scholarships. That's how these things work. Someone made it possible for Quincy Jones to come here, and he made it possible for Arif Mardin to be here. Arif now makes it possible for other young people to be here. This creates a great chain of giving in which those who benefited from a scholarship could say, 'Let me pay my dues and help someone else.' The mindset shouldn't be that donors are giving money to Berklee, an educational institution, they are giving money to the young people who will receive scholarships enabling them to come to Berklee."

The scholarship audition process will also serve another function; by bringing Berklee within the reach of more people, it will also bring more top talent out of the woodwork. "We want to make a Berklee education a possibility for more people," Brown says. "Once you believe something's possible, it can often happen."

"The ability to create music is a great gift. If you believe in it, you want the next generation to be able to access their gift. And so you would hope that a talented musician who's been successful would first recognize that his or her talent is a blessing and that they were blessed to find an institution that nurtured it. If you are a jazz, contemporary rock, hip-hop, or electronic musician, you wouldn't have found nurturing for your music at a typical conservatory. This cultivates a special affinity for Berklee and what we're about—using music as a force in making the world more equitable and fair."

Consider the successes of some of Berklee's most famous scholarship alumni, including Toshiko Akiyoshi, Quincy Jones, Arif Mardin, saxophonist Tommy Smith, and drummer John Blackwell. "They are emblematic of what Berklee is all about," says Brown. "If you look at their career paths and how much they've given back to Berklee through their celebrity and by encouraging people to come here, it's a huge part of our history. That's something I'm very proud of and want to continue through the new Presidential Scholarship Program."

Susan Gedutis Lindsay is a senior writer/editor for Berklee Press and Berklee Media.

Writing a Fanfare for Brass

by Professor Jimmy Kachulis

As a tribute to former President Lee Eliot Berk on his retirement, I composed a piece for brass ensemble and percussion titled *Fanfare for Lee Berk—Esse Quam Videri*. It is well established that jazz is one of the genres of music created from the combination of European and African musical traditions. Berklee was the first academic institution to champion jazz and provide validation for it as American art music deserving respect and study on a par with European classical music. As American culture in general features a blend of European and African cultural influences, I decided to reflect both aspects as found at Berklee in this fanfare. The piece pays tribute to Lee Berk and the college by utilizing a “Berklee” melodic theme in separate European and African versions that eventually blend to become a synthesis of African and European traditions.

Theme

For the theme of the fanfare, I created a tone row based on a solmization of the name Lee Berk and the Latin motto of the college *Esse Quam Videri* (To be rather than to appear to be). The solfège syllables and the pitch designations I used (see the tone row in example 1a) were derived as follows. From the name Lee, I took the two Es. From Berk, I took the B and E. For the first syllable of *Esse*, “es,” I used E^b, since some German composers related that pitch to the letter S (the pitch D[#] is its enharmonic equivalent), and for the second syllable “se,” I used the pitch E. I took the A from the word *Quam*. For “Vi” (the first letters of *Videri*), I used another E. For the middle letters “de,” I chose the E an octave above. For the final syllable “ri,” I used F[#] thinking of the solfège syllable “re,” the name for the second degree (my row begins on E). Since “ri” is the solfège syllable for the raised second degree, I used both F[#] (re) and F-double sharp (ri) or its enharmonic equivalent G (the minor third of the key) at various places in the piece. This process produced a theme that is predominantly in the key of E major. Considering that brass instruments sound best in flat keys, I decided to transpose the row from the key of E to the key of F (see example 1b).

European-African Connections

The structural form most suited to exploring this theme from different perspectives seemed to be that of a cantus firmus motet, where a theme or cantus reccurs in different guises. In the opening section, the theme is gradually revealed. It is repeated in an ascending sequence as the keys descend in minor thirds (the decision for the movement of the keys was made based on the last interval of the theme, a minor third). You hear the theme completely for the first time as a triple mensuration canon, where it’s played at different speeds simultaneously in relationship of 1:1:4, in these keys: “dux” or leading voice in F major, “comes” or follower one in C mixolydian, comes two in B^b major (see example 2).

In the first African section, two trumpets play a hocket or resultant melody of the African bell cycle and the four-clap pattern, while the French horns play the European version of the theme (see example 3).

The theme is transformed to reflect African qualities by creating new motives from the original pitches (example 4) and then using the asymmetrical subdivisions of the time from the bell cycle (the trumpets play the bell cycle in example 5). The traditional African call and response format occurs between the European and African versions of the theme in example 5. As the next few sections unfold, one can hear more of the African influences (see example 6).

In the following section (examples 7a through 7c), the call and response of the African-American tradition is combined with a jazz solo (played at the premiere by Lee Berk’s longtime friend Phil Wilson). The last motive from the African version of the theme, using the interval of a perfect fifth taken from the opening of the theme, is used to build a long Indian tihai cadence (a thrice-repeated cadence designed to end on the downbeat of the bell cycle). This particular type of tihai is a subtractive one, meaning that certain elements are subtracted with each repetition. The phrase is played three times as a 16/4 cycle (example 7a), then three times as an 8/4 cycle (example 7b), and finally three times as

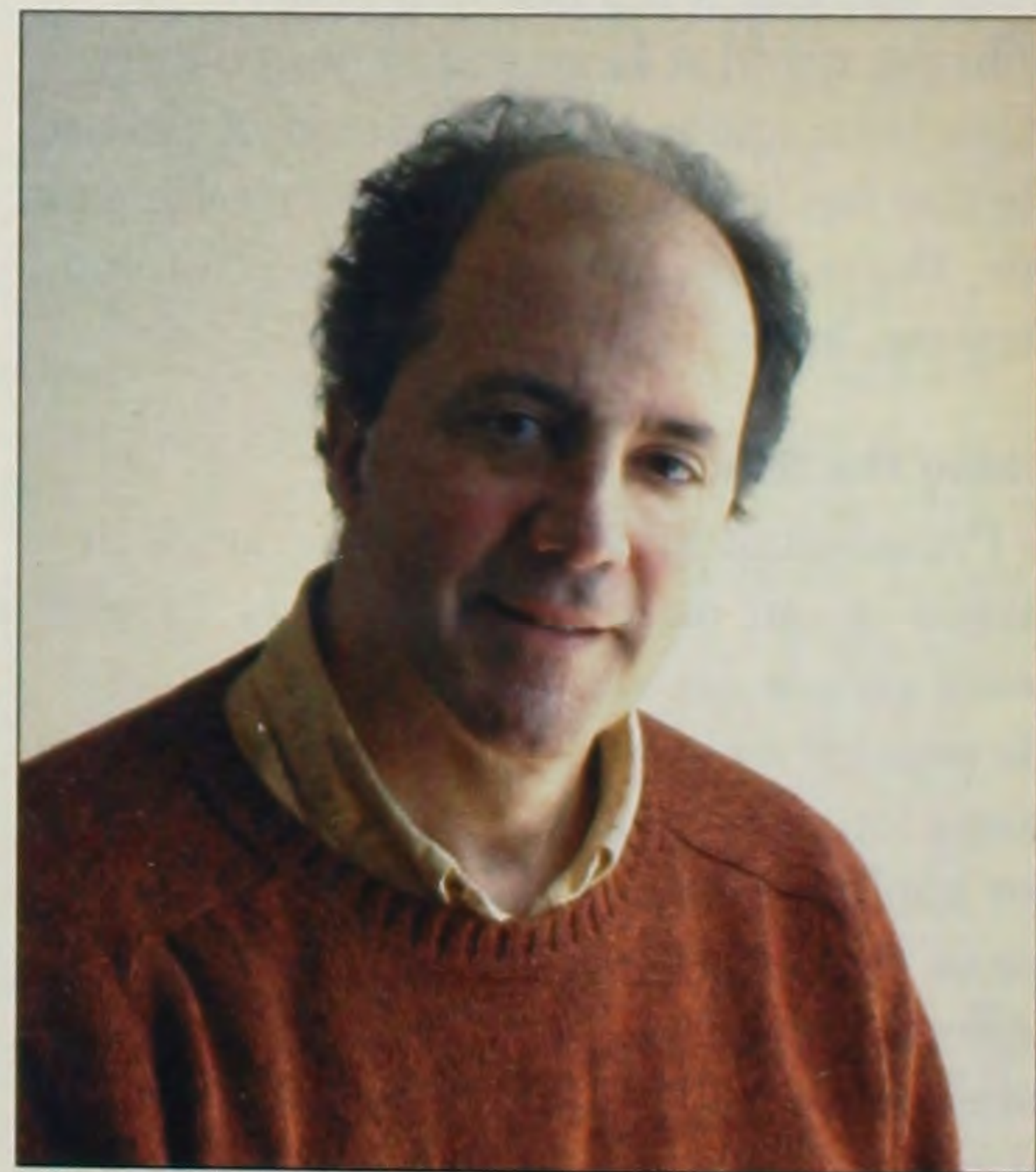
a 6/4, or 12/8 cycle (example 7c). During the 8/4 cycle, the 12/8 feel is foreshadowed by the horns in the middle voice.

Each of the three phrases is superimposed on the prevailing 12/8 bell cycle, and cadences on the downbeat of the sixteenth bell cycle. The call-and-response pattern is still superimposed on all of these rhythms. You can hear the phrases getting closer and closer throughout the section, building excitement leading to the coda.

Coda

In the coda, the original European mensuration canon is heard over the trumpet hocket on the African bell cycle, while the third voice uses the major second, and the minor third (ri) from the original theme is heard in the final cadence (see example 8).

To hear a MIDI rendition of the musical examples as well as the entire fanfare, visit www.berklee.edu/bt/163/lesson.html. After a full rehearsal of the piece with Phil Wilson, he turned to me and said, “It’s the story of Berklee in sound.” I hope you enjoy the music and that it gives you ideas for your own compositions. ■



Jimmy Kachulis is a professor in Berklee’s Songwriting Department and has authored three books and three online courses for Berklee Media.

Musical Examples

To hear these examples, visit www.berklee.edu/bt/163/lesson.html

Ex. 1a

Le e B erk Es - se Quam Vi - de - ri (ri)

Ex. 1b

Ex. 2

Ex. 3

Two trumpets: (Bell hocket)

Clap pattern: (continue) Fr. horns, trombones:

Bell cycle:

Ex. 4

Original theme Version two

Ex. 5

African "call" Trumpets Fanfare "response" Fr. horns and trombones

Ex. 6

Trumpets (stems up) Fr. horns, trombones (stems down)

Ex. 7a

Play 3 times: *mf ff mf*

Trumpets (stems up)

Fr. horns and trombones (stems down)

Ex. 7b

Play 3 times: *ff mf ff*

Trumpets (stems up)

Fr. horns and trombones (stems down)

Ex. 7c

Play 3 times

Trumpets (stems up)

Fr. horns and trombones (stems down)

Ex. 8

⊕ Coda

Trumpets and Fr. horns

Trumpets and trombones

Trombones and tuba

Trumpets

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ALBUM notes

1960

Bassist Lou Benanto of Kailua, HI, left his home in the South Pacific to play three nights in Hartford, CT, with local jazz artists Ed Cercone and Dave Dannenberg.

1962

Antonio Luigi Salvatori of Orlando, FL, is the conductor of the DeLand Little Symphony. Earlier in his career, Salvatori worked on Broadway and with the Buddy Rich Big Band Machine as a trombonist.

1971

The CD *Evolution* by saxophonist and composer Greg Abate of Coventry, RI, was included in four categories on the nominating ballot for the 2005 Grammy Awards. Visit www.gregabate.com.

Composer Chuck Mymit of Rego Park, NY, was commissioned to



(From the left): Jon Damian '74, Steve Groves '72, and Bob Hanni

write music for concert band, chorus, and string orchestra based on poetry by Robert Frost and a piece for the Five Towns College concert band. Both compositions will be premiered this spring. Mymit is currently earning his DMA in jazz composition.

1972

Guitarist Charles Chapman of Boothbay Harbor, ME, published *The Rhythm Guitar Tutor*. This is

Chapman's eighth book for Mel Bay Publications.

Ted Collins of Wakefield, RI, recently completed a tour with the Artie Shaw Orchestra led by Dick Johnson. Collins was the director of the Westerly, RI, high school's award-winning jazz band for 10 years and currently teaches in MA.

Guitarist Steve Groves of Ottawa, Ontario, is the founder of the Groves Academy of Music and Ottawa Guitar School. For his summer Guitar Summit in North Hatley, Quebec, he enlists guitar professor Jon Damian '74 and others. Guitar Summit 2005 is scheduled for July 28 to July 31. Visit www.theguitarsummit.com.

1973

Trumpeter and vocalist Steve Lowry of Bangkok, Thailand, served as the chief instructor of jazz at Siam Music Yamaha (Bangkok) until August 31, 2004. Lowry has performed with jazz groups throughout Asia.

1974

Keyboardist Jon Hammond of New York City released the CD *Late Rent*, featuring such players as Barry Finnerty (guitar), Alex Foster (saxophone) Bernard "Pretty" Purdie (drums), and others. Visit www.cdbaby.com/jonhammond.

1975

Dennis Taylor of Nashville, TN, created the new book and CD pack titled *Jazz Saxophone* published by Hal Leonard Corporation. It features 16 solos and an overview of the styles of several top jazz tenor saxophonists.

Richie Hart '75 of Nyack, NY, released the CD *Blues in the Alley* with bassist Rick Petrone '69 and drummer Joe Corsello '64 on the Zoho label. The disc also features saxophonist Gerry Niewood and keyboardist Pete Levin.

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March 10

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March 24

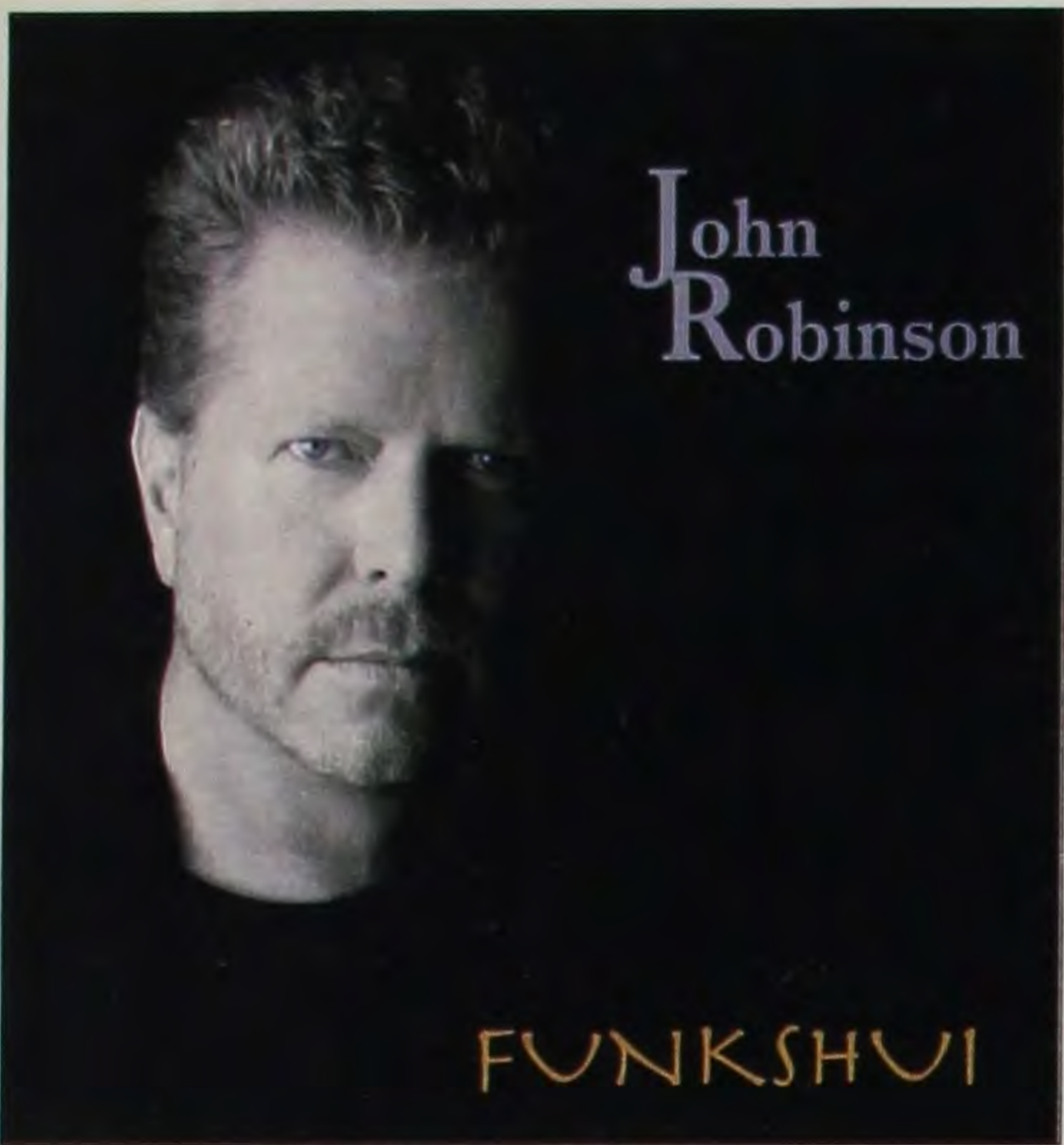
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further information.



John "J.R." Robinson '75

After playing on hundreds of hit albums, drummer John "J.R." Robinson '75 of Thousand Oaks, CA, released his debut CD, titled *Funkshui*. Robinson is assisted by bassists Lee Sklar and Neil Stubenhaus '75, guitarists Mike Thompson '75 and Ross Bolton, keyboardists John Beasley and Aaron Zigman, and others. Visit www.johnjrrobinson.com.

1976

Saxophonist Tom Pesciotta of Webster, NY, released his first CD, *Jazz from Me to You*, featuring six original compositions and two arrangements of jazz standards. Visit www.twinjazz.com.

1977

Guitarist Gerry Beaudoin of Waltham, MA, released a new CD and DVD with his group New Guitar Summit, featuring guitarists Jay Geils and Duke Robillard. Beaudoin also played on the *Jay Geils Plays Jazz* CD.

Guitarist/songwriter "Doc" Mark Drinkwater of Gardiner, ME, released his debut CD *It's Not Too Late*, last fall and has two more album projects and a book in the works. Visit his website at www.docdrinkwater.com.

1978

Emil Viklicky of Prague, Czech Republic, had his work *The Mystery Man* premiered by the Lincoln Center Jazz Orchestra with Wynton Marsalis and two narrators. The piece is based on the prison letters of former Czech president Vaclav Havel. Visit www.viklicky.com.

1979

Pianist/vocalist Gail Jhonson of Van Nuys, CA, has released a new CD titled *Keep the Music Playing*. (Visit www.cdbaby.com.) She is also the music director for Warner Bros. recording artist Norman Brown, teaches at Musician's Institute, and authored the book *Funk Keyboards* for Hal Leonard Publications.

Bassist Mark Snyder of Milton, MA, is a member of the faculty at Noble and Greenough School in Dedham and plays with the Common Ground Band and Safam. His quartet recently released the CD *Groove This*. Visit <http://mysite.verizon.net/mwsnyder>.

1980

Guitarist Dave Askren performed with the Latin jazz group Rhumbaba at the January IAJE conference in Long Beach, CA. The group's self-titled CD was released on the Sea Breeze label.

Guitarist Bruce Arnold of New York City released *Early Music* with his band Spooky Actions. The disc features Arnold, John Gunther (woodwinds), Mike Richmond (bass), and Kirk Driscoll (drums) playing early chants and melodies with a contemporary twist.

Singer/songwriter Paul (Bettencourt) Gabriel of West Warwick, RI, produced the CD *Love, Courage, and the Open Road* featuring 10 of his original songs.

Baritone saxophonist Claire Daly of New York City released *Heaven Help Us All*. Her *Swing Low* CD is in the interactive listening stations at the library at the William Jefferson Clinton Presidential Center in Little Rock, AK. Daly also won the recent *Down Beat* critics poll as rising star on baritone and talent deserving wider recognition. Visit www.clairedaly.com.

Guitarist Paul Nelson of Stamford, CT, wrote the title track and played guitar for legendary blues artist Johnny Winter's Grammy-nominated CD *I'm a Bluesman* on the Virgin/EMI label.

Drummer Bill Spoke of Hollywood, CA, played drums on *Sure Signs* by folk-rock artist Jason Saulon. Visit www.cdbaby.com/saulon.

1981

Pianist Nathan Aronow of Newton, MA, released the CD *Hearing Things* featuring his original jazz compositions. He also leads the Nate Aronow Nextet. Visit <http://www.aronowmusic.com>.

Guitarist Kevin Barbour of Nashua, NH, released the CD *Changing Skies*. Barbour produced the contemporary jazz disc and played all instruments. Visit www.guitar9.com/summkevin-barbour.html.

Guitarist Benn Correale of Cooper City, FL, has released *180 Degrees—A Flamingo Road Jazz Compilation* with his band 180 Degrees. The disc features contemporary Christian smooth jazz selections.

Songwriter Monique Dayan of Los Angeles, CA, finished her bachelor of music degree at California State University and is working on a master's degree in music education. She teaches elementary school music.

Engineer K.K. Proffitt of Nashville, TN, owner of JamSync Studio, mixed the 5.1 soundtrack and authored the DVD for the Tony Cane-Honeysett film *The Royal*



Gail Jhonson '79

Academy. Visit www.jamsync.com.

Saxophonist Scott Robinson of Teaneck, NJ, gave his first solo concert in 23 years on November 4. The original music, featuring Robinson on saxophones, clarinets, flutes, theremin, and other instruments, was mathematically based.

Jacob Slichter of Brooklyn, NY, is the drummer for the band Semisonic and author of *So You Wanna Be a Rock and Roll Star*. Visit www.semisonic.com.

(Continued on page 25)



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Adrian Ross '96

The fall was extremely busy with an abundance of activity in all Berklee alumni chapters. Boston alumni hosted a showcase at the Hard Rock Café on September 26. As always, the event featured a variety of different styles from country to blues to r&b, and featured Tim Blane '03, Joe Jaworski '84, Stan Swiniarski '79, Putnam Murdock '02 and Thaddeus Hogarth '88. Thanks to those who came out, and especially to all of the performers!

The following month, on October 12, Seth Saltzman '81, the senior vice president of member management at ASCAP, and his colleague Chris Amenita, the senior vice president of Enterprises Group, led a clinic that examined publishing, performance royalties, and ASCAP's role within the industry. Also discussed was ASCAP's new performance tracking system, Mediaguide. On the 19th, Saltzman hosted another event at ASCAP, in New York, and was joined by several colleagues who graciously gave of their time and expertise. We are appreciative of Saltzman for his continued support.

The Berklee Monterey Quartet traveled to Washington, D.C., on October 25 to headline at the legendary jazz club Blues Alley. The student group, led by Nir Felder (guitar) and Christian Scott (trumpet), showcased some of the best players at the college and provided area alumni with a glimpse of the next generation of young lions. We look forward to returning to Washington again next year.

This year's Audio Engineering Society convention was held in San Francisco, allowing for the Bay Area alumni association to host the event's annual alumni reception. The Argent Hotel was a perfect location, and an added touch was pianist Mitch Stein. Stephen Croes, Berklee's dean of Music Technology, brought alumni up to date regarding several departmental advances, and Rob Jaczko, chair of the Music Production and Engineering Department and Dan Thompson, assistant chair, presented Pablo Munguia '97 and Michael Semanick '85 with Distinguished Alumnus Awards. Congratulations to both Munguia and Semanick on their achievements.

On November 14 the New York Alumni Chapter hosted the alumni showcase at the Cutting Room. The event featured a variety of bands and soloists, keeping the audience captivated for the entire evening. On the bill were Melissa Axel '02, Elizabeth Ziman '04, Todd Steinhilber '86, Eric Seiz '97, Ryan Link '99, Jason Rosen '99, Antje Zumbansen '99, and Clara Lofaro '02. Thanks to all who participated. The next day, in Boston, Oz Barron '80 led a music-technology seminar that

walked attendees through Apple's many standard programs, such as iMovie, iPhoto, and GarageBand, and addressed networking solutions. It was great to have Barron return and lend his expertise.

The year ended on a high note with several holiday socials. Boston's event took place on December 9 and featured a special guest performance from Livingston Taylor, followed by the Singers' Showcase concert. New York's social was equally exciting, as President Roger Brown got to mix and mingle with the many attendees. The reception took place on the West Side at a restaurant called Citrus, and Paul Vinton '04 and his ensemble provided the music.

Kicking off the new year, Deena Anderson, Boston Alumni Chapter coordinator, and I braved the snow to cohost an alumni reunion in Brooklyn, NY, in early January. The journey was well worth it, the annual gathering drew a closely knit group of alumni for a night of reminiscing and good times. We look forward to many more. On a final note, I would like to spotlight the Music Business/Management and Music Production and Engineering departments that generate newsletters for current students and alumni. If you would like to take advantage of these great online resources, MP&E alumni can sign up through the website at <http://classes.berklee.edu/mpe/>. Music Business/Management alumni should send an e-mail request to mbmnews@berklee.edu.

That's all for now, talk to you soon.
—Adrian Ross '96
Director, Alumni Affairs



(From the left:) MP&E Department Assistant Chair Dan Thompson with distinguished alumni Pablo Munguia '97 and Michael Semanick '85 and MP&E Chair Rob Jaczko at the San Francisco alumni reception



Latin music star Juan Luis Guerra '82 sits in with a student ensemble at a concert in his honor given on November 16, 2004. Guerra was presented a distinguished alumnus award during the program held in the David Friend Recital Hall.

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Upcoming Events

Boston:
Tax seminar
February 2005

MMEA alumni reception
March 2005

New York:
Tax seminar
February 2004

Alumni Showcase
Spring 2005

San Francisco:
Matching music to lyrics
hosted by Pat Pattison
April 17, 2005

1982

Guitarist Doug Jackson of Huntington Beach, CA, recently performed with Kenny Loggins, Pauline Wilson, Terry Sylvester, and Ambrosia. He teaches guitar at Biola Universtiy in La Mirada, CA. Visit www.ambrosiaweb.com.



Skip Spratt '82

Saxophonist Skip Spratt of Berlin, NJ, had two of his masterclass CDs published by *Saxophone Journal* and Dorn Publications. Spratt currently teaches at Berlin Community School. Visit www.saxshed.com.

1983

Saxophonist Ben Schachter of North Wales, PA, released a new CD, titled *Nothingman* with his group Sung/Unsung. This disc and his four previous CDs are available at www.cdbaby.com.

Guitarist Ahmad Mansour of Geneva, Switzerland, released a trio recording of his original jazz compositions titled *Short Cuts* with bassist Terje Gewalt '87 and drummer Erik Smith. Visit www.ahmadmansour.com.

1984

Guitarist/arranger Ken Fix of North Hollywood, CA, orchestrated the musical *Dorian* for a Noho Arts Center production. Fix also played guitar and flute in the pit orchestra.

1985

Singer/songwriter Mike McManus of Agoura Hills, CA, released his first children's CD, *Uncle Moondog*, to rave reviews from kids and parents. Visit www.unclemoondog.com.

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Nashville Notes *by Neil Diercks '93*

With the beginning of a new year, our Nashville alumni have hit the ground running. Here's what some of them have been up to.

Jeff Howard '00 (a Music Business/Management major) has taken a position as a booking agent at APA (Agency for the Performing Arts.) APA represents such musical acts as Boston, Fleetwood Mac, Lenny Kravitz, Poison, Rodney Crowell, Robert Plant, and Rick Springfield, as well as comedians including Adam Sandler, Larry the Cable Guy, Horatio Sanz, Roseanne Barr, and Norm MacDonald. The agency also represents actors, directors, and writers from its offices in Los Angeles and Nashville. Previously Howard worked for Monterey Peninsula Artists for four years—a job he landed just after moving to Nashville. Howard has also been featured on alumni panels for the Berklee spring break trips to Nashville. We wish all the best for Howard in his new venture!

Katie Miner '99 recently released a debut contemporary Christian CD, *Loaves & Fishes*. Miner produced, sang on all tracks, and wrote 10 of the 11 songs. She brought a strong team together, comprising alumni Jan Stolpe '98 (engineer, guitar, digital programming), Sandy Tipping '99 (vocal production and keyboards), Shane Adams '95 (keyboards), and industry great Brian Tankersley as mix and mastering engineer. Tankersley has worked with such record setters as Shania Twain, Charlotte Church, and Lonestar.

Visit www.katieminer.com for more information.

Rachel Hoffman continues her music-education career and is now an instructor for the Nashville chapter of the Music Play House, a national program which provides high-quality early childhood music education. The program is designed for small classes of children up to five years old who attend with their parents or caregivers. The Music Play House uses nationally acclaimed, award-winning materials designed to stimulate young minds at this important time of development. Visit www.themusicplayhouse.com to learn more.

The Berklee Nashville Alumni Chapter looks forward to the March spring break trip to Nashville led by Pat Pattison and Stephen Webber. Annually, more than 100 students travel to Nashville to attend lectures, panels, clinics, and performances by some of the Music City's top songwriters, producers, engineers, music executives, artists, and musicians. This year's trip promises to be better than ever.

For more information on the Berklee Nashville Alumni Chapter, contact Neil Diercks at berklee_alumni_nashville@comcast.net or at (615) 403-5300.

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

After Midnight

by Mark Small

David Nichtern '71 still recalls the thrill of hearing the song he penned, "Midnight at the Oasis," come on the radio in his car for the first time back in 1974. Now, 31 years later, the song continues to have a life of its own and has entered the canon of the Great American Songbook. "Midnight" was a big hit for singer Maria Muldaur and others, has been licensed for film, and even for cell phone ringtones. It was also the launching pad for Nichtern's multifaceted career.

"The song has become a standard," says Nichtern. "It was recorded in 1995 by Brand New Heavies

one of the better-known accompanists for various singers," he says. "I played live and made recordings. I began working as Maria Muldaur's guitarist and musical director and produced the demos that ultimately got her signed with Warner Bros. in 1973. They flew us out to Los Angeles to make her record; that was my first time stepping into the big music world. I played guitar and arranged some of the tracks on the record, which Lenny Waronker produced. He thought 'Midnight at the Oasis' would be a cute song to put on the album."

Nichtern, Muldaur, and Waronker

"Everywhere in the world that I go, people know that song."

and was a top-ten hit all around the world—except in the United States. Renée Olstead just recorded the song on an album of standards produced by David Foster and it will be in a T-Mobile commercial this year. It also appeared on a new remix album that Warner Bros has released. Everywhere in the world that I go, people know that song."

Nichtern grew up in an arts-rich atmosphere as the son of Claire Nichtern, a Broadway producer who was the first woman ever to win a Tony Award. His uncle Irving Joseph was a celebrated pianist who played for Frank Sinatra, Tommy Dorsey, Lena Horne, and Rita Moreno. While Nichtern didn't plan on becoming a musician when he picked up the guitar at eight, he ultimately moved in that direction.

"After graduating from high school, I went to Columbia University as an English major and started playing electric guitar in bands," he says. "I was in a group called Voltaire's Nose with Christopher Guest [a.k.a. Nigel Tufnel]. Right after college, I started working as a musician, but after two years, I felt I needed more training, so I came to Berklee in 1970."

Having already earned a degree, Nichtern studied at Berklee for only one year, but feels he left armed with the information he previously lacked. He returned to New York and joined the burgeoning folk scene in Greenwich Village. "I was

found the song more than cute when it soared into the top-ten in 1974.

However, after the album became a big seller, Nichtern didn't feel compelled to try to write another smash hit. "I have written many other good songs, but I didn't take the option of trying to just do the same thing over and over again," he says. "In 1975, I moved to the Bay Area to play with Jerry and the Great American Music Band [featuring David Grisman on mandolin, Jerry Garcia on banjo, Richard Green or Vassar Clements on fiddle, and Taj Mahal on bass]. After that, I did a lot of different things."

Nichtern subsequently worked as an instrumentalist, a record producer, a film and television composer, a teacher of Buddhism, and also did a stint as the sales director for New England Digital, makers of the innovative Synclavier synthesizer in the early 1980s. He has taken his interests in music, Buddhism, business, and technology and woven them all together into an eccentric tapestry.

Several years ago, he founded Nudge Music LLC, an umbrella company that markets several lines of music and is the parent company to his Dharma Moon and 5 Points Records labels (visit www.nudge.com). In addition to recently completing a new CD for Dharma Moon with his world-music-influenced band Drala, Nichtern is working with Krishna Das, who blends traditional Buddhist chants with Western-based melodies and harmonies. Last fall, Nichtern collaborated with bassist Walter Becker of Steely



David Nichtern '71

Dan and drummer Rick Allen of Def Leppard on a new album by Das. "It's a cross between rock and spiritual music," Nichtern says. "The working title is *Rock in a Heart Place*.

"I'm currently producing a rock band from Toronto called Carnival Divine. They play classic, dark rock, and have really great songs. For 5 Points VIP, a private label, we are doing compilation CDs for companies like New York's Soho Grand Hotel to sell direct as part of their branding campaigns." Nichtern also produces Emmy Award winning music for the daytime TV shows *One Life to Live* and *As the World Turns*. He's been doing *One Life to Live* for about 13 years. "Somehow all of my different interests have fit together," he says.

Nichtern has arrived at his present musical oasis, if you will, by learning throughout his journey. "When I went to Berklee, all I learned was music," he says. "Now the college teaches everything, but I had to learn on the fly. Computer chops have become incredibly important. In the real world, it's a blend of music, business, and technical skills. If you want to have a music career as your livelihood, it is going to encompass all of these things. While I feel that it's still possible for someone to join in a big rock band and possess none of the other skills, for the average person wanting to be part of the music business, the broadest approach is the best.

"Even though the recording industry is in a panic and a downturn, I think this is a really exciting time to be in the music business. There are so many new avenues opening up. It is a good time to be clever and creative and mix technology and business together with the music. Those with real passion for what they do will find their place." ☸



Mike McManus '85

Guitarist/composer Dan Palladino of East Brunswick, NJ, released the CD *Honey, Grab Your Coat!* with his band the Mung Brothers. Palladino and Rich Gantner cowrote all of the songs and played all of the instruments on the album. Visit www.mungbrothers.com.

1986

Georg Brandl Egloff of Los Angeles, CA, wrote music for the film *The Chumsclubber* and the TV shows *ER*, *Third Watch*, and *The West Wing*, and played organ behind James Taylor on *The West Wing*. He also wrote, performed, and produced music for the *Forest* CD.

Pianist Christian Jacob of Van Nuys, CA, released the CD *Styne & Mine* featuring the music of Jule Styne and some of Jacob's originals. Jacob is backed by bassist Trey Henry and drummer Ray Brinker, and vocalist Tierney Sutton '87 sings on two tracks.

Fred Katz of Washington, DC, presented a paper at the recent Audio Engineering Society Convention. He is the director of electronic music and MIDI education at Omega Studios' School of Applied Recording Arts and Sciences in Rockville, MD.

1987

Tony DiMito of Valley Village, CA, served as the music editor and/or composer for the TV show *Grounded for Life* and the movies of the week *Suburban Madness* and *The Reagans*.

Guitarist Mordy Ferber of Greenwich, CT, recently performed with bassist Jeff Berlin and drummer Adam Nussbaum at the Blue Note in New York and with Bob Moses in Asia.

(Continued on page 28)

L.A. Newsbriefs

by Peter Gordon '78

Last November, the *Billboard Hollywood Reporter Film & TV Music Conference* was held in Los Angeles and Berklee was a cosponsor of the event. The college was highly visible to an audience that included some of the music industry's top professionals. Berklee and ASCAP sponsored a panel event spotlighting the music of *The Simpsons*, which was moderated by our own Alf Clausen '66.

At the same conference, another event sponsored by BMI focused on the recent number of musical biopics and the issues involved in supervising and licensing existing catalogs of music that are featured in such movies. Curt Sobel '78, a member of that panel, was very effective in discussing the issues he encountered as the music supervisor for the movie *Ray*.

Our Los Angeles Alumni Chapter Holiday Social last December was a great success, as usual. Attendees represented five different decades of Berklee experience, not only providing for an interesting array of anecdotes but also a broad sense of community.

In early January, the IAJE Conference was held in Long Beach, and as is traditional, there was an alumni reception. President Roger Brown was in attendance, so the event offered an opportunity for many alumni to meet and talk with him. The attendees included a mix of local alumni and alumni educators from such far-away locations as Asia, Australia, and Europe. Phil Wilson led the Berklee Rainbow Band in a performance that



(From the left): Kevin Coogan, senior director, ASCAP; Seth Saltzman '81, senior VP, ASCAP; Nancy Knutsen, senior VP, ASCAP; and composer Alf Clausen '66

reminded all just how strong the talent base remains at Berklee.

The January 23 Annual Alumni Brunch, held in the rooftop ballroom of the Sheraton Universal, provided the opportunity to present two Distinguished Alumnus Awards. This is traditionally the first major alumni gathering of the year and this year, against panoramic views of the San Fernando Valley, we celebrated the achievements of electronic music pioneer BT (a.k.a. Brian Transeau '89) and film music executive Todd Homme '76.

BT's success spans a number of genres. His first taste of stardom came in the British dance music scene, where his unique electronic style became hugely popular. This led to successful solo albums that further established his reputation as a pathfinder and an individual artist. After moving to Los Angeles, BT earned a reputation as a talented and versatile film-score composer. His scoring credits include *The Fast and the Furious*, *Under Suspicion*, starring Morgan Freeman and Gene Hackman, and *Monster*, starring Charlize Theron.

Todd Homme has worked directly with the top composers, producers, and directors in the film industry. As Disney's Manager of Music Production from 1991 to 1995, he worked on 75 film releases, including *Crimson Tide*, *Dangerous Minds*, *The Hand That Rocks the Cradle*, *While You Were Sleeping*, and *What's*

Love Got to Do With It? In 1995, he became Dreamworks SKG's Executive in Charge of Music, overseeing all aspects of the music for such films as *American Beauty*, *Almost Famous*, *Gladiator*, *Saving Private Ryan*, *Catch Me If You Can*, *Prince of Egypt*, *Road to Perdition*, *Road to El Dorado*, *Shrek*, *Shrek 2*, *Chicken Run*, *Shark Tale*, *Amistad*, *Mouse Hunt*, *Castaway*, *House of Sand and Fog*, *Collateral*, and *The Terminal*.



BT '89 (left) and Todd Homme '76 received distinguished Alumnus Awards in January.

As for other alumni in the news, George Haddad '93 works for Todd-AO Studios and is currently the postproduction sound supervisor on the CBS television drama series *CSI: NY*. Haddad does sound design and editing and supervises Dialog ADR and mixes.

Music editor Tanya Hill '95 has been working with composer David Newman on the upcoming film releases *Man of the House* and *Are We There Yet?*

On the performance front, bassist Eric Holden '99 continues to tour with Josh Groban. Recent appearances have included concerts in South Africa and Europe. Drummer Joel Taylor '83 has been performing with the Allan Holdsworth Trio.

Linda Ronstadt's latest release *Hummin' to Myself* features arrangements by Alan Broadbent '69, who also plays piano on the recording. Trumpeter Roy Hargrove '89 is featured on the CD as well.

That's all for now. Stay in touch.

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



From the left; Linda Livingston, BMI's senior director for film and TV relations, Curt Sobel '78, Chris Morris, entertainment reporter for the Hollywood Reporter, and Peter Gordon '78

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Saxophonist Michael Rosen of Rome, Italy, is working for RAI, the Italian national television company, playing jazz in Italy and Switzerland, and planning a new CD with Peter Erskine and Palle Danielson.

1988

Saxophonist Ole Mathisen of New York City released the CD *NYNDK* on the Jazzheads label. Players on the disc include Chris Washburne (trombone), Søren Moller (piano), Ray Vega (trumpet), Per Mathisen (bass), and Tony Moreno (drums).

Joe Stobenau of Sinking Spring, PA, authored a book titled *Teach Yourself to Play Pedal Steel Guitar*. Stobenau also plays dobro, trumpet, harmonica, guitar, and French horn and is writing a new book titled *Playing Jazz on French Horn*.

1990

Guitarist/vocalist Nick Bomleny of Windermere, FL, is playing locally with the 1980s tribute band Switch. Visit www.iloveswitch.com.

Jennifer (Rowe) Dixon of Orlando, FL, is an associate with the law firm of Lowndes, Drosdick, Doster, Kantor & Reed in

Orlando. A graduate of Florida State University College of Law, Dixon's practice focuses on musical artist representation.

David Harris of Charlotte, NC, operates Studio B, a mastering facility featured in the October issue of *Pro Sound News*. Harris has mastered projects for Hootie and the Blowfish, Reverend Horton Heat, and Southern Culture on the Skids. Visit www.studiobmastering.com.

Elise (Bain) MacDonald of Wilton, NH, is the director of instrumental music at High Mowing School in Wilton.

Bassist Paul Rogalski of Longmont, CO, and his band Mojama released *Drivin'*, the band's debut CD of original songs.

1991

Pianist Ken Berman of New York City released the CD *Ken Berman Trio* with bassist Ippei Ichimaru and bassist Miki Matsuki. The disc features four Berman jazz originals.

Vocalist Lauren Glick of Ocean City, MD, performs with Campfyre Girls and Lauren Glick and Company. She has released her third CD titled *Keep on Movin'*.

1992

Bassist Ivan Bodley of Brooklyn, NY, appeared in a documentary with Sam Moore and played on Ben Jelen's *Give It All Away* CD. He also performed Alexander Markov's Rock Concerto in Bursa, Turkey, in February. Visit www.phunque.com/ivan.

1993

Composer Bill Brown of Los Angeles, CA, is the composer for the TV series *CSI:NY* and scored the movie *Lady Death*. Visit www.billbrownmusic.com.

John Kendall of Sarasota, FL, teaches at Sarasota Middle School and the Florida West Coast Symphony's adult education program.

Tyrone Lancaster composed the score for the movies *Timeserver* and *Barrymore's Dream*.

Pianist Mika Pohjola of New York City arranged and produced music for the CD *Scandinavian Yuletide Voices*. It features eight singers and 10 instrumentalists performing Scandinavian Christmas songs. Visit www.yuletidevoices.com.

Songwriter Sandrine Ligabue of Astoria, NY, wrote a song that was used in a September 2004 episode of *Smallville*. It appears on her debut album *Histoires d'Eau*.

1994

Kasson Crooker of Belmont, MA, is the audio director at the video-game development company Harmonix Music Systems in Cambridge, MA. He has also released eight albums with the bands Freezepop, Splashdown, and Symbion Project.

Vocalist JoJo David of Needham, MA, released the CD *Small Hours* with pianist Adam Birnbaum. Visit www.jojodavid.com. His wife, Anne Marie David '93, also released her first vocal album titled *Peace Be With You*. The couple had their first child, Madeline, in October.

Vocalist Lisa Donahey of Van Nuys, CA, has been the voice on a variety of Disney projects and was a featured soloist on the *Three Musketeers* DVD. She also sang on the short film *I Am Stamos* that was scored by Karl Preusser '94.

Guitarist "Metal" Mike Chlasciak of North Arlington, NJ, released the CD *Metal for Life* with his band Pain Museum and members of Testament, Death, and Iced Earth. Chlasciak also signed a publishing deal with Warner Chappell. Visit www.metalmike.net.

1995

Saxophonist Brian Kane of Urbanna, VA, has published the books *Creative Jazz Sight Reading* and *Jazz Style and Technique* with Jazz Path Publishing.

Chapman Stick player Tom Griesgraber of Encinitas, CA, opened for the California Guitar Trio on their US tour and released the CD *A Whisper in the Thunder*. Visit www.thossounds.com.

Taku Hirano of Los Angeles, CA, plays percussion on the DVD *Fleetwood Mac: Live in Boston* and is touring with Bette Midler.

Pianist and composer Paulo Tozzi of São Paulo, Brazil, authored the book *Method for Improvising in Jazz*. Visit <http://ptozzi.sites.uol.com.br/>.

1996

Pianist/composer Sila Cevikce of Cambridge, MA, released the CD *A New Abode* on SteepleChase Productions, which was coproduced by Kim Bock '96. Cevikce scored a short film titled *Catskill Chainsaw Redemption* and composed a song cycle titled *Songs of Self*. Visit www.sila-music.com.

Singer and songwriter Jose Conde of Brooklyn, NY, released the Latin music CD titled *Ay! Que Rico*. Visit www.joseconde.com.

Takako Ishikawa-Temple received a Creative Arts Emmy for sound editing for the HBO series *Deadwood*. She is currently a sound-effects editor for the series *Joan of Arcadia*.

Bassist Jay McGuire of Los Angeles, CA, a member of the metal band Otep, was profiled in *Bass Player* magazine. Otep released the CD *House of Secrets* in July. Visit www.oteptem.com.

Composer/guitarist Tyra Neftzger of Nashville, TN, released the CD *Psalmthing Blue* with his quartet Third Inversion. Visit www.foginc.com.

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(and especially Kurt Biedewolf)

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Vibist Christos Rafalides of Astoria, NY, toured Greece with Manhattan Vibes featuring vocalist Mark Ledford '82, saxophonist Donny McCaslin '88, drummer Steve Hass '97, and bassist Mike Pope. Rafalides played on projects for Chaka Khan and George F., Mike Stern '75, and Dave Weckl.

1997

Justin Ballard of Quincy, MA, played guitar in a production of John Cameron Mitchell's rock musical *Hedwig and the Angry Inch*.

Guitarist Vlad DeBriensky of Oakland, CA, released his US debut album *Vladosphere*, distributed by Orpheus Records. Visit www.vladosphere.com.

Andy Fox of Deptford, NJ, released a solo acoustic guitar CD titled *The Long Walk Home*. Fox also records and performs with Denise O'Brien. Visit www.andyanddenise.com.

Rob Healy of Morristown, NJ, founded the electronic music net label Anthrophone and plays with the electronic band Lightfromadestard. Visit www.lightfromadestard.com.

1998

Pianist/songwriter Jim Bianco of Los Angeles, CA, released the CD titled *Handsome Devil*.

Anat Cohen of Astoria, NY, played clarinet with the Brazilian group Choro Ensemble at a performance in New York's Carnegie Hall. Visit www.anatcohen.com.

Saxophonist Nicolas Gross of Geneva, Switzerland has been performing with Vincent Bourgeyx '98, Nicolas Meier '98, Denis Jusseume '97, and Ludovic Tirelli '02. He also recorded an album with pianist Christophe Misteli and discs with Edouard de Ganay '98 and Alain Perrenoud '99.

Bassist Whynot Jansveld of Brooklyn, NY, toured America and Australia with Gavin DeGraw. Visit www.whytunes.com.

Flutist Mattan Klein of New York City played at the Kennedy Center in Washington, DC, with the Crossroads Ensemble.

Saxophonist Jerome Sabbagh of



Takako Ishikawa-Temple '96

Brooklyn, NY, has released a new CD, titled *North*. It features guitarist Ben Monder, drummer Ted Poor, and bassist Joe Martin playing Sabbagh's original jazz tunes. Visit www.jeromesabbagh.com.

1999

No-Kyung Lee of Busan, Korea, recorded her solo piano compositions on the CD *Light Up*. Korean jazz magazine *MMJazz* recently featured her CD and an interview.

Singer/songwriter Katie Miner of Franklin, TN, released her debut CD, *Loaves & Fishes*, featuring 10 of Miner's original songs. Backing her were Shane Adams '95, Sandy Tipping '99, and Jan Stolpe '98. Visit www.katieminer.com.

Pianist/composer Yuko Takahashi of Arlington, MA, released her second CD, *Letters from Ms. M.*, featuring her original new-age and pop instrumentals. Akiko Joo '98 appears on one track. Visit www.cdbaby.com/nyuko.

Composer/arranger Yu Yamasaki of Funabashi-shi, Japan, released an instrumental CD featuring the Yamasaki Pops Orchestra titled *Christmas Concert* last fall.

2000

Guitarist Marcelo Birrer Fujisaki of San Gabriel, CA, had his profile and demo posted on the undiscovered talents section of the Guitar Nine Records home page until January 31.

Natasha Bishop of Sherman Oaks, CA, an agent for the Ultra Agency, has started the Natasha Bishop Company and represents Justin Tranter '01 and Upper Structure. Visit www.natashabishop.com.



Eugene Toale '00

Ralph Brandon of Brooklyn, NY, started a production company called Lucid Music with Raghu Seshadri '02. Brandon is doing graduate studies in composition and film scoring at New York University and working as a music editor for *One Life to Live*.

Drummer Randy Cloutier of North Providence, RI, recorded with the Dean Marcellana Latin Jazz Trio featuring Berklee faculty bassist Oscar Stagnaro. Cloutier also plays with the Gary Sugal Contemporary Big Band.

Pianist Wydell Croom of Germantown, MD, received a Tiffany Gospel Award for being instrumentalist of the year and released a CD titled *Season*. Visit www.anointedhandsproductions.com.

Engineer Richard Oliver Furch of Los Angeles, CA, recently worked on projects for Macy Gray, Outkast, Usher, Fountains of Wayne, and the Brooklyn Tabernacle Choir. Visit www.tribaseproductions.com.

Eugene Toale operates the recording studio Light at the End of the Tunnel and has recorded Mya, Brandy, Raekwon, and Kanye West. West's *College Dropout*, which Toale recorded, sold two million copies and received 10 Grammy nominations.



(From the left): bassist Annie Clements '04, David Gilmour of Pink Floyd, and Theresa Andersson

Composer Alekros Vretos of Argos, Greece, released the CD *Yunan* with

the Leiti Ensemble. Vretos plays out on 10 originals and traditional Greek and Middle Eastern melodies. Visit www.subwaymusic.com.

2001

Percussionist/composer Alyosha Barreiro of Mexico City, Mexico, has written music for theater productions and recorded two CDs. He performs frequently in Mexico.

Nick DeKoff of New York City is the supervisor of music talent and new media at Creative License. He has worked on major commercial campaigns for Chevrolet, Gatorade, MCI, Samsung, and others.

Juri P. Jones of Brookline, MA, served as the musical director for the musical comedy *The Diet Monologues* at Old South Church in November. Visit www.juripop.com.

Luis Rodriguez of Bayamon, Puerto Rico, teaches at the Conservatory of Music of Puerto Rico and recorded the CD *Jazz Is Just the Beginning*.

Percy Rosale of Philadelphia, PA, launched a music review site at www.percyrecords.com.

Soshi Uchida of Tokyo, Japan, debuted with his group Grooveline at the Blue Note clubs in Fukuoka and Nagoya. The band's CD *Street Vibes* was released by Victor Records. Visit www.grooveline.info.

Bassist Emmanuel Vaughan-Lee of Point Reyes Station, CA, released *Borrowed Time*, a CD featuring Mark Turner '90, Dayna Stephens '01, Albert Sanz '02, and Ferenc Nemeth '01. Visit <http://www.emanjazz.com>.

Darcie-Nicole Wicknick and James Auburn (Tootle) '97 cofounded the Boston Hip-Hop Alliance. Visit <http://bostonhha.tripod.com>. Auburn is the music director for Nichelle Mungo '97.

2002

Songwriter Aruna Abrams of Los Angeles, CA, won first prize in the pop category at the 2004 USA Songwriting Competition. Natsumi Sakaguchi '03 won an honorable mention award.

Bassist Steve Jenkins released *Mad Science* with David Fiuczynski (guitar), Adam Deitch '98, Charles Haynes '99, and Tony Escapa '01 (drums), Sam Kininger '95 (saxo-

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Ronnie Cuber
Ed Byrne
Armen Donelian
Eddy Martinez
Tom Sala
Fred Munar
Frank Malabe
Jon Kass

Guests:
John Scofield
Andy Gonzalez
Jerry Gonzalez
Steve Slagle
Justo Almario
Steve Thornton
Gary Anderson
David Eyges
Eddie Rivera
Doug Florence
Orpheus Gaitanopoulos
Milton Cardona
Paul Meen
Gene Golden
Bretton Scott

phone), Jeff Bhasker '99 (keyboards), and coproducer Dan Brantigan '02 on trumpet and flugelhorn. Visit www.stevejenkinsbass.com.

Bassist Jenni Tarma of London, England, toured and recorded with Melanie C (former Spice Girl) and also performs and records with Warner Bros. recording artist Har Mar Superstar and the band Ray.

Percussionist Nolan Warden of Boston, MA, performed at the 2004 Seoul Drum Festival with the percussion trio Handful. He is studying ethnomusicology at Tufts University. Visit www.nolanwarden.com.

2003

Vocalist Heather Carbonell of Sayreville, NJ, and drummer Eric Johnson '03 will get married in June.

Songwriter Alicia Champion of Redondo Beach, CA, and Kelly Bowen '95 produced the first San Diego Indie Music Fest in November featuring Jonatha Brooke, Erika Lockett '88, Adrienne Gonzalez '99, Kevin Wood '01, and Kyler England '00.

Dan Eppel of Cape Town, South Africa, plays with various acts and teaches anthropology at the American International School in Cape Town.

2004

Devon Bartlett of Denver, CO, works at INDIEgo Jazz Promotions and the Synergy Music label.

Bassist Annie Clements of Metairie, LA, performed with singer Theresa Andersson at Wembley Arena in London for a 50th anniversary celebration of the Fender Stratocaster. Clements jammed onstage with members of the Stones, Queen, Pink Floyd, the Eagles, Bad Company, and others.

Eimi Tanaka of Haworth, NJ, Yong-Su Choi '04, Esther Lee '04, Bum Jun Lee '04, and eight Berklee students produced a concert for the Korean Cultural Center in September with Korean music stars Bum Soo Kim, Drunken Tiger, T, and Berklee faculty members Gabrielle Goodman and Jim Kelly at the Berklee Performance Center.

Final Cadence

Trumpeter DANIEL HAYES '68 of New York City died at Calvary Hospital, Bronx, NY, on December 10 of brain cancer. He was 58. Hayes played and recorded with Buddy Rich, Gerry Mulligan, Doc Severinsen, and with many other bands and artists. Hayes was a critically acclaimed member of the New York jazz scene and played in the Broadway theater orchestra for the show *Ain't Misbehavin'*.

Composer and guitarist PAUL NASH '72 of New York City passed away on January 20 due to complications from brain cancer. He was 56. (See profile of Nash on page 16.) He leaves his wife Marta, sister Margo, and his mother Anne.

Vocalist ARTURO COPPOLA '74 of Providence, RI, passed away November 8 at Miriam Hospital in Providence. He was 52. Coppola was known for singing operatic arias and Neapolitan songs and had his own show at the Landmark in Las Vegas for several years. He also performed on cruise ships and was a frequent guest with the Rhode Island Philharmonic.

MARK SHIMM '75 of Nashville, TN, passed away on Sept 16 after a nine-year struggle with leukemia. He was 56. Shimm was a location scout photographer working in New York and Nashville. A gifted guitarist and songwriter, he had penned and recorded songs in many styles and released a jazz album titled *Stories of My Life*.

CEDRIC NORSIGIAN '76 of Newton, MA, died at his home December 17 after a six-year battle with cancer. He was 50. Norsigian had studied guitar at Berklee with Pat Metheny. Norsigian worked as the director of product development for National Underwriter Insurance Data Services. He leaves a daughter, Rachel.

KEVIN BAGGE '78 of Springfield, MA, died September 19 at Mercy Medical Center in Springfield. He was 47. Bagge was a bassist who played professionally in western Massachusetts. He leaves his companion Cherie Iennaco and her three children.

JILL (ROMANO) AZZOLINA '79 of Hastings-On-Hudson, NY, died on January 20 of complications from breast cancer. She was 51. She had worked as both a jazz vocalist and dental hygienist in the Boston and New York City areas. She leaves her



Mark Ledford '82

husband (guitarist) Jay Azzolina '75 and their daughter Sophia.

JERRY WHITING '79 of Philadelphia, PA, died suddenly on June 29. He was 48. Whiting was a drummer and had played and recorded with several rock bands. He was employed at Anthony's Olde City Pub in Philadelphia until his passing.

STEVEN McDONOUGH '80 of Plymouth, MA, passed away October 15 at Massachusetts General Hospital. He was 37. A guitarist, McDonough played with the band Strangle Hold and worked days at Bay Mortgage Company. He leaves his wife, Cynthia, and daughters Cassandra and Samantha.

Multi-instrumentalist and singer MARK LEDFORD '82 of Inglewood, CA, died of heart failure at his home November 1. He was 44. A gifted vocalist, trumpeter, guitarist, drummer, and producer, Ledford released a critically acclaimed solo CD *Miles 2 Go*, and appeared on several Grammy-winning recordings with the Pat Metheny Group. He also worked on projects with Kevin Eubanks, Branford Marsalis, Michael Brecker, Prince, Mary J. Blige, Stephanie Mills, and many others. Ledford contributed to the soundtracks of two Spike Lee films as well. Ledford leaves his wife, Althea, and two children, Ajara Ledford and Mark Ledford, II, and two step children Aldeme Mitchell and Dmitrius Mitchell, II.

Bassist WES WEHMILLER '92 of Los Angeles, CA, died on January 30 in his sleep after a long bout with cancer. He was 33. Wehmiller had played with Duran Duran, Missing Persons, and others. A Berklee scholarship is being created in his memory. Call (617) 747-2450 for information.

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Gratitude

by Michael Ward-Bergeman '99

This year I spent Thanksgiving Day at Auschwitz, Poland, at the site of the Nazi concentration camps while working on a BBC film produced to commemorate the 60th anniversary of the liberation of Auschwitz. I ate my meal that day in a catering truck with some musicians and BBC tech people. I sat at a table with classical composer Osvaldo Golijov and his son Yoni. It was only when clarinetist David Krakauer sat down and said, "Happy Thanksgiving" that I realized we were sharing a Thanksgiving that would leave a deep impression on us all.

The intent of the BBC film is to reflect on the events at the Auschwitz-Birkenau concentration camps and their wider significance through music. Performances of works by Bach, Mozart, Messiaen, Gorecki, Reich, Golijov, and others were filmed in the Auschwitz-Birkenau complex.

Music had been part of the daily routine for the prisoners at Auschwitz. The musicians were ordered to play marches at the camp gates so that the labor gangs could march in time. They were also expected to perform for the SS and Nazi officers at any time of the day or night. I have read books written by Anita Lasker-Wallfisch, Szymon Laks, and Fania Fenelon, survivors who were part of the concentration camp orchestras. It was quite moving to play there.

We performed Golijov's *Tekyah* in a small forest at the edge of the former concentration camp behind the numerous empty barracks that Thanksgiving Day. A freshly fallen snow had left the ground and trees white. When the breeze blew, snow fell lightly from the branches. It was quiet. Golijov scored his piece for brass, clarinet (played by David Krakauer), accordion (which I played), and 12 shofars (ram's horn trumpets used since the days of ancient Israel for worship).

I have learned so much by working with Golijov and the unique musicians he brings together. One of the most important things is the sincere gratitude he expresses for every musician with whom he works. He writes music with both the musician and the instrument in mind because he believes that the two are connected.

Spending Thanksgiving at Auschwitz stirred feelings of gratitude for the circumstances of my life and for music. We all know that life is not always easy; some suffering seems built into the human experience. To always maintain feelings of gratitude is probably life's greatest challenge. As an artist, loving what you do and struggling to be heard and to earn a living can draw you out of that mindset.

I am learning to appreciate what I have while still striving to do better. I learn more and more to trust the process and to be grateful for each experience. Of course, it is easy for me to have gratitude when I get a well-paying, high-profile gig with accommodations in a nice hotel. The challenge is to be grateful for the dinner gig

where I am playing my heart out and no one seems to be listening or when I am schlepping home with all of my gear on the last train with 25 bucks in my pocket.

Although I was a piano performance and music synthesis major at Berklee, I also played accordion quite a bit. Within a few weeks of arriving in Boston, I began receiving calls to play on numerous projects by the many international students at the College. I learned very quickly about the the accordion's vast reach in many diverse musical cultures around the world.

This experience inspired me to investigate the opportunities that Berklee offered to learn about world music. I was led to Jamey Haddad and Mikael Ringquist in the Percussion Department. In their classes, they create a comfortable environment where the students have opportunities to listen, share, make music, and learn. I took every class with Jamey and Mikael that a nonpercussionist could take. Jamey also encouraged me to play accordion in his ensemble where we investigated many different styles of music. This prompted me to join the World Music organization in Boston, which is where I first heard the Romanian Gypsy band Taraf de Haidouks.

A couple of months before I graduated, I had a life-changing, five-hour accordion lesson with Ionita Manole, a member of Taraf. Soon I began focusing most of my energy on practicing the accordion. During this time, I received a call from Berklee Professor Jan Moorhead who told me that a local composer named Osvaldo Golijov was looking for someone to help with his computer music studio. I felt that the gig wasn't for me, but after being persuaded by Jan that this could be "a foot in the door," I agreed to contact Golijov's assistant and tell him a little about my experience with technology. But because I wasn't really interested in an engineering position, I spoke more about how much I'd been practicing accordion every day after being inspired by a member of Taraf de Haidouks.

He replied immediately. "Well, this is a small world; Osvaldo is very close with Taraf." When Golijov and I met, we hit it off, and soon we were working together. I helped him with technical issues in his studio and kept him up-to-date on my accordion practice and some new techniques I was developing. Ultimately, Golijov asked me to play accordion on a large work he was composing, *La Pasión Según San Marcos*. The piece would become one of his most notable works thus far. I soon found that many other Berklee alumni and teachers would be involved with the project.

Mikael Ringquist was an integral part of *La Pasión*, as Bata drumming and tradition were featured. Other Berklee alumni on the project included vocalist Luciana Souza '95, guitarist Aquiles Baez '96, multi-instrumentalist Gonzalo Grau '98, and percussionists Ruskin Vaughn '96 and Damian Padro '04. Rehearsing and performing the work inspired in me a deep gratitude for

the music and musicians and for Golijov's vision.

After the premiere of *La Pasión*, I moved to London. My wife, who is British, had enrolled in university in Britain. After a while, Golijov contacted me regarding a new piece he was working on titled *Ayre*. It was to be premiered at Carnegie Hall and would feature the soprano Dawn Upshaw. After a few performances the piece would be recorded. Glancing through an e-mail related to the recording, I noticed Jamey Haddad was going to play on the sessions too.

Haddad and Ringquist, who profoundly affected my development as a musician, had crossed my path again. I reflected on this and decided that they are not only master teachers of rhythm in a musical sense but also messengers of rhythm and continuity in my life.

It was when I returned to London after the *Ayre* recording that I was asked to participate in the BBC film that placed me along with Golijov and others at Auschwitz on Thanksgiving Day. While we were there, Golijov told me, "Every piece is a journey along a certain emotional territory, and there are people that are better suited than others to take certain journeys." For me, an important key to taking these journeys is to try and consistently put myself on a path where I have gratitude for each note that I play. It helps to follow that which resonates within you the most. The greater the resonance within us as musicians and human beings, the greater our potential will be to touch the lives of others in meaningful and profound ways.

Participating in the memorial film at Auschwitz has awakened a deeper sense of gratitude within me. I'm thankful to have been a small part of something that may have the potential to offer some reflection and healing through music for a tragic episode in our recent history. I've learned that we should always be grateful in our hearts for those musicians, friends, and family with whom we share the joy of music and other meaningful experiences in our lives. ■



Michael Ward-Bergeman is an artist exploring sound and music by researching the world's richest musical traditions through technology.

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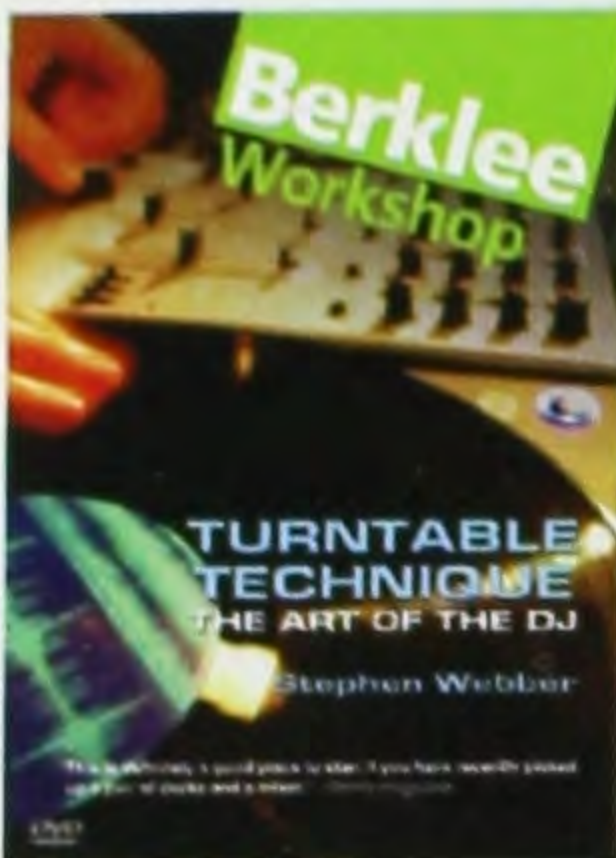
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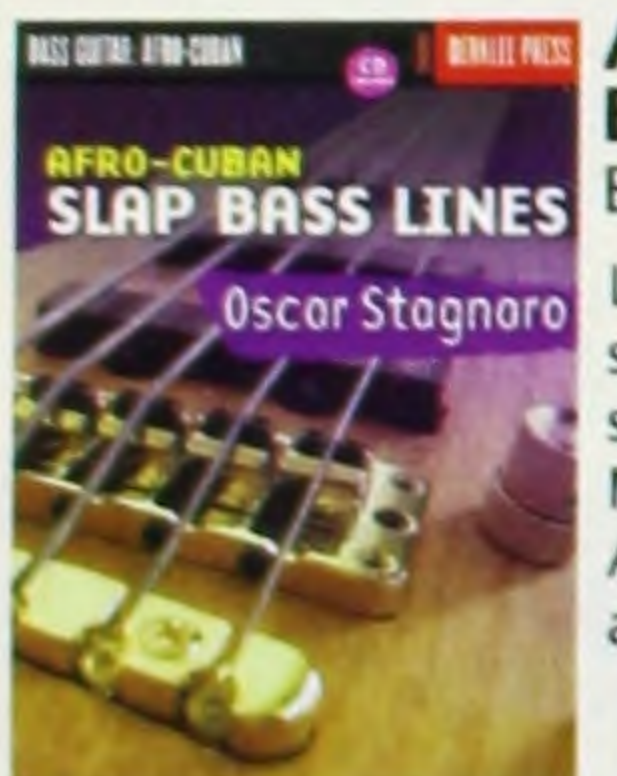
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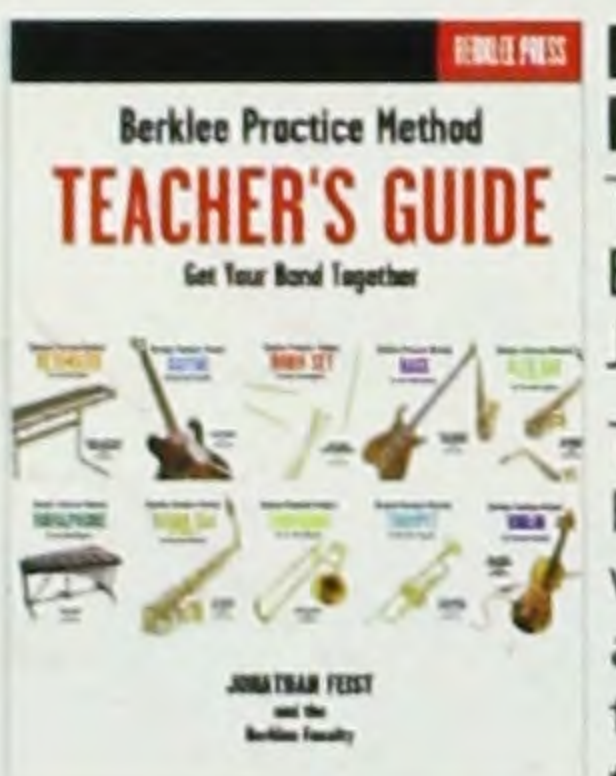
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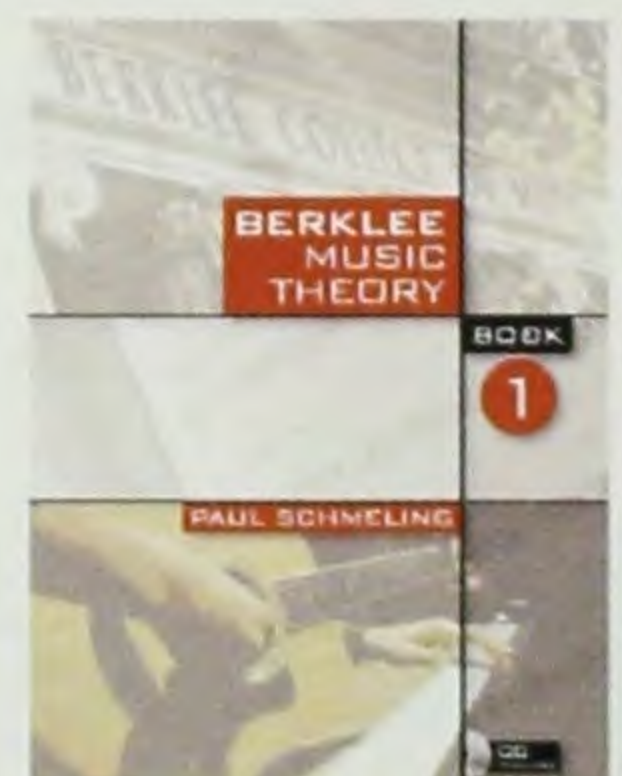
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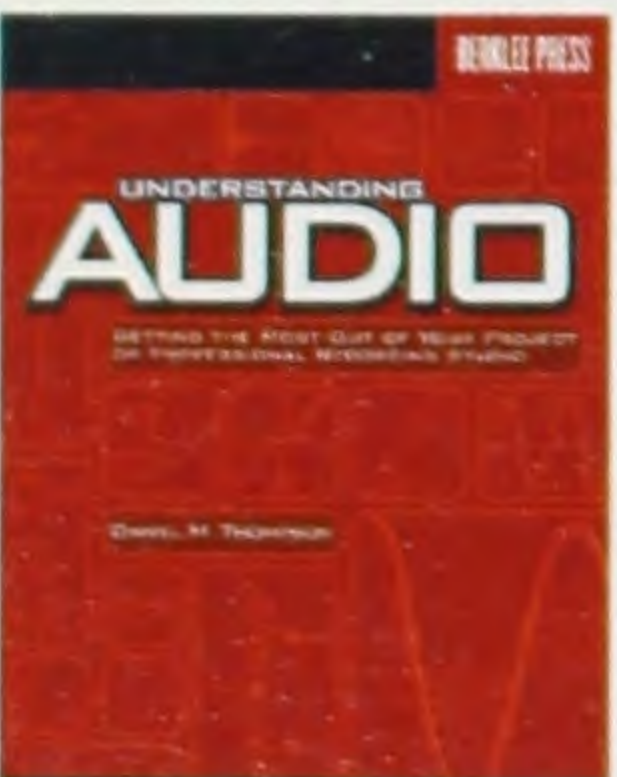
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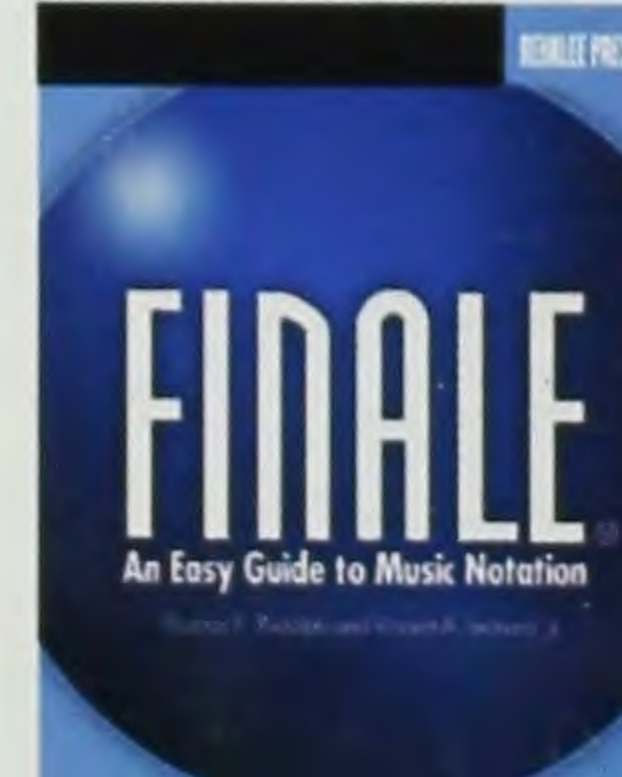
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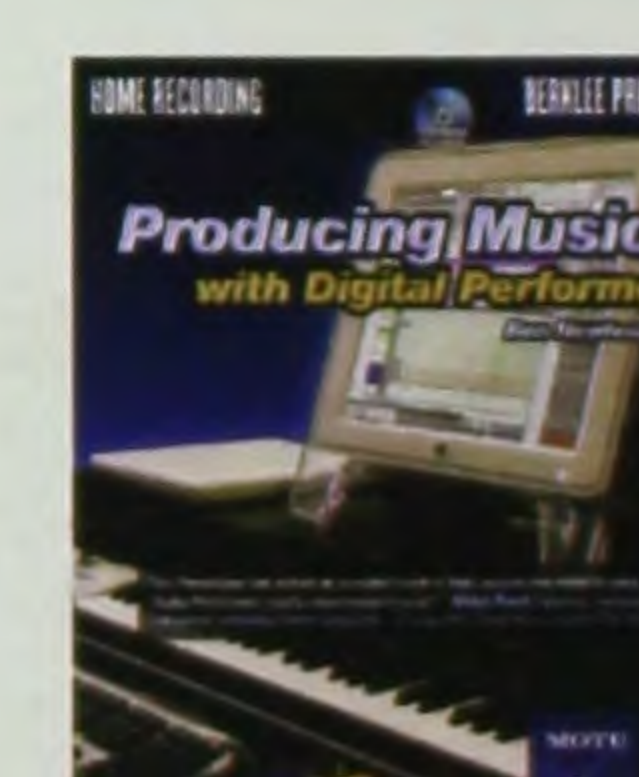
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