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Dreams of Purple and Blue**

**It's Only Rock 'n' Roll (Jazz, Funk,  
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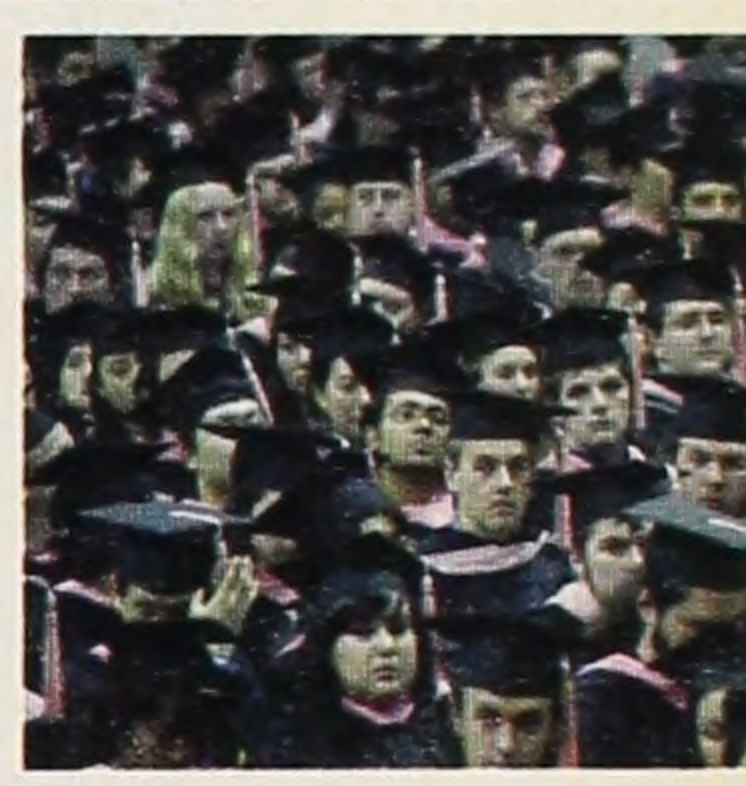
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As the alumni-oriented music magazine of Berklee College of Music, **Berklee today** is dedicated to informing, enriching, and serving the extended Berklee community. By sharing information of benefit to alumni about college matters, music industry 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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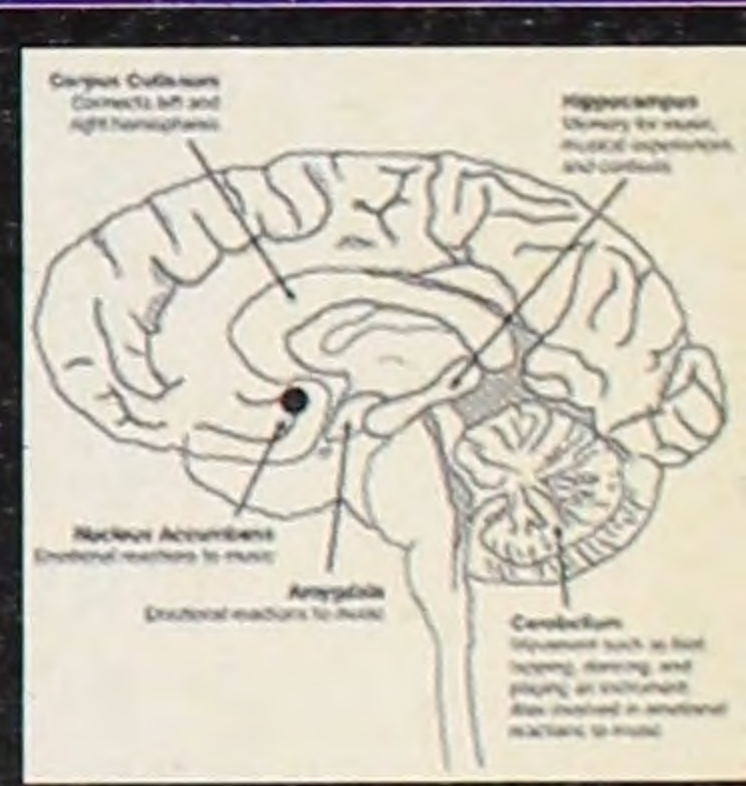
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## Keepers of the Dream

By Melissa Etheridge '80

Good morning, ladies and gentlemen. It is such a pleasure and an honor to be here. I attended Berklee College of Music 27 years ago. I didn't realize that until a couple of days ago. I wondered how long ago it was—10 years, 15 years? Twenty-seven years ago, most of you weren't even born yet.

If there's anything I want to impart to you this morning, it's that you are the keepers of the dream of music. You have come here to this college because you believe in music; you found music or music found you. I remember very well standing in our gravel driveway in Leavenworth, Kansas, hearing the amazing sound of the angels of music through a transistor radio. "Oh yeah I'll, tell you something/I think you'll understand/ When I'll, say that something/I want to hold your hand." I was never ever the same after that. There was no turning back, I was struck at that moment. I wanted that. Whatever was coming out of that little piece of electronics, that's what I wanted.

Teachers and other grownups would ask me, as I'm sure they asked you, "What do you want to be when you grow up, a fireman, a nurse?" I said I wanted to be a singer. They thought that was strange. You go through grade school, and you know you're a little different. Then you find the instrument that you can put this feeling in, this emotion in.

In between second and third grade, we tried out for band. I picked up the clarinet—an amazing instrument. I started to learn this language called music, notes that go after one another and create this amazing sound. I would go home, and I would receive my inspiration from the radio and from the records my family had. They had good musical taste. My parents brought home Simon and Garfunkel records and an album called *Amazing Grace* by Aretha Franklin. My father brought a guitar home. I thought it was for me because he had to know how insane I was about music. But no, he brought it for my older sister. I begged and pleaded, and my parents said, "An eight-year-old girl can't play the guitar." I showed them.

My guitar teacher Don Raymond was a jazz player who had lost some of his fingers in a horrible accident and learned to play amazingly well left-handed on this gorgeous jazz guitar. He just barely had enough time for a little eight-year-old girl who wanted to play the guitar. I was terrified of him, and I wanted him to think I was good more than anything in the world. I practiced until my fingers bled. I practiced and practiced and gained his admiration and respect. I remember him tapping his foot, and it would echo all the way through the practice hall. He

would say, "I don't care what notes you play, just don't ever go out of time." He introduced me to jazz and many other kinds of music.

Bless our parents' hearts. They have such dreams for us. They want us to be doctors and lawyers; they just want us to have a job. When we keep insisting that we are going to go into the music business, they give in and say, "At least go to college." In 1979, I knew I had to go to a music college. No other music college would have me except Berklee, a place where I could major in guitar. I arrived here in Boston straight from Leavenworth, Kansas, and I walked into my first classroom, and you cats were *so* good.

I remember walking through the dorms. There were lots of boys and not very many girls, which made it interesting. Finding myself surrounded by all these incredible musicians, I wondered, where have you been all my life? You who share this dream of music, you who have been looked upon and blessed with this amazing gift of music. Here you were playing for hours and hours as I've always loved to do, just playing so well. But I couldn't play that well.

I sang, I wrote, I went to Berklee for about a semester and a half, and I played at restaurants in Boston. It would have been nice to think that I was playing my music in some cool club, but I was singing Barry Manilow medleys at Ken's Steakhouse across from the John Hancock Tower. But I was in the world; I was singing for people and making a living at music.

I called my parents and said, "I know you put a second mortgage on your house just to send me to college, but I'm gonna stop going now." I pursued my dream. I went to Kansas City for a while and made a living there. Then I went to Los Angeles to see my dream of being a musician—a successful musician—go as far as it could. I wanted to write my songs and sing; and in the meantime, life was happening to me.

That's another thing I want to impart to you: music can be very powerful; it can overtake our lives. But you need to realize that you are in the middle of your life right now, you are here and now. This step that you're taking, this day that you are in right now, be *in* that. We have so many dreams. We live our life in dreams. I spent so much time thinking about what would happen when I got "there:" when I got that record deal, when I got that Grammy. I didn't spend enough time in the "right now." That's where life is happening.

We have a lot of pressure on us as musicians because we are living the dream. We are



Melissa Etheridge

keepers of the dream of music. Yes, there is success, many levels of success. If you want to be the one who lifts the music up, who records the music, who gets the music out there, who keeps the music going, be that. Be truthful in it. Do what moves your heart, and be real. You can tell when someone's trying to take the magic of music but it's not really coming from their heart. You know when that happens.

I have seen and heard my music being performed on *American Idol*; and last night in the concert you presented, you reinvigorated my hope in the music industry. You will come into this music business that I have been in for 25 years. I've lived it, and I've always said that "when I get "there" I'm gonna have a celebration." But there is no "there"! You are "there" now. Walk this path, believe it, always be in your truth. Whether you are singing it, wrapping your arms around your instrument and playing it, whether you are listening and mixing it, whether you are trying to figure out the best way to bring the music to the world. That is the truth. That's what the world needs today.

Now be it, bring it. You were given this gift, you were chosen. Success is not measured in money or fame. Believe me, I have had both, and I am grateful for both, but they don't bring the satisfaction or make it feel whole for me. Knowing that I can put my truth into music every time I have made a choice to speak, to be in my truth, that's how I've been immensely rewarded.

Be in your truth, be in your light, be in your love. Go out there, and be the musician that you are. Be keepers of the dream of music.

*Excerpted from Melissa Etheridge's May 13, 2006 commencement address*

## Franklin, Etheridge, Scheiner, and McGhee Honored at 2006 Commencement

Commencement festivities covering the weekend of May 12 and 13, juxtaposed the excitement of new graduates contemplating the beginning of their careers with a look back at the careers of famed music biz heroes. On hand for the occasion to receive honorary doctorates were the Queen of Soul Aretha Franklin, rock singer Melissa Etheridge, studio engineer/producer Elliot Scheiner, and jazz saxophonist and Berklee Professor Emeritus Andy McGhee.

The events began on a rainy Friday evening with the traditional commencement concert produced by Rob Rose and the Yo Team production staff. The night showcased the talents of more than 40 student performers (with 30 graduating seniors among them) in a musical tribute to this year's four honorees.

Among the many highlights in the 18-song program were Rebecca Muir's take on Etheridge's hit "I'm the Only One." Muir struck the right blend of grit, power, and angst to put the tune over and connect with the crowd. The song also spotlighted some wrenching Strat work by guitarist Akira Ishiguro. Vocalist Major "Choirboy" Johnson sang



Belinda McElvaine asks for a little "Respect."



Guitarist Charlie Worsham strummed tributes to the honorees.

Bruce Hornsby's "The Way It Is," a nod to Elliot Schiener who produced the original. Another Etheridge tribute performed by harpist and vocalist Maeve Gilchrist, gave the plaintive ballad a most appealing Celtic treatment.

Honoree Andy McGhee took center stage with his saxophone for two standards "Cottontail" and "Body and Soul." He was later joined by his student, graduating senior Donald Lee, and three former students, Bill Pierce '73, Donald Harrison '81, and Javon Jackson '87, for a high-energy, tenor saxophone shootout on Lester Young's "Lester Leaps In."

One of the most striking musical surprises of the night was Dawn Royston's rendering of Giacomo Puccini's romanza "Nessun Dorma" from the opera *Turandot*. Royston displayed amazing vocal flexibility singing this tribute to Aretha Franklin (who once performed it) and then, a few songs later belting out a duet with Ali Beaudry on Etheridge's "I Run for Life." Belinda McElvaine was stylistically true in her rendition of a pair of Aretha chestnuts "Since You've Been Gone" and "Respect." She shared

vocal duties with Major Johnson on the latter. The curtain came down with all vocalists onstage singing Aretha's "Soul Serenade."

The next morning, rain still falling, 807 graduates and many others filled the Matthews Arena at Northeastern University for the ceremony. After greetings from Board of Trustees Chair Allan McLean, student speaker Major Johnson fired up his fellow graduates stating, "Now is the time to take this industry by storm."

Melissa Etheridge took the mic as commencement speaker. (See an excerpt from her speech on page 2). Following her remarks, President Roger H. Brown presented the four honorees with their degrees.

Beginning with McGhee, Brown cited his stints on the road with jazz masters Lionel Hampton and Woody Herman, and his 40 years of service to the college. After accepting the degree, McGhee said, "Forty years is a long time to be anyplace. Berklee is a great school with great leadership and a fantastic faculty and staff. It's been a pleasure to be a part of this organization. I'd like to thank Walter Beasley for donating a lot of money to start a scholarship in my name, and I'd also like to thank President and Mrs. Brown for matching it. I'm very honored."

Brown introduced Elliot Scheiner as "one of the most successful recording engineers and producers of our time." He cited his work with Steely Dan, the Eagles,

Billy Joel, Sting, B.B. King, and others. Scheiner told the graduates, "As you might guess, this is the greatest honor of my life." Scheiner's son Matt was seated among the graduates waiting to receive his degree in music production and engineering. That prompted the elder Scheiner to ask rhetorically, "What more could any father ask than to graduate alongside his son, knowing that he believes that what you've done over your lifetime and career is worthwhile?"

Brown cited Etheridge's position as one of the most popular female recording artists in rock and spoke of her platinum-selling albums and Grammy wins. He also lauded her for using her music and celebrity to inspire hope and courage among fellow cancer survivors.

Introducing Franklin, Brown said, "To date, Aretha is credited with more million-selling songs than any other woman in the history of the recording industry and was the first woman to be inducted into the Rock and Roll Hall of Fame." After accepting, Franklin told the grads, "Go out there and let 'em have it, and keep God in the plan."



From the left: Andy McGhee, Elliot Scheiner, Melissa Etheridge, Aretha Franklin, and Roger Brown during the 2006 commencement ceremony May 13



Melissa Etheridge (foreground) congratulated student performers after the tribute concert.

# Holliday and Sanabria Will Headline Vineyard Vibes 2006

For this year's annual Vineyard Vibes Festival on Martha's Vineyard, Berklee Assistant Vice President for Student Affairs Steven Lipman, the festival's executive producer, and coproducer Dick Weisberg of B/R Creative have lined up a roster of artists sure to please concertgoers. Over the past five years, Vineyard Vibes has built a reputation as a showcase for some of Berklee's top students, alumni, and faculty and as a premier music event on the island.

Kicking off the three-day series on Friday night, July 28, New York-based Latin-jazz percussionist, arranger, and Berklee alumnus Bobby Sanabria '79 will lead his nonet *Ascensión* in a night of high-energy mambo and salsa. The dance floor at Outerland, for-



Bobby Sanabria '79

merly known as the historic nightspot Hot Tin Roof, is sure to fill quickly. Even the most timid group of wallflowers will find it difficult to resist the infectious rhythms of these world-class musicians.

Saturday, July 29, Vineyard Vibes proudly welcomes Jennifer Holliday, a 2000 Berklee honorary doctorate recipient, as the artist in residence for the weekend. Holliday, a Grammy and Tony winner best known for her role in the Broadway show *Dreamgirls*, will host a concert that highlights the classic sounds of Motown in a special Vineyard edition of Berklee's popular Singers Showcase. A group of Berklee's most talented student vocalists and instrumentalists will perform under the direction of Associate Professor Ken Zambello. Holliday will close the night in a way that will leave little doubt that the influence of Motown is just as powerful today as it was 40 years ago.

The Vineyard Vibes festival is coproduced each year by B/R Creative and the college. "Berklee continues to provide a limitless pool of extraordinary musical talent that we are thrilled to present to Vineyard summer audiences," says Dick Weisberg, B/R Creative's managing director. "The shows are a treat for all who attend them."

For Lipman, helping to produce Vineyard Vibes is a labor of love. "As the concerts bring together various generations of Berklee musicians to showcase their talents, the



Jennifer Holliday

breadth of contemporary music genres offered by Berklee is undeniable."

General information about the festival and ticket reservations is available online at [www.vineyardvibes.com](http://www.vineyardvibes.com) or by calling (508) 693-0305.

## Concert Raises \$12,000 for Wehmiller Scholarship

The first annual WesFest, a concert to benefit the Wes Wehmiller Endowed Memorial Scholarship at Berklee College of Music, took place at the Gig in Los Angeles on February 16, 2006. It was a gathering of friends, family, and loved ones for a night of music and celebration of the life of Wes Wehmiller (1971-2005), an extraordinarily talented bassist known for his work with Duran Duran and Missing Persons, and on countless other projects in and around the Los Angeles and Vancouver, Washington, areas.

Bandleader and bassist Bryan Beller '92 was a driving force in organizing this four-hour event. Alumni were featured throughout the evening, including bandleader and vocalist Kira Small '93, vocalist and leader of the band Touched; Colin Keenan '93; vocalists Jude Crossen '91, Tristana Ward '93, and Dawn Bishop '92; guitarist Griff Peters '93; and drummer Joe Travers '91. Dan Rockett, Ali Handal, SMUG, and the Mike Keneally Band rounded out the roster of performers. All of the players recalled how they were touched by Wehmiller's spirit, music, and photography (his pictures were used in the album artwork for many of the acts).

The event was a great success, raising more than \$12,000 for the Wes Wehmiller scholar-

ship fund. It attracted an audience from far and wide, including Wehmiller's parents, Paula and John, and his brother Abe. The performers all said that they were honored to participate and their comments were indicative of a general vibe throughout the evening that Wehmiller's memory remains very much alive.

One month later, on March 15, the inaugural Wes Wehmiller Memorial Endowed Scholarship was presented at the Danny Mo Jam 2006, which was produced by Wes's former bass instructor Danny Morris. When asked about the choice of Will Snyder as the award's recipient, Morris said: "Rich Appleman [Bass Department chair] and I were looking for a student who most exemplified Wes Wehmiller's spirit and musicianship. Will plays music with a love and concern for every note he plays on his instrument. His command of harmony is displayed in his thoughtful note choices. Wes had this same less-is-more approach that is preserved on the numerous sessions he recorded while living in L.A. Will and I had the plea-

sure of performing together in Boston on March 15 at a concert that reminded us of what Wes Wehmiller was all about: good vibes, family, and some gospel-tinged r&b that shook the rafters."

To learn more about the Wes Wehmiller Scholarship, visit [http://www.berklee.edu/giving/wes\\_wehmiller.html](http://www.berklee.edu/giving/wes_wehmiller.html).

—Peter Gordon



From the left: John Wehmiller, Rick Musallam, Bryan Beller, Abe Wehmiller, Mike Keneally, Paula Wehmiller, Peter Gordon, and Kira Small after the February WesFest concert in Los Angeles

# Berklee to Produce BeanTown Jazz Festival

President Roger Brown announced on May 5 that Berklee will assume the duties of producing Boston's annual BeanTown Jazz Festival. After drawing 40,000 jazz aficionados last year, the festival will be expanded this year and, for the first time, will produce musical events spanning three days.

Jazz pianist McCoy Tyner will kick off the festival on Friday, September 29, at the Berklee Performance Center with the all-star ensemble the Story of Impulse, featuring Nicholas Payton, Donald Harrison, and Steve Turre. Appearing Saturday on the outdoor stages will be alto saxophone giant Kenny Garrett and vocalist Carmen Lundy with their quartets. Also on the bill are "A Christian McBride Situation," featuring Oliver Lake, Patrice Rushen, and turntablist DJ Logic.

Branford Marsalis will have a stage dedicated to the artists on his Marsalis Music record label. Expected to appear on the Marsalis Music Stage are drummers Jimmy Cobb and Michael Carvin and guitarist/vocalist Doug Wamble. The Global Stage will showcase Benin-born guitarist Lionel Loueke, who has worked with Herbie Hancock, Wayne Shorter, and Terence Blanchard since leaving Berklee in 1992. Loueke will perform with his Gilfema trio. Cuban pianist Omar Sosa will also appear on the Global Stage, followed by the jazz/hip-hop fusion of the Unwrapped All-Stars.

Popular Boston-based bands, including some affiliated with the Berklee label Jazz

Revelation Records, will perform throughout the day on Saturday. A family area, sponsored again this year by Target, will feature amusements, clowns, face painting, and a host of other activities for children.

The Sunday Gospel Brunch at the Colonnade Hotel is the newest addition to the festival and will round out the third day of music. Berklee alumnus Kendrick Oliver and his New Life Jazz Orchestra, a high-energy, gospel-inflected big band, will perform for the Sunday audiences.

Berklee Senior Vice President for Academic Affairs Dr. Lawrence Simpson will serve as the festival's executive producer. Simpson came to Berklee last year from Cleveland, where he was president of Cuyahoga Community College's Metropolitan Campus, and was responsible for the production of the Tri-C JazzFest Cleveland. BeanTown Festival event production will be directed by Associate Vice President for Academic Affairs/Special Programs Rob Rose, whose staff, the Yo Team, oversees the production of hundreds of Berklee Performance Center concerts yearly. Simpson and Rose will work with festival founder Darryl Settles and artistic director Willard Jenkins.

Once again, Sovereign Bank is the festival's lead sponsor. A portion of the festival proceeds will support prostate cancer research and awareness, and Berklee City Music, the college's youth-outreach program.



Jazz Alliance: Darryl Settles (BeanTown Jazz Festival founder), Joe Campanelli (CEO of Sovereign Bank, the festival's lead sponsor) Larry Simpson (festival executive producer), and Berklee President Roger Brown



Pianist McCoy Tyner will perform with his ensemble the Story of Impulse

## Five New Trustees Named

Berklee has just added five new members to its Board of Trustees. Two hail from the financial world, the other three have spent their careers in different areas of the music industry. The new additions bring the total board membership to 33.

David Abrams is the managing partner of Abrams Capital, LLC, an investment firm based in Boston. Prior to forming Abrams Capital, he worked at the Baupost Group. He currently serves on the board of the David Project, an organization devoted to promoting a deeper understanding of the issues affecting Israel and the Middle East.

Eduardo Bautista Garcíá of Barcelona, Spain, is a champion of musical authors' rights in Spain and throughout Europe. He currently serves as chair of the Board of Directors of the Sociedad General de Autores y Editores (SGAE), president of the Academia de las Artes y Ciencias de la Música, president of the Sociedad Digital de Autores y Editores, director general of the Fundación Autor, vice president of the European Group Society Authors and Composers (GESAC), vice president of Latinautor, and president of the Spanish Coalition for Cultural Diversity.

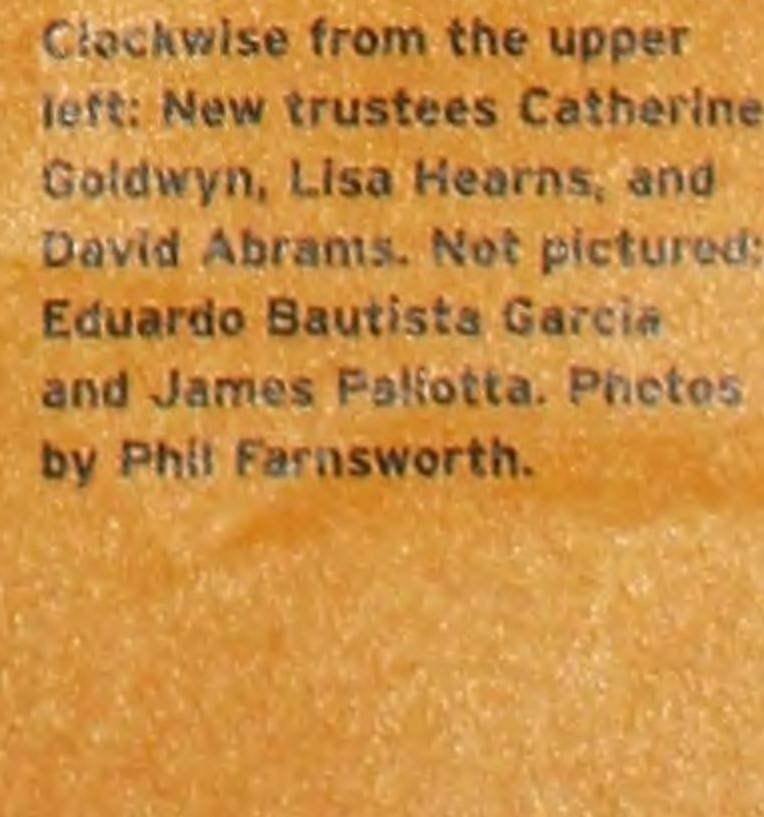
James Pallotta is vice chair of Tudor Investment Corporation and serves as manag-

ing director and head of U.S. Equity Securities. He is also a member of the board of directors and the management committee of Tudor Group affiliated companies. In addition to sitting on Berklee's board of trustees, Pallotta serves on the boards of the Boston Children's Hospital Trust, Big Brother Association of Massachusetts Bay, the Fessenden School, the Steppingstone Foundation, SquashBusters, New Profit, Year Up, Leary Firefighters Foundation, and Buoniconti Fund, and he is a member of the executive board of the Boston Celtics.

Catherine Goldwyn is a California native who attended Berklee College of Music in the 1970s to study arranging and composition. During her years in Boston, she raised four children, worked as a portrait photographer, and earned a degree in natural science from Harvard University. In 2000 she moved from Boston back to Los Angeles and created Sound Art, a nonprofit organization that brings music education to the most challenged areas of Los Angeles. Since 2002 Sound Art has brought music education and enrichment to 7,000 children in the inner-city neighborhoods of Los Angeles.

Lisa Hearn is a Berklee graduate, is a professional singer, pianist, and composer who has performed throughout New England and in

New York with blues and jazz acts. She operates a thriving teaching studio in New York and has released several recordings. She has served as New York Alumni Chapter president since 2003, planning events for New York City alumni. Hearn is a former member of the board of the New York Blues and Jazz Society and is a current member of Women in Music and the Manhattan Association of Cabarets and Clubs. She will bring to the board her perspective as a working musician and a recent graduate of the college.



Clockwise from the upper left: New trustees Catherine Goldwyn, Lisa Hearn, and David Abrams. Not pictured: Eduardo Bautista Garcia and James Pallotta. Photos by Phil Farnsworth.

## George Clinton Drops In

On March 2, students in David Cowan's P-Funk (Parliament-Funkadelic) ensemble received a surprise visit from George Clinton and Gary Shider, two original members of the legendary 1970s funk band for which the ensemble is named. While the students had no idea they would have guest instructors, Cowan had been tipped off about the event that was arranged by MTV for the March 20 episode of their mtvU series "Stand In." Other guest professors at universities across the nation appearing in the series have included Cameron Diaz, Bill Gates, Senator John McCain, Sting, and others. (For more information, visit [www.mtvu.com/on\\_mtvu/stand\\_in](http://www.mtvu.com/on_mtvu/stand_in).)

Answering a knock on the door, Cowan let Clinton and Shider in to greet the slack-jawed



George Clinton, substitute teacher

seven-piece band that had been working on a P-Funk groove. "I guess I'm your substitute teacher today," funk master Clinton told the disbelieving class. "I don't know what I'm gonna teach you, but you might just learn something."

The band played "Who Says a Funk Band Can't Play Rock?" "Nappy Dugout," and "Standing on the Verge of Getting It On." Clinton and Shider gave tips on perfecting the groove by shouting instructions and giving hand gestures. Shider even strapped on a Stratocaster to play with the band and give direction to the two guitarists on their parts. Clinton helped the group smooth its groove and coached the players on resisting the temptation to overplay. "I know you wanna throw some fills in there," he said. "Don't do it." At one point, Clinton stopped the music and asked the band to play "Standing on the Verge" at half speed. "Real funky, he intoned. "Don't get louder."

Vocalist Christina Kenny, drummer Adam Deuplisea, keyboardist Ryan Williamson, bassist Brad Fell, guitarists Joseph Kollar and Christopher Duddy, and saxophonist Greg Sanderson did learn lessons they won't soon forget. "[George] let us know to keep some space in between the grooves, because that's what funk is all about," said Kollar. Duddy called it the "pinnacle of my Berklee experience so far."



Clockwise from the left: P-Funk members George Clinton and Gary Shider with students Christina Kenny and Greg Sanderson

After working with the band for a while, Clinton and Shider sat for a question-and-answer session. Topics ranged from Clinton's work producing the Red Hot Chili Peppers' album *Freaky Styley* and questions about the connection between funk and hip-hop. "I think funk is the DNA of hip-hop," Clinton stated. He recounted his associations with hip-hop stars Dr. Dre and Snoop Dogg. After the session was over, Clinton quipped, "I saw the next P-Funk All-Stars in that room today."

## Students and Alumni Host Music Business Expo

On Wednesday, April 5, the Berklee Entrepreneurial Action Team (BEAT) and MINT (Music Industry Network) cohosted the first BEAT Business Expo at the Hard Rock Cafe in Boston to showcase local businesses that have built themselves from the ground up. BEAT was founded by a group of Berklee students hoping to serve as a resource for other students, faculty, and alumni who are making their way in the business world. Codirectors Jared Braverman and Theodore Cox, working with faculty adviser Martin Dennehy and 10 hard-working Berklee students, put the BEAT Business Expo together to provide opportunities for networking and relationship building in an effort to promote education for the next generation of businessmen and women.

Working with Berklee alumni, MINT founders Joe Merante and Tyler Grill hope to inspire Berklee students who are planning to start their own businesses. The stated goal of MINT is to create a membership-based community of music-industry professionals who can develop and further their music careers and businesses. Through MINT events, peer-to-peer networking, and career development resources, members will receive the benefits of the group's music-industry expertise.

Sponsored by Rockstar Energy Drink, the BEAT Business Expo highlighted local busi-

nesses Newbury Comics, Tweeter, Zildjian, Nimbit, Sonicbids, Ace Ticket, FIRE+ICE, After Midnight Productions, BBB Law firm, and MINT. Each company donated its time to provide information and mentoring to the prospective entrepreneurs.

In addition to the businesses represented at the expo, Berklee students Alex Tava and Sarah DeMatto came to raise awareness about their humanitarian organizations. Alex Tava, a cancer survivor, is the founder of Tava Hope Scholarship fund that will award one Berklee student with scholarship monies generated through benefit concerts for cancer survivors. Student Sarah DeMatto was representing Swazi Aid, a student-run, nonprofit fundraising organization that is dedicated to the children of Swaziland, Africa. The group held its first AIDS Awareness Concert on May 4 at All Asia Cafe in Cambridge.

The Berklee community gave a positive response to this first business expo. "I felt inspired by the number of Boston-based businesses willing to lend a helping hand to future entrepreneurs by giving hints on how to survive in the industry today," said Berklee student Ashley Gallardi. The BEAT team is hoping to hold the expo annually and host other events as well. One of the ideas being discussed is a student-run concert series.

The organizers at BEAT and MINT



From the left: Berklee alumni and MINT founders Joe Merante and Tyler Grill

express their gratitude to the sponsoring companies for their help in making the event a success. With the support of local businesses and the Berklee community, the hope is that BEAT will assist future business entrepreneurs as they make their way in the music industry.

—Stacey Read and Lisa Testa



# Berklee's Helping Hands

by Marjorie O'Malley

## Inouye Family Endowed Fund

Shannon and Wayne Inouye made a gift of \$250,000 to establish the Inouye Family Endowed Scholarship to honor their son Joshua Inouye '06 and provide much-needed scholarship support to music business and management majors. The Inouyes value the music and business education Joshua received at Berklee, and wanted to aid the college in expanding scholarship support for non-performance majors. Many are surprised to learn that music business and management is the most popular major at Berklee College of Music, surpassing the longtime leader, performance. For music business/management majors to receive this new scholarship, they must be enrolled in their fifth semester or higher, maintain at least a 2.5 grade point average, and make satisfactory progress on their principal instrument.

## Morgan Family of Dallas Establishes Scholarship Fund Honoring Livingston Taylor

Professor Livingston Taylor leaves a lasting impression when you meet him. After a lifetime of composing and performing music that has reached a wide audience, Taylor has friends who honor his accomplishments. The Morgan family of Dallas, Texas, met Taylor when he performed for a group of Berklee parents at their home four years ago. The evening was moving for everyone and the Morgans decided to honor Taylor by committing to a lead gift of \$50,000 to establish an endowed fund in his name.



Livingston Taylor

"Livingston Taylor is the kind of teacher who can make a difference in the life of a student," says Vicki Morgan. "It's a privilege to begin this fund in his honor."

Stuart Scantlebury and Lecia Turcotte also hosted an event featuring Taylor at their home and asked their friends to join them in contributing to the fund in his name. Jim and Nancy Bildner, longtime Taylor fans, made a generous gift to the fund that was matched by the Kresge Foundation. For more information on donating to the fund, e-mail me at momalley@berklee.edu.

## Fundación Banco Popular Gives \$50,000

Fundación Banco Popular, an institution devoted to music and music education, created the Fundación Banco Popular Endowed Scholarship Fund at Berklee to benefit talented students from Puerto Rico. This scholarship serves as a permanent recognition of the foundation's mission to support music.

The relationship between Berklee and Puerto Rico has flourished over the years, thanks to Luis Alvarez, Berklee trustee, alumnus, and businessman. He established a scholarship fund to enable gifted Puerto Rican students to attend Berklee. Berklee is grateful to the Fundación Banco Popular for expanding Berklee scholarship opportunities for Puerto Rican musicians.



PHIL FARNSWORTH

Michel Camilo

## Michel Camilo Supports Dominican Students

Dominican musician Michel Camilo is an extraordinary pianist, composer, and bandleader as well as a Grammy and Emmy award winner. He has also received his native country's highest civilian honors. He has a deep commitment to creating opportunities for aspiring Dominican musicians at Berklee. Camilo has generously contributed his own funds to create a scholarship fund for aspiring Dominican students and is inspiring others to join him. Berklee is pleased to be associated with Camilo the musician and the philanthropist.

## Berklee City Music Program Supporters

The Clowes Fund has committed \$50,000 a year over three years, making the foundation a leader in Berklee's initiative to reach a \$2.9 million fundraising challenge offered by the Theodore R. and Vivian M. Johnson Foundation. Berklee is in year three of the five-year challenge put forth from the Johnson Foundation and has met its fundraising goals thus far. It is hoped that the Clowes Fund gift will provide an incentive for other donors seeking to create opportunities for underprivileged young people seeking a college music education. When the fundraising challenge is met, 11 new full-tuition scholarships will be permanently available for outstanding young, urban musicians.

To prepare young musicians to succeed at Berklee and other colleges, the City Music Program provides a rigorous regimen of private lessons, theory, ear training, and ensembles throughout the school year for middle- and high-school students. The Lehman Brothers Foundation made a gift of \$20,000 in direct support of this program.

We are deeply grateful for the leadership demonstrated by the Clowes Fund and the Lehman Brothers Foundation. For more information on the Berklee City Music Program, visit [www.berklee.edu](http://www.berklee.edu).



"C.H.," (above), father of Berklee trustee Nora Huvelle. Nora Huvelle created an endowed fund to honor her late father who introduced her to jazz.

# Thank You . . .

to those who have made a recent gift of \$1,000 or more to Berklee\*

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\*A complete listing of 2006 donors will be published in the next issue of Giving to Berklee.

# notes

by Nick Balkin

Woodwind Department Chair Bill Pierce received the Benny Golson Jazz Master Award from Howard University in Washington, DC.

Associate Professor of Voice Lisa Thorson presented her multimedia/multisensory project *JazzArtSigns* on March 9 at Wheelock College. The project received funding from the New England Foundation for the Arts to support a national tour.

Compositions by faculty members Julius Williams and William Banfield were performed as part of a tribute concert to late tenor William Brown at Weill Recital Hall in Carnegie Hall. Additionally, the University of New Hampshire awarded Julius Williams an honorary doctor of arts degree at its May 7 commencement.

Piano Professor Laszlo Gardony released his new CD *Natural Instinct* on the Sunnyside Records label. It features faculty members Yoron Israel (drums) and John Lockwood (bass). Visit [www.laszlogardony.com](http://www.laszlogardony.com).

Associate Professor of Harmony Wayne Naus recently performed the Canadian and American national anthems on solo trumpet at Boston's Fenway Park.

Professor and flutist Wendy Rolfe presented an all-Brazilian music program with pianist Maria José Carrasqueira at the First Congregational Church in Marion, Massachusetts, in April.

Associate Professor of Music Synthesis Neil Leonard is teaching sound installation at the University di Padova and the Pollini Conservatory in Padova, Italy.

Original songs by Songwriting Department Chair Jack Perricone were featured on the television programs *E-Ring*, *Passions*, *One Life to Live*, and *The District*.

*Fire Mountain*, a work by Associate Professor of Composition Beth Denisch, was performed by the Kremlin String Orchestra in Moscow on June 2.

Assistant Professor of Music Therapy Kimberly Khare won the Presidential Service Award at the New England Regional Conference of the American Music Therapy Association.

The CD *Love All Ways* by Associate Professor of Voice Charlie Sorrento was included among the 10 best albums of 2005 by the *Patriot Ledger*.

Music Business/Management Chair Don Gorder has been named president of the NAMM-Affiliated Music Business Institutions.

Assistant Professor David Scott was a featured vocal soloist in a performance of Handel's *Messiah* with the Axtell Oratorio Society in Kearney, Nebraska.

Associate Professor of Guitar Jane Miller was profiled for the Mel Bay website and featured in *Acoustic Guitar* magazine's July issue.

Drummer and Assistant Professor of Harmony Stephen Wark released a new CD, *Eastern Standards Time*.



From the left: Choral conductor Roland Carter with faculty members William Banfield and Julius Williams backstage at Carnegie Hall's Weill Recital Hall.

Voice instructor Robin McElhatten has released her debut CD *Introducing Robin McKelle*, featuring a program of World War II-era standards with backing by a horn section and strings.

Assistant Professor of Guitar Thaddeus Hogarth received a 2006 Independent Music Award for his CD *Live at Bose*.

Songs and arrangements penned by Professor Jimmy Kachulis for the *Island Breeze* album by guitarist Eric Gale have been rereleased and distributed worldwide by Warner Bros.

Bass Professor Joe Santerre is writing the book *Finger-Style Funk Bass Lines* for Berklee Press.

Associate Professor of Music Education Faith Lueth received the Massachusetts Music Education Distinguished Service Award.

Assistant Professor of Music Education Stefani Langol was a presenter at the ATMI/College Music Society Conference in Quebec City, Canada, and at the Music Player Conference in New York City.

Music Education Department Chair Cecil Adderley wrote an article for the journal *Visions of Research in Music Education*.

Associate Professor of Voice Jeannie Gagné cocreated *Singing the Journey*, a hymnal resource for Unitarian Universalists. The book includes seven of Gagné's songs and arrangements.

Faculty members Robynn Amy, Paul Pampinella, and Tim Mayer traveled to Mexico to perform the music of Juan García Esquivel with the Waitiki Orchestra.

Associate Professor Lauren Passarelli had the song "Northwest Passage" from her CD *Back to the Bone* featured on the soap opera *Passions*.

Associate Professor Kris Adams was a featured jazz vocalist at the Smoke Jazz Club and Lounge

in New York City with faculty members Doug Johnson and Bertram Lehmann.

While on tour in Brazil, Assistant Professor of Harmony John Stein recorded a CD entitled *Concerto Internacional de Jazz*.

Faculty guitarist John Baboian wrote the music for *The Perils of Politeness Live On*, an off-Broadway play in New York City.

Brass Department Professor Tiger Okoshi started the Groove Camp in Hokkaido, Japan.

Piano Department Professor Danilo Perez, MP&E Chair Rob Jaczko, and MP&E Assistant Chair Dan Thompson presented clinics at the Panama Jazz Festival.

Professor Jetro da Silva played keyboards for Whitney Houston at the Winter Olympics in Torino, Italy.

Associate Professor of Piano Bruce Katz and his band did a tour of England, including an appearance at the Burnley National Blues Festival and a performance on the Paul Jones Show on BBC Radio 2. Katz recently recorded with blues legend John Hammond Jr.

Original music by Composition Chair Greg Fritze was performed by the Banda Municipal de Tenerife (Spain), the Montclair University Wind Ensemble, and the Brazil Conservatory Wind Ensemble.

Associate Professor of Harmony Tom Hojnacki conducted the Claflin Hill Symphony Orchestra in the premiere of his piece *Angels and Demons*.

Associate Professor of Strings John McGann and National Heritage Fellowship recipient Joe Derrane released a new CD, *The Man Behind the Box*.

Associate Professor of Guitar David Tronzo performed with electronic music composer Stephen Vitiello and pianist Michael Schumacher at the Museo Picasso, in Málaga, Spain. Tronzo recently released the CD *The Fell Clutch*.

Percussion Instructor David Cowan performed in Japan in March with guitarist Motoaki Makino '89 and vocalist Kana Imahori '04.



Associate Professor of Voice Lisa Thorson presented her multimedia show *JazzArtSigns* at Wheelock College.

# Fred Lipsius: Connections

## faculty profile

by Jim Sullivan

As Fred Lipsius, an associate professor in the Woodwind Department, looks back on his career, connecting with people both inside and outside of music has been the high point. In 1967 the saxophonist joined forces with keyboardist Al Kooper and guitarist Steve Katz to form Blood, Sweat & Tears, a band that is generally credited with bringing horn-driven jazz to the world of rock. The band scored nine gold records and Lipsius garnered a Grammy for his arrangement of the hit song "Spinning Wheel." But by 1971, Lipsius was ready for a new connection.

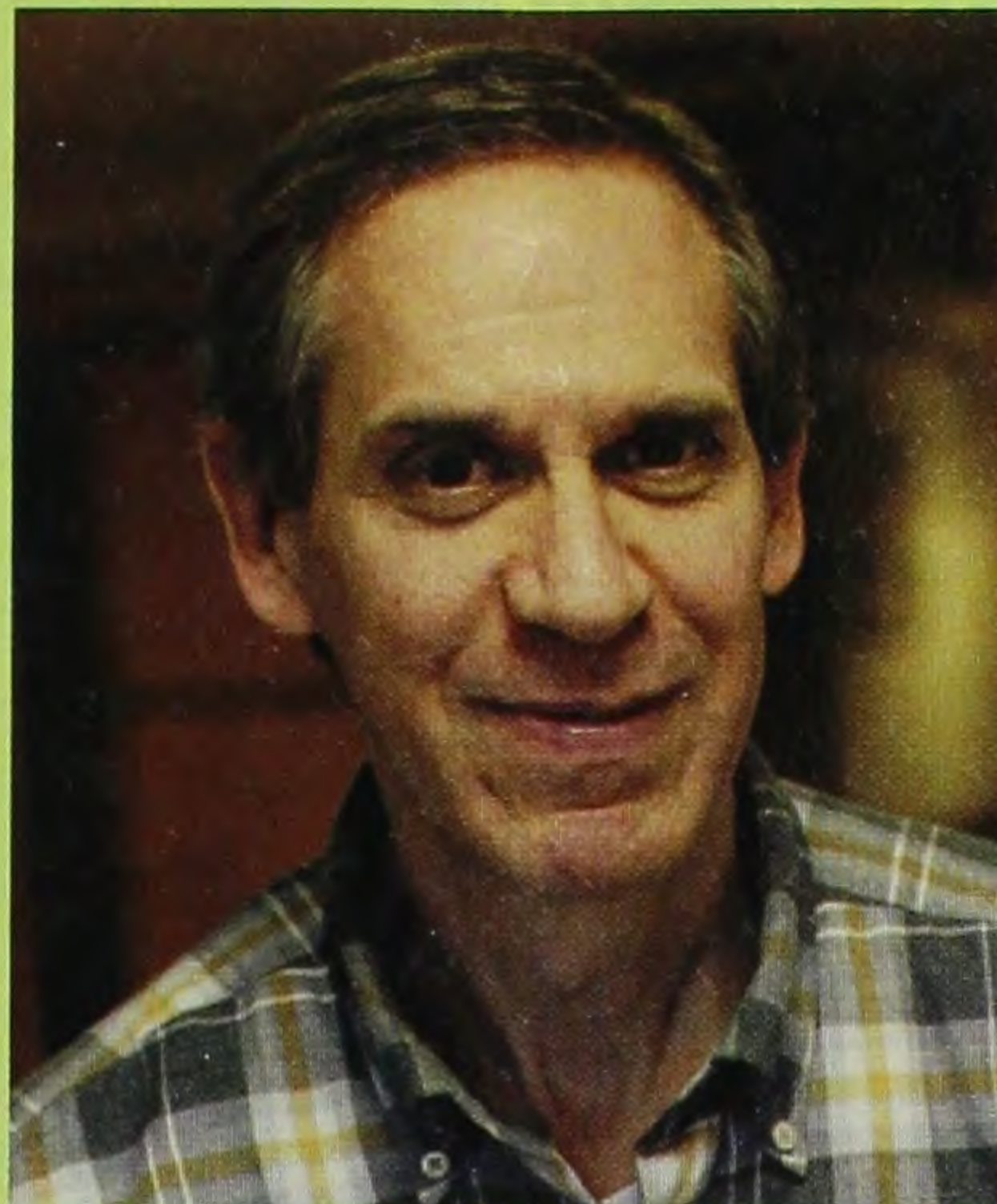
"I'd spent four and a half years with the band," says Lipsius over lunch at a Thai restaurant near his Brookline home. "I was young, and as happens in any band, things got very heavy at times. As wonderful as it was, I felt I needed to get away." The strain of being on the road as well as personal dynamics among the band members led to his decision to leave. "I'm sensitive, so all this was knocking the wind out of me," Lipsius says. "I felt like an old man, and I was only 26 or 27."

The Bronx-born Lipsius bought a parcel of land an hour north of New York and moved there with his first wife. He sought other gigs but found the transition harder than he expected. "After BS&T, I had a rough time," Lipsius says. "I wasn't a particularly good business person at the time and began seriously thinking about becoming a farmer. I owned two acres of property and a big tractor."

Lipsius, who was raised on a diet of Benny Goodman, Charlie Parker, John Coltrane, Sonny Stitt, and Cannonball Adderley, ultimately decided against farming in favor of seeking work in New York's studios. It just took a while to make the right connections. "It was funny," Lipsius says. "I needed the work, but I guess people thought I had a mountain of gold after my success and that I didn't need to work."

Eventually, doors opened up to him. In his post-BS&T life, Lipsius played gigs with Al Foster, George Mraz, Larry Willis, former BS&T band mate Randy Brecker, and many more. He played on more than 30 albums as a sideman or leader and composed and arranged TV commercials and themes for CBS Television. He also went on tour with Simon and Garfunkel for the duo's 1982 reunion. The tour also enabled him to make perhaps the most important connection of his life. While in Osaka, Japan, with Simon and Garfunkel, Lipsius met his current wife, Setsuko.

In 1984, Lipsius joined the Berklee faculty, and he has spent the past 21 years instructing saxophone students, directing woodwind reading and improvisation labs, and teaching courses for the piano department. Along the way, he's written five books on jazz improvisation and reading jazz rhythms. Lipsius hadn't initially planned on making a long-term commitment to music education and Berklee.



Associate Professor Fred Lipsius

"I thought because I'd had success before, I'd be at Berklee for three years and then move on to other things. But I'm very comfortable teaching."

Making connections is something Lipsius stresses with his students, and he hails the advantages of being among a diverse group of musicians. "I tell them, 'You're so fortunate, whether you know it or not, to be around students from all over the world,'" Lipsius says. With his saxophone students, he stresses the importance of developing a good tone no matter what style of music they choose to play. Some of his former students who've gone on to establish great careers include Antonio Hart '91, Roy Hargrove '89, and Danilo Perez '88.

In addition to playing occasional concerts with other Berklee professors and releasing his solo CD *Pure Classics* last year, Lipsius has been connecting through music with patients at nursing homes and mental hospitals. "I started doing this two summers ago," Lipsius says. "I had previously done one for free in Brookline. About 40 people were wheeled in. I played the piano and spoke to them, and it was one of the most beautiful experiences of my life. The music made a lot of these people happy."

"I met an 80-year-old Japanese woman there who when she was younger had played for the emperor of Japan. She started asking me questions between tunes, and we began to talk about jazz and other things in my life. The whole experience was

heart opening for me." Since then, Lipsius has done about 60 similar performances playing piano and solo saxophone on tunes from the 1920s through the 1950s. "A fellow professor who performed with me at a few of these nursing homes said to me, 'Fred, I think you found your calling; you really know how to reach these people.'"

While these gigs aren't as spectacular as playing to throngs of screaming fans in a new city each night, a simpler, quieter life works just fine for Lipsius for now. Making a connection with an audience and his students through music is very satisfying for him.

His most significant connection, though, has been with his second wife, Setsuko. "She's a really big part of my life," says Lipsius. "We've been married for 21 years, and she's one of the reasons I don't feel a huge need to get out and gig more. It's simply a miracle to be with someone who loves you so much. Just walking down the street with her can give me as much enjoyment as playing."

To view Lipsius's computer art and read about his experiences performing with BS&T and others, visit [www.fredlipsius.com](http://www.fredlipsius.com).

—Jim Sullivan is a freelance music journalist who lives in the Boston area.

## Save the Date

A Benefit for the Berklee City Music Outreach Program

Saturday, October 21, 2006

Boston Park Plaza Hotel and Towers  
64 Arlington Street  
Boston, Massachusetts

Join us at 6:00 p.m. for a reception, dinner, silent auction, and special entertainment. More than 100 outstanding musicians will perform in eight different nightclub settings.

Silent auction items include unique vacation packages, music equipment, tickets to sporting and music events, golf outings, fine-dining gift certificates, and much more. Blues breakfast begins at midnight for those who want the party to continue. Seating will be limited.

For general information, call 617 747-8960. For reservations, call Beverly Tryon at 617 747-2660. Or, check our web site at [www.berklee.edu/gala](http://www.berklee.edu/gala).

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With a lead role on Broadway in *The Color Purple* and a recording contract with Blue Note Records, **Elisabeth Withers-Mendes '94** is living her dreams.

# DREAMS PURPLE BLUE

IN  
AND

BY ROB HOCHSCHILD



It's a Friday afternoon in March, and vocalist Elisabeth Withers-Mendes '94 steps into her Jersey City condominium looking like any other woman. Gone is the slinky, shiny dress and the over-the-top sass she was wearing the night before in her role as Shug Avery in the critically hailed Broadway production of *The Color Purple*. Today, she has on blue jeans and a tan baseball cap, and is carrying two dozen jars of baby food encased in shrinkwrap. The errand is the task of the moment for a woman balancing eight shows per week, a husband, a one-year-old daughter, and frequent recording sessions. She hands the baby food to her husband Damon, a fellow musician, who pivots, drops the package on the kitchen counter, and immediately begins opening it. The couple exhibits smooth rhythm even when handling domestic chores. They manage the busyness of their lives with grace.

Minutes later, we're in Elisabeth's car headed into Manhattan for a meeting with her producer, one of a long string of appointments that will keep her on the go right up until the moment she goes to the Broadway Theater for tonight's show. Life moves quickly these days for Withers-Mendes. In a little more than a year, she has started a family, garnered a Tony nomination for her debut Broadway role, netted an Outer Critics Circle Award nomination for best featured actress, and landed a record deal with EMI subsidiary Blue Note/Angel Records. Withers-Mendes is no overnight success though. Her arrival in the spotlight comes after a decade in New York spent leading her own group, writing songs, and doing sessions and tours as a background vocalist. She's on the way up now not only because she has a powerful and emotive voice but because she has been adaptable and prepared for every musical challenge she's faced.

Even as a young girl growing up in Joliet, Illinois, Withers-Mendes had a big voice and a boundless determination. She sang her way into a high school-age church choir when she was six years old. After graduating from the Chicago Academy for the Arts, she worked gigs as a backup vocalist and earned a scholarship to attend Berklee.

As the car bounces along FDR Drive toward midtown, Withers-Mendes tells me about her arrival in New York City in the mid-1990s, when she put together a band and played such clubs as Joe's Pub, SOB's, and Wetlands. Contacts she made then led her to gigs on children's television, which led to sessions as a background singer for Stevie Wonder, R. Kelly, Mary J. Blige, Luther Vandross, and others.

She also wrote songs. One that she cowrote, "Emotions," a dance tune that she performed under the name Elle Patrice, held the number one spot on *Billboard* magazine's dance charts for three weeks.

Each time a new door opens, Withers-Mendes sings her way through. It was last June when friends and former employers, Nick Ashford and Valerie Simpson, told Quincy Jones to consider casting Withers-Mendes as Shug Avery in the new musical *The Color Purple*. A new mother at the time, Withers-Mendes had planned to hit the pause button on her career to take care of her family. But the show's producers wanted her, and after talking it over with her husband, she started rehearsals a few weeks later.

It's easy to see why Withers-Mendes got the part. Her voice is perfect for Shug. In one scene, Withers-Mendes tugs at our hearts with extraordinary control and emotion on the pop ballad "Too Beautiful for Words," and then in the next scene, she's channeling Aretha Franklin and Tina Turner on the show's funkiest tune, "Push da Button." Her performance as a singer, dancer, and actress is one of the most talked about on Broadway this year.

It's quite possible, however, that by year's end, Withers-Mendes's debut album will grab the spotlight. "The voice is close to Tina Turner," says her producer Toby Gad. He is a benevolent taskmaster, and when Withers-Mendes arrives at his West 46th Street studio, he doesn't waste much time before saying, "Let's get to work." He plays a new track he's been working on, a reggae-flavored tune about Withers-Mendes's baby daughter. After a brief debate over the lyrics, they listen to "Simple Things," one of the first songs she and Gad completed for the new record.

The verses start softly and build to a catchy, hard-hitting chorus that fits Withers-Mendes's description of her music as "rock-soul." Her vocal performance induces goose bumps. It's no surprise that she is considering "Simple Things" as the first single and title track of the new album that Blue Note has scheduled for a summer release.

The session ends an hour or so later, and it's time for Withers-Mendes to head to the Broadway Theater for tonight's show. Before she gets into makeup and costume and hits the stage, she finally gets a little downtime, a rare moment to stop, breathe, and be thankful for what she has. Hers is a busy and demanding life, but Withers-Mendes wouldn't have it any other way.

#### **How did you get started in music?**

My first memories of this whole incredible journey date from when I was about six years old singing in the Mount Zion Baptist Church choir. I didn't want to be in the kids' choir then; I wanted to sing with the adults. But they wouldn't let me sing with the big choir in that church, so we found another church where I got to sing with the teenagers. After that, I started singing along with Natalie Cole records. Growing up I was exposed to a real variety of music—Frank Sinatra, Millie Jackson, Shirley Caesar, B.B. King. There was no one particular person I was most influenced by. I liked Aretha Franklin, Barbra Streisand, Chaka Khan, Stevie Wonder, and others.

Later, I went to high school at the Chicago Academy for the Arts. I mainly studied classical and jazz and learned gospel and other styles outside of school. I met a lot of really talented friends there. Lalah Hathaway '90 had graduated from the school, and I was there with her sister Kenya. I heard that Lalah had gone to Berklee, and I really wanted to go there too.

#### **Were there any aspects of your Berklee experience that really stand out in your mind?**

You know, I didn't really appreciate Berklee until after I graduated. That's when I realized the true significance of the school and the impact it had on my life as a musician, singer, and performer. Before I came to Berklee, I had a lot of performing experience, but technique, the discipline for "shedding," and really learning to read music I took for granted until after I got out. That's when you start saying, "This is what they were talking about," and things sort of come together. I had some great teachers there and being in the gospel choir was awesome. The Singers' Showcase concerts were the largest audiences I'd performed in front of to that point. I've always been a performer at heart, so the more people I see, the more charged I am to perform. Most people get nervous over those things, but I really don't. That helps me with my performances now.

#### **What came next after you graduated from Berklee?**

I took a year and a half off from school, and then enrolled in a masters program at New York University.

#### **How did you get your career moving?**

I started doing the children's television shows *Between the Lions* and *Sesame Street* while I was at NYU. There were two singers I had befriended in New York, Paulette McWilliams



LARRY BUSACCA/WIREIMAGE

"These things are blessings to me, prayers answered. They all stem from being true to who you are."

and Cindy Mizelle, who were singing with the late Luther Vandross. When I first moved to New York they took me under their wings and start turning me on to auditions and sessions. One particular opportunity came along when Mary J. Blige was looking for a singer, and I got the job. Next thing I knew, I was doing her albums. After that, it was Céline Dion and Stevie Wonder. I was on a roll.

The first major tour I got was with Erykah Badu. They called me on a Wednesday and wanted me to come in on Saturday knowing all the parts. I came prepared to sing the soprano, alto, and tenor parts because I didn't know which one they wanted me to sing. I did the audition on Saturday, and they called me Sunday to come in and meet all the other singers to see that our voices blended. In the middle of that tour, I got a call from Babyface's people asking me about a couple of spot dates. I went and did those.

Fast-forward a bit, and I started playing at Ashford & Simpson's Sugar Bar up on 72nd Street. They had called me for a Broadway show they were working on called *Pipes*. At the time, I was pregnant with my daughter, but I didn't know it yet. After I found out I was pregnant, I thought I'd lose my job, but they wanted me to stay on with them until I had my baby.

I think my daughter was two or three months old when I got a call from Valerie saying, "Elisabeth, we just got a call from Quincy Jones and Scott Sanders—Scott's the producer of *The Color Purple*—they're looking for someone to play Shug Avery. We recommended you and they're going to call you for the audition."

When I went for the audition, I saw Robin Givens. All these people that I really respect—Jada Pinkett Smith and Dianne Reeves—had auditioned for the part. They called me in. I read through my sides, and they asked me to come back again. I never thought I would get the part. My mind was on my husband, Damon, and my daughter, because I had decided to take a year off.

They asked me to come back a second time. At the second audition, the director came out and said, "Elisabeth I want to congratulate you. You've got this part, but there are two very important things we need you to do. There's a scene where you kiss a woman, and there's a nude scene." I said, "I just had a baby." And they said, "We saw your body, and we want you to do this." I asked them to put some clauses in my contract that would protect me. They were for it and I was for it, and the rest is history.

**Did you feel prepared to go from the musical life you'd known to doing eight shows per week on Broadway?**

I didn't have time to think about whether I was prepared or not. I got called one day, the next day I had the script, and by the next week or so we were going into the workshop. It happened that fast. There I was with an infant and a husband that I hadn't been married to for all that long, and then this part came along. There wasn't a lot of time. I think God just sort of shielded my mind from the magnitude of it all. I found myself thinking, "Oh my God, Oprah Winfrey just left my dressing room. I have to do a show tonight as Shug and then breastfeed later on!"

**How did you feel on opening night?**

Child, opening night was like getting presents on Christmas Day and finding every gift you could ever imagine. That's how I felt when I stood as one of the principals on the set of *The Color Purple* and looked out and saw Tina Turner, Sidney Poitier, Anita Baker, Donald Trump, and Ruby Dee in the audience. I could see them from the stage. It didn't make me nervous, but it was humbling.

**The Color Purple has had such a huge impact on people's lives; and your character is so important to the plot. What has it been like to be a part of a production about the empowerment of women and life for African-American women in the South?**

It's a huge deal as well as a huge opportunity and responsibility. It's like God has placed a gift in my lap and it's going to help other people. There are

so many hurting people in the world. There are so many people that have experienced all the things that [the show's main protagonist] Celie went through. A lot of people think, "Oh, I wish I was Shug, because she just loves love." It's a big responsibility when you're telling a story every night. You have to move yourself out of the way and be submissive to the story you're telling.

**How do you sing the same songs every night and speak the same lines and breathe new life into them for every performance?**

The day before opening night, I said to Gary Griffin, the director, "Gary, you know it just dawned on me that night after night, things won't change. We'll make the same entrances, the same exits, sing the same songs the same way, and say the same lines. I'm thinking, I can't do this!"

He took me aside and said, "Elisabeth, stand up and hold your palms out." I stood up and held my palms out. He said, "Every night when you walk out on stage, I want you to hold your palms out, and I want you to listen. If you can just do those two things, you'll keep it fresh every night."

I started thinking, what does "hold your palms out" really mean? When we sit and have an interview, sing a song, or whatever, we tend to close our legs, close our arms, everything's closed off. We're protecting ourselves, and generally we don't listen. But if you walk out on stage and you have your hands out, you're submitting yourself, keeping yourself open to the person talking to you. If Celie comes out on stage and says, "Shug, I love you." Generally, I'm going to respond, "Celie, I love you too." But if she goes, "SHUG, I LOVE YOU!" [in a loud voice], I'll say, "Well, Celie, I LOVE YOU TOO!" Things can be different every night. Gary's advice has helped me to keep things fresh. Listening is the key.

**How did your the Blue Note recording contract come about?**

That happened just before I signed the contract for *The Color Purple*. This is another amazing, God-given thing. While we were in the middle of the workshop for *The Color Purple*, I got a call from Scott Sanders. He wanted me and LaChanze, who plays Celie in the show, to do all the musical promotions for the show. We went into the studio and recorded "Push da Button," "What About Love?" and the show's theme song. Scott took it to Blue Note and said, "We want to do a cast album for *The Color Purple*."

He called me from London to say that Bruce Lundvall [CEO of Blue Note] had listened to the recording and wanted to sign me as a solo artist, sight unseen. So a couple of weeks after I signed with the show, I signed with EMI. Now, isn't that a blessing? Bruce and the label have been very supportive and given us artistic control.

I am very excited about the recording, it's like a summation of my life and everything I've been going through: the good, the bad, the ugly, the

beautiful, the brilliance, everything. What I love about working with Toby, one of the record's coproducers, is coming in with a song idea—chord ideas or melody ideas—and then expounding on them. Toby says that if we love the music and we feel it, then other people are going to love it and feel it. I don't get tired of working on this because I'm writing songs I really believe in that I know are going to touch people.

**Will there be a tour to support the record?**

As a matter of fact, we just got a call from my management about that. They're working out the details of what day we're leaving and how it's going to correlate with the show.

**With a tour starting while you're still doing *The Color Purple*, you'll be even busier than ever.**

But you know what? I don't complain at all. These are the days we pray for. You pray for love in your household and peace. You pray for a little money in your pocket and a great gig and people appreciating what you do. I may be a little tired sometimes, but you'll never hear me complain because I'm grateful for what God has given me.

**With a show, a family, and a record deal, what is your average day like?**

Generally we record during the day. I write one or two songs a week with Toby. I get to the theater two hours early for some downtime. I take

care of family business, pay bills, and think about everything that has to get done for the next day. Then I go and do the show. When I get home, I see my husband and my daughter. Other things are going on too. I'm also working on a lingerie line and a children's book.

**How do you fit it all together and maintain artistic consistency?**

Prioritizing. Everybody has different priorities. Some people say, "Okay my record deal is the most important thing, and then my touring is the next, and then my family." For my life, I find that when I keep God first and I have my quiet time and really give Him His time, it makes my relationship with my husband stronger, more fun, more exciting. That in turn, makes for a happy baby, which in turn makes the employers I work for happy, because I'm coming to work happy. If I keep my priorities straight, I don't get out of whack or sidetracked with unnecessary things.

**What comes next for you after the show, the record, and the tour?**

I'm looking beyond to the children's books and the clothing line until I eventually come up with some type of fund. I'm looking to be able to sponsor underprivileged kids who need opportunities. There are a lot of talented kids out there who don't have the finances to do

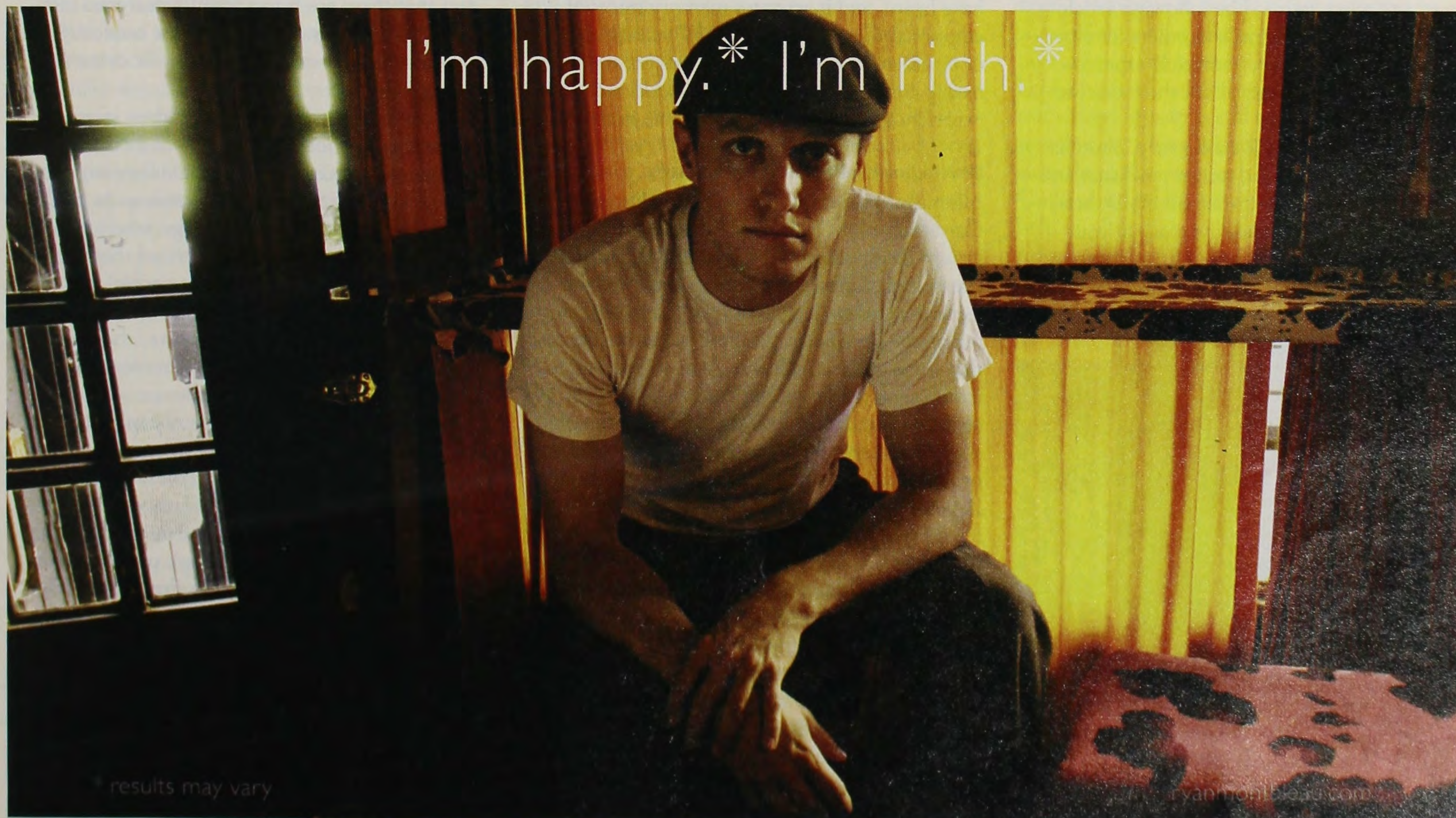
what they want in art, writing, or whatever. I hope to one day be in a position to help and reach out to the community.

I got opportunities from Nick and Val Simpson and from Berklee. I didn't know my family was struggling at the time. But Berklee saw me as a promising teenager wanting to come to school and gave me a scholarship. I'd love to create opportunities for another kid.

**What advice would you give musicians who hope to have the same kind of success you've had?**

Stay true to yourself, because there will be some people who love what you do and others who can't stand what you do and don't understand it. There will be some who just have got to be next you and get a piece of you. Knowing who you are attracts the right people who can help you get to the next level.

Some people say, "Oh, Elisabeth, I notice that you don't do weddings or sessions anymore." I would if I wanted to or if I had the time, because they're all a part of music. The things that are happening for me now were once just dreams: Broadway, the recording, the Tony buzz. First time out of the coop, and my name is being mentioned in the runners for the Tonys. These things are blessings to me, prayers answered. They all stem from being true to who you are. ☸



you make the music, we'll help you make a living...

# It's Only Rock 'n' Roll (Jazz, Funk, Opera, etc.), but I like It

*A new book by musician and neuroscientist Daniel Levitin '80 sheds light on the connections between human brain structure and function and our passion for music.*

by Mark Small

Mick Jagger's lyrics to "It's Only Rock 'n' Roll (But I Like It)" touch on a subject that has kept neuroscientist Daniel Levitin '80 busy. Levitin, an associate professor at the Levitin Laboratory for Musical Perception and Cognition at McGill University in Montreal helps answer the question. Why do we have a strong emotional reaction to some styles of music and artists and not others? Further, is it innate talent or hard work that enables some musicians to become world-renowned masters? In his new book, *This Is Your Brain on Music: The Science of a Human Obsession*, Levitin presents his findings on how the brain processes music, the physical reactions of the brain to music, connections between music and deep-seated memories, theories about perfect pitch, tune recognition, attaining musical expectations, and much more. The following article focuses on research Levitin and others have conducted on the acquisition of musical expertise and why we are passionate about the music we love the most.

Levitin, a former A&R staffer for Columbia Records, session musician, record producer, and recording engineer who earned his Ph.D. in neuroscience in 1996, describes the story of your brain on music as, "The story of how brains and music coevolved—what music can teach us about

the brain, what the brain can teach us about music, and what both can teach us about ourselves." Levitin maintains that gaining a better understanding of how our brains process music may help us to better understand our motives, fears, desires, memories, and communication in a broad sense.

The effect of music on the brain, Levitin writes, is "an exquisite orchestration of brain regions, involving both the oldest and newest parts of the human brain, and regions as far apart as the cerebellum in the back of the head and the frontal lobes just behind your eyes. It involves a precision choreography of neurochemical release and uptake between logical prediction systems and emotional reward systems. When we love a piece of music, it reminds us of other music we have heard, and it activates memory traces of emotional times in our lives." Whenever a piece of music moves us, a series of complex and fascinating connections between physical sound, past experiences, and memories are made in the brain.

## Development of Musical Preferences

All music lovers have their favorites. For some that means only the works of classical or jazz greats. To others, it's hip-hop, ethnic drumming, classic rock, funk, folk, country, metal, and so forth. A number of factors contribute to the shaping of our personal musical tastes. Levitin reveals that some of these influences date to prenatal listening experiences we had in the womb. The auditory system of the fetus is fully functional about 20 weeks after conception and the fetus can process musical as well as environmental sounds. Experiments were conducted in England on infants whose mothers played a single piece of music repeatedly during the final months of gestation, and then did not play it again until one year after the birth. The pieces used in the research included classical, top-40, reggae, and world beat selections. Elaborate tests developed to monitor the babies' reactions to music after their first birthday indicated that they exhibited a preference for the type of music they had been exposed to in utero. A control group of one-year-olds who hadn't heard any of the selections before showed no preference, confirming that there was nothing in the music itself that caused these results.

The culture we grow up in has a lot to do with shaping our musical preferences. "Certain sequences of pitches evoke calm; others, excitement. The brain basis for this is primarily based on learning, just as we learn that a rising intonation [in a speaker's voice] indicates a question. All of us have the innate capacity to learn the linguistic and musical distinctions of whatever culture we are born into, and experience with the music of that culture shapes our neural pathways so that we ultimately internalize a set of rules common to that musical tradition.

"For reasons that are largely cultural, we tend to associate major scales with happy or triumphant emotions, and minor scales with sad or defeated emotions. Some studies have suggested that the associations might be innate, but the fact that these are not culturally universal indicates that, at very least, any innate tendency can be overcome by exposure to specific cultural associations."

Levitin states that "young children start to show a preference for the music of their culture by age two, around the same time they begin to develop specialized speech processing. At first, children tend to like simple songs, where simple means music that has clearly defined themes (as opposed to, say, four-part counterpoint) and chord progressions that resolve in direct and easily predictable ways. As they mature, children start to tire of easily predictable music and search for music that holds more challenge.

"The developmental trajectory in children, of first preferring simple and then more complex songs, is a generalization, of course; not all children like music in the first place, and some children develop a taste for music that is off the beaten path, oftentimes through pure serendipity." Levitin points to his own exposure to big band and swing music as an eight-year-old after obtaining his grandfather's old record collection. This ultimately became part of his "mental wiring," and jazz took its place among his musical preferences.

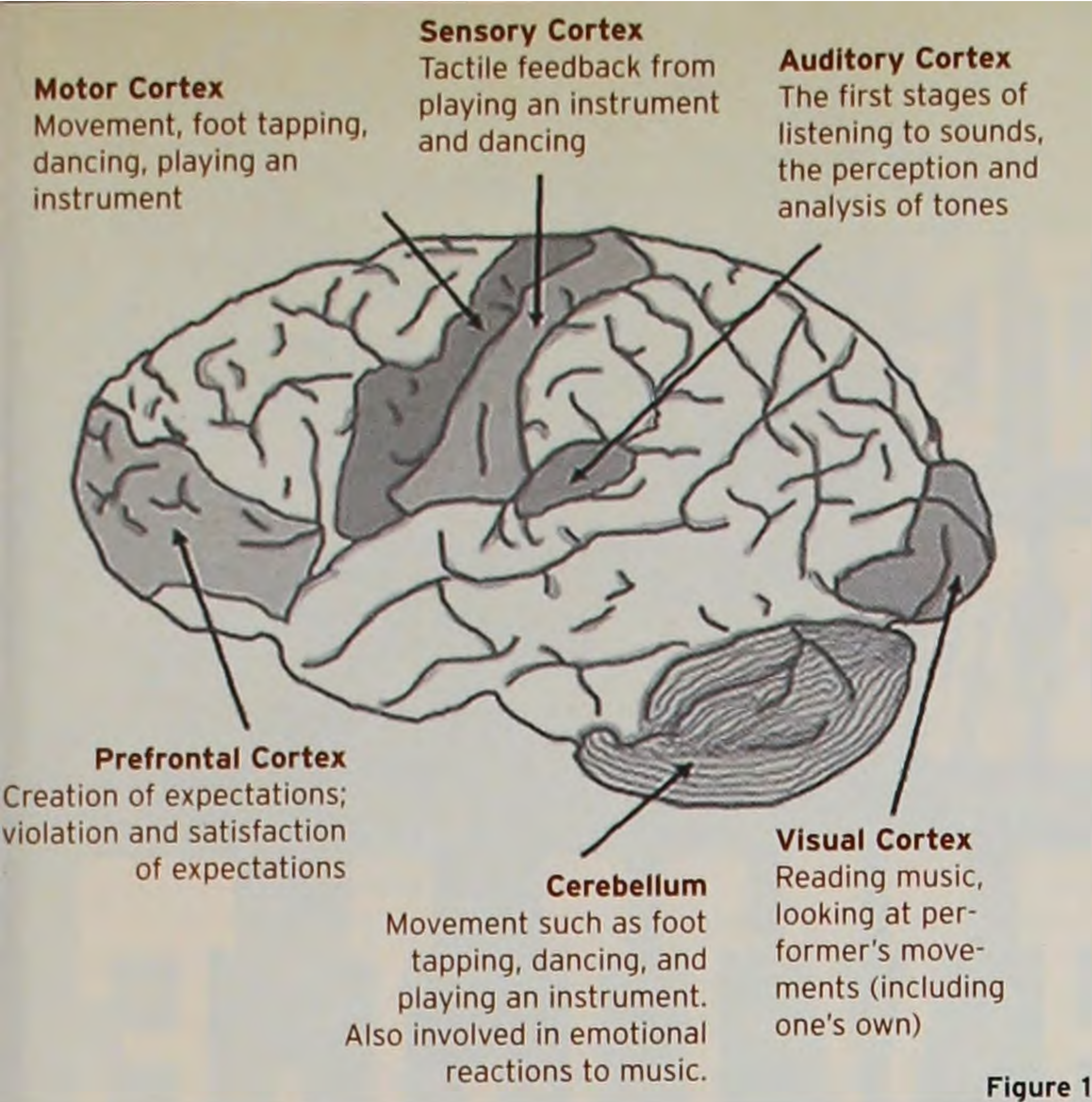
## Neural Pruning

During our midchildhood years, our brain starts to prune connections formed during the period of rapid neural development that begins in the

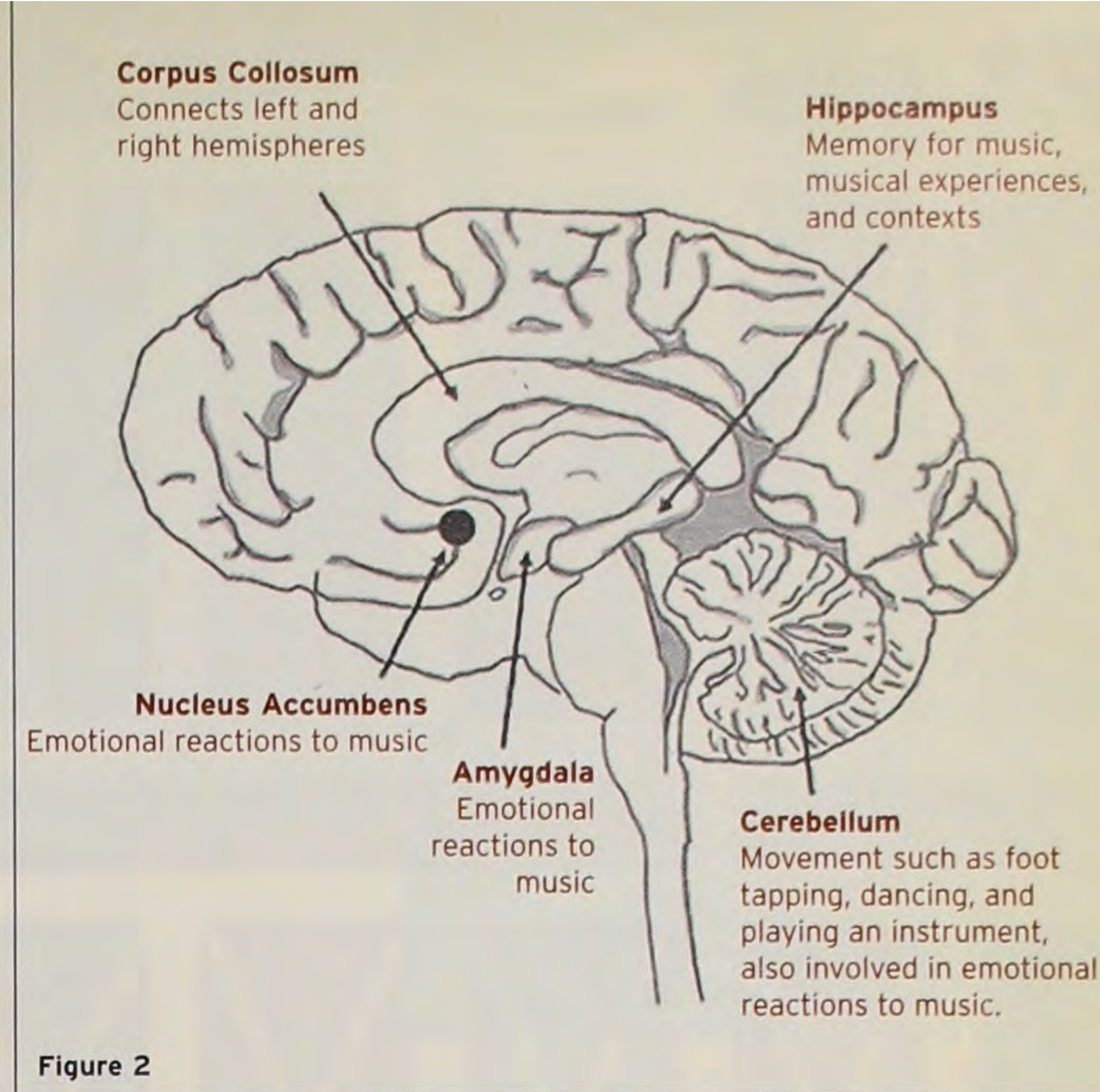


Neuroscientist Daniel Levitin '80





Music processing is distributed throughout the brain. Figures 1 and 2 show the brain's major computational centers for music. Figure 1 is a view of the brain from the side. The front of the brain is to the left. Figure 2 shows the inside of the brain from the same point of view.



first years of life. The brain retains only the most important and most frequently used neural connections. This forms the basis for our understanding of music, and the development of our musical tastes.

Levitin cites research that indicates the teen years are a turning point for forming musical preferences. Adults find they have an enduring fondness for music that moved them when they were teenagers. Those years are a time of self-discovery and are emotionally charged. Most of us have found our memories stirred by a familiar scent or sight or by a tune that became significant to us at a key point in our lives. Hearing it again, we can become nostalgic and reconnect with feelings we experienced years earlier.

"The music that you have listened to at various times in your life is [neurally] cross-coded with the events of those times. That is, the music is linked to events of the time, and those events are linked to the music.

"We tend to remember things that have an emotional component because our amygdala and neurotransmitters act in concert to 'tag' the memories as something important. Part of the reason also has to do with neural maturation and pruning; it is around age 14 that the wiring of our musical brains is approaching adult-like levels of completion."

Levitin maintains that there is no cutoff point for developing new musical preferences, but generally, most people have formed their tastes by the age of 18 or so. As infants, we tend to have a preference for consonant sounds. We gain an appreciation for dissonance later in life. Further, developing musical skills is best begun at a young age. Those who don't begin music instruction before age 20 can still learn, but the process is more difficult. "The brain's synapses are programmed to grow for a number of years, making new connections. After that time, there is a shift toward pruning, to get rid of unneeded connections."

#### Structural Variations

Research has shown that musicians possess differences in brain structure relative to nonmusicians. "The front portion of the corpus collosum—the mass of fibers connecting the two cerebral hemispheres—is significantly larger in musicians . . . particularly for musicians who began their training early." As well, "musicians

[tend] to have larger cerebellums than nonmusicians." Levitin sheds light on the factors that contribute to "musical expertise," most often defined as the mastery of an instrument or compositional skills. A debate on the subject launched by Michael Howe, Jane Davidson, and John Sloboda explored the concept of talent. They assumed that "either high levels of musical achievement are based on innate brain structures (what we refer to as talent) or they are simply the result of training and practice. [Howe, Davidson, and Sloboda] define talent as something (1) that originates in genetic structures, (2) that is identifiable at an early stage by trained people who can recognize it even before exceptional levels of performance have been acquired, (3) that can be used to predict who is likely to excel, and (4) that only a minority can be identified as having it because if everyone were 'talented,' the concept would lose meaning."

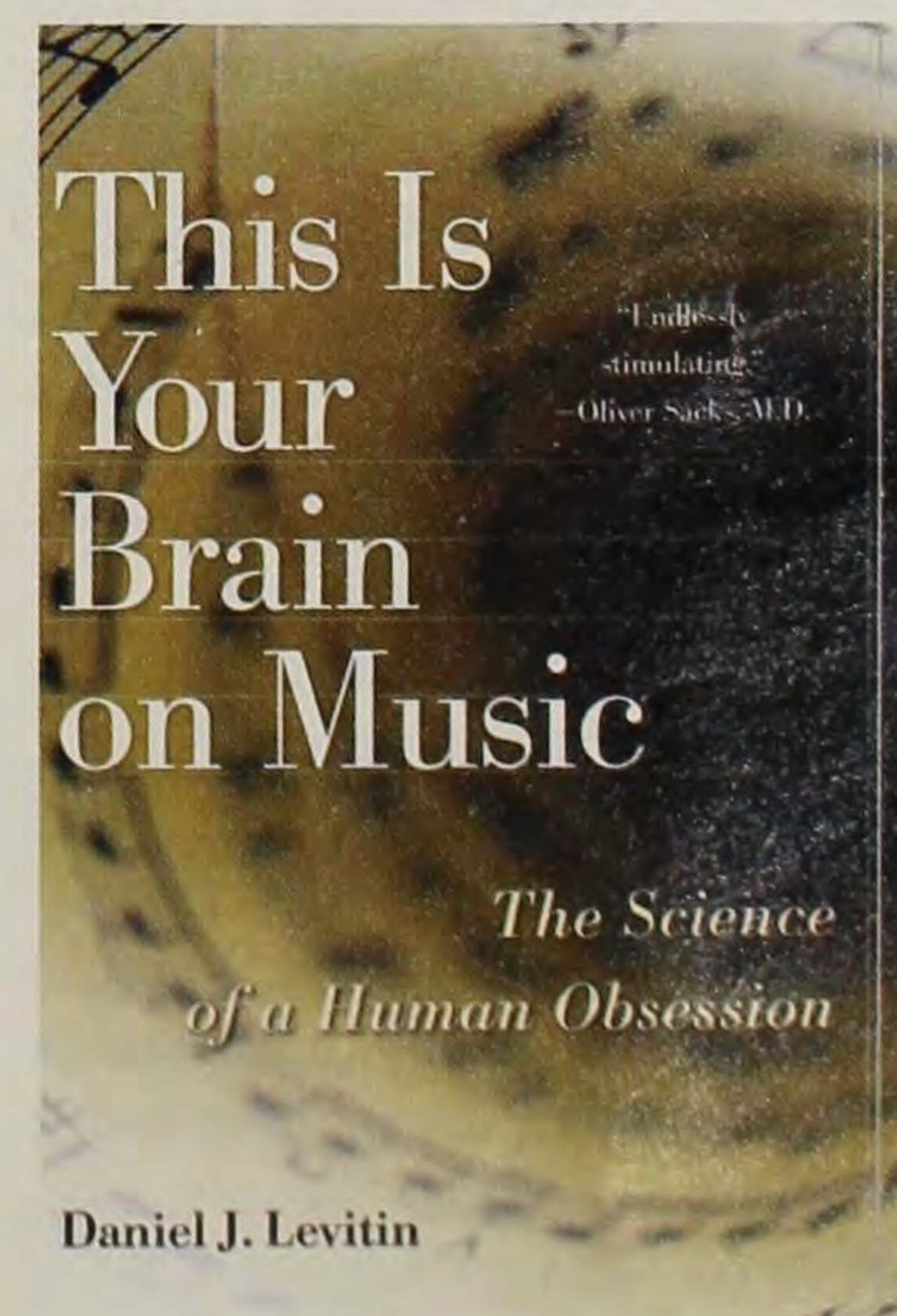
The argument for ranking natural talent above practice in the development of an expert musician is the rapid musical development that some people achieve. Evidence that practice is the more important factor comes from observing the regimen of instruction and practice undertaken by experts in any field, not just music. In several studies, conservatory students who achieved the highest performance levels were those who practiced the most. They made greater progress than those who were initially judged to possess greater natural ability.

#### The 10,000 Hours Theory

Studies indicate that 10,000 hours of practice are required to reach the level where one could be called a "world-class expert" in any area of endeavor. "In study after study of composers, basketball players, fiction writers, ice skaters, concert pianists, chess players, master criminals, and what have you, this number comes up again and again. Ten thousand hours is equivalent to roughly three hours a day, or 20 hours a week, of practice over 10 years. Of course, this doesn't address why some people don't seem to get anywhere when they practice and why some people get more out of their practice sessions than others. But no one has yet found a case in which true world-class expertise was accomplished in less time. It seems to take the brain this long to assimilate all that it needs to know to achieve true mastery."

Levitin points out that memory and how much a person cares for the area of endeavor or the instrument he is striving to master also play a critical role in developing expertise. "Neurochemical tags associated with memories mark them for importance, and we tend to code as important things that carry with them a lot of emotion, either positive or negative. . . . Caring may, in part, account for some of the early differences we see in how quickly people acquire new skills. . . . It is impossible to overestimate the importance of these factors; caring leads to attention, and together they lead to measurable neurochemical changes."

*This Is Your Brain on Music* gives the reader a guided tour of the brain, stopping to explain brain anatomy in an understandable way, without ever talking down to the reader. "Music is among the most distinctive features of the human race," Levitin says. "No known culture now, or anytime in the past, lacks music, and some of the oldest artifacts from archeological digs are musical instruments. Why music has held a place of such prominence throughout our shared history is still somewhat of a mystery, but is—along with the mystery of DNA—something that science is beginning to explain. Understanding the neuroscience of music will help us ultimately to better understand the most important musical instrument of all: the human brain." ■



This Is Your Brain on Music  
Dutton Books, 2006

# BREAKING OUT IN NASHVILLE

*Berklee alumni are moving to Music City and making their mark in diverse quarters of the music industry.*

*by Mark Small '73*

Songwriting and country music are still the pillars of Nashville's music business. But Nashville's reputation as an affordable place to live with plentiful opportunities in the industry at large now lures musicians of all types. The Berklee alumni profiled below are examples of the recent influx of young music professionals to Nashville, and they're adding additional color, texture, and dimension to the sounds of the Music City.

#### Road Ready

Natalie Stovall '04 has aspired to the stage since she was a toddler. She began taking violin and acting lessons at three and started appearing in commercials at six. Unlike others profiled in this article who have adopted the Music City as their home, Stovall grew up in Columbia, Tennessee, an hour outside of Nashville. Throughout her youth, she sang at shows at the Opryland theme park and the Gaylord Opryland hotel. "I'm a real ham," she says. "You can't keep me away from the stage."

That's the right attitude for Stovall, who is determined to break out as an artist in Nashville. After leaving Berklee, Stovall returned home and, within a few months, began making plans for her first solo album. Stovall will release the disc *Late Night Conversations* independently this summer. She tapped two Berklee friends, Ben Strano '01 and James Bavendam '04, to handle the engineering and production chores. They helped Stovall assemble top session players and craft an album that draws the listener into her instantly appealing musical world. The music has a punch of rock, a hint of r&b, and enough twang to please country fans.

Front and center are Stovall's powerful vocals, and on some tracks she plays her fiddle. Ten of the album's cuts are her originals. In a departure from Nashville protocol, she declined cowriting assistance and didn't seek a publishing deal to provide extra income and awareness among the big labels. "People encouraged me to try for a publishing deal while I was going through this process," Stovall says. "Maybe I am selfish about my

songs, but if the material is strong enough to go on an album, I want it on my own!"

She decided to do her album independently without a label. "I didn't want to be constrained by thinking about what would work on country radio," Stovall says. "But of course, I hope the album will be perceived as commercial. The music has taken a turn toward r&b and soul, even though there is steel guitar, mandolin, or fiddle on every tune. I'm proud of the record I've made. It really represents what I'm writing." (To hear selections, visit [www.nataliestovall.com](http://www.nataliestovall.com).)

The hardworking Stovall plays weekends with her five-piece band and freelances as a session singer and extra in music videos and films. She financed the CD herself with an infusion of cash from her parents as funds ran low. While she's worked hard to complete the disc, she knows that perhaps the hardest tasks lie ahead. "I'm working with a manager to get a grass-roots PR campaign and get some reviews," she says. "I didn't cut corners for the website, photography, or album art. Now everything is ready. My band has two clubs that are our home base, and we're developing a following and an e-mail fan list. I'm talking to agents about a college tour."

Hitting the road is both the most romantic and grueling part of launching an act. Typically, a neophyte band traverses the country in a van hauling its gear from gig to gig. But Stovall doesn't shrink from the task. "I'm totally ready to pack up and live out of a suitcase and a van."

#### Pushing the Envelope

"My original thought was, just make the record at my house," says fiddler Casey Driessen '00, about his new release, *3D*. "That was before I was offered a record deal with Sugar Hill. Next, I called Jason Lehning ['94] to produce it, and we decided to call in some friends to play." Those "friends" include world-class musicians like banjoist Bela Fleck, dobro player Jerry Douglas, bassist Victor Krauss, percussionist Jamie Haddad, and multi-instrumentalist Tim O'Brien. The new



Natalie Stovall '04 [www.nataliestovall.com](http://www.nataliestovall.com)

CD is a top-notch showcase for the eclectic Driessen, who has found his niche among the progressive acoustic musicians of Nashville.

The offer from Sugar Hill is typical of how things have unfolded for Driessen. The label approached him about the album after hearing his work with other artists on their roster. The distinctive sound of his five-string fiddle and his ability to improvise fluidly in almost any musical situation have opened doors for him. People hear him play, and before long, his phone is ringing.

Growing up in the Chicago area, Driessen played traditional music and made the rounds at bluegrass festivals, playing with his father, a guitarist, banjo player, and pedal steel guitarist. In 1995, Driessen switched to the five-string fiddle after running into a craftsman who built them. "I'm always experimenting, finding new places to go musically," Driessen says. "When I heard that lower string, I fell in love with it. I finally had the range to play Charlie Parker's tunes."

Driessen came to Berklee after meeting String Department Chair Matt Glaser at Mark O'Connor's Fiddle Camp. The summer before he finished Berklee, Driessen got a call from Tim O'Brien to join a tour with Steve Earle's bluegrass band. "I moved to Nashville for the



summer to see if it might be the place for me to go after Berklee," says Driessen. Discovering a great community of musicians and a very high level of musicianship, Driessen decided he'd return there to launch his career. "In Nashville, there are great players on a number of different instruments—especially in the progressive acoustic field. They all push the envelope and keep you on your game."

Since moving to Nashville in 2000, Driessen has been a busy sideman with such acts as Bela Fleck's acoustic trio, Lee Ann Womack, Nickel Creek, Darrell Scott, and many more. The tours have taken him around the country and to Scotland, Ireland, England, Denmark, Finland, and China. Together with banjo player Abigail Washburn, he will take part in an upcoming American cultural mission to Tibet. "I enjoy getting to play with musicians from elsewhere," Driessen says. "Traveling and sharing folk music from other cultures makes the world seem like a smaller place."

Driessen intends to stay a while in Nashville. It's a great town for a fiddle player. Riding the buzz about his new album, he's gotten opportunities to go out as a bandleader. "I've done 10 shows of my own, and it's really fun," he says. "I hope to attract an audience with my own music, but I won't make that the only thing I do. It's too much fun playing with different folks down here." (For more information, visit [www.caseydriessen.com](http://www.caseydriessen.com).)

#### Nashville Scion

Jason Lehning '94, son of veteran country producer Kyle Lehning (who has worked with Randy Travis, Kenny Rogers, George Jones, and Waylon Jennings), earned his Berklee degree in music production and engineering. The younger Lehning, a keyboardist, grew up around music and Nashville, returning to the Music City in 1994 after graduation. He moved into a house with members of the band he'd played with in high school to keep his expenses manageable.

Having a father in the business helped him get work as an assistant engineer initially, but Lehning easily proved himself on his own merits. "I got work as an assistant engineer right away," he says. "I worked for my dad and producers Gary Paczosa and Bill Schnee. I had low overhead, so even if I only worked three days a month, I could still pay the rent. I enjoyed assisting, and as I got better at it, I got more calls.

"Being an assistant engineer is hard because there are hours of sheer boredom interspersed with spurts of total mayhem," he says. "After being an assistant for about two years, I realized it was time for me to become a first engineer. I stopped taking assisting jobs, and things got really quiet for about six months." Things turned around soon enough, though, and Lehning was getting calls to be a first engineer. His engineering credits include work for such artists as Alison Krauss, Nickel Creek, Lyle Lovett, Brad Paisley, Toby Keith, and Randy Travis (with whom he has earned two Grammy Awards). In 2004, Lehning earned credits on 17 records.

He is moving more toward writing songs



Jason Lehning '94 [www.jasonlehning.com](http://www.jasonlehning.com)



Casey Driessen '00 [www.caseydriessen.com](http://www.caseydriessen.com)

and producing these days. He applied all his skills as a producer, engineer, keyboardist, and writer for his own band, the Bees, on their *High Society* CD, which was released in April. He also placed a song cowritten with David Mead on the TV show *Everwood*.

As mentioned, Lehning was the producer for Casey Driessen's CD *3D*, and in March he flew to Woodstock, New York, to produce a new project for Garth Hudson of the Band. From there, he went to Los Angeles to record a solo project by bassist Victor Krauss. "As much as I enjoy engineering, it's a craft or work for hire," says Lehning. "For me, producing is a real love and more creative. I'll do spec work as a producer; I think you have to. Sometimes I feel that the artist will get signed, and there is a production deal in place. Other times, I do a project just because I really love the music and I'm proud to be involved with it."

Lehning thinks that the scene in Nashville is a lot more varied stylistically than people suppose. "Nashville doesn't feel like it is just a country music town anymore," he says. "Bands like Guster and Kings of Leon are making records here, and a lot of pop and rock music is recorded here. But if someone wants to work exclusively on rock records, he or she should go to L.A. I love it here. I've been lucky to work with great people, make the music I like, and work on my own terms." (For more information, visit [www.jasonlehning.com](http://www.jasonlehning.com).)

#### Called to the Work

Elaine Nurse '04 grew up in Denver but settled in the Nashville area after getting a glimpse of the business during her internship at EMI Christian Music Group. Nurse earned her Berklee degree with a double major in music production and engineering and music business/management. Nurse made the transition to the real world when EMI Gospel offered her a full-time position at the end of her internship.

While Nashville is known as the home of country music, it's also the locus for the Christian music industry. EMI Christian Music Group contains the Sparrow, ForeFront, Gotee, and Tooth and Nail labels, and EMI handles 70 percent of all Christian record distribution. A dedicated Christian herself, Nurse has a special affinity for her job as a national promotions specialist at EMI Gospel. She works with the label's black Christian artists and gospel choirs. EMI

Gospel is another small label in the company with a staff of just eight people. "It was good for me to start with such a small staff," Nurse says. "I get to see what goes on in A&R, sales, retail, and radio. I get a taste of everything. It's been great to sit in on meetings where the complete marketing plan is discussed."

Nurse's responsibilities encompass managing new media and digital promotions. "That includes online marketing and artist imaging, banner ads, artist MySpace sites, and other avenues for getting the word out about CDs and performances by EMI Gospel artists," she says. "I also manage the [www.emigospel.com](http://www.emigospel.com) website. The Internet is such a powerful tool these days for connecting artists with their fan base."

Working at a company like EMI has given Nurse valuable business experience. "I didn't know the meaning of multitasking until I got here," she says. "When you're doing marketing for a new release, you have to stay ahead of the record. New media is all about building up grass-roots support before a record comes out. I have to be scheduling things four months in advance."

Nurse has kept her hands and ears in the actual production of music. "I love doing new media, but I also get the chance to go into the studio and give my input on rough mixes. I can understand the concept and hear where it's going. Part of the beauty of being on a small staff is that they want my opinion." She keeps her engineering chops up by doing live sound for a large band at her church. And her friends who work at major studios keep her up to date on the latest recording technology.

Nurse hopes to one day work in A&R, but not yet. "I feel there is still a lot more for me to learn on the marketing side," she says. "I want to see urban-inspirational music—hip-hop with a positive message—grow. I couldn't be at a better label to do that. There are some people in this industry who are straight businesspeople, but I am in this for the ministry. I feel this is what God has called me to do."

#### Many Irons in the Fire

"You'll run into a lot of broke musicians, but I'm not one of them," says Mark Dreyer '90 in a strong Southern drawl. "I like to work a lot." Dreyer is a hot guitarist first and foremost, but also an enterprising businessman with many irons in the fire. Dreyer came to Berklee from Alabama in 1985 and spent the next five years



Elaine Nurse '04

pursuing a double major in film scoring and performance. After graduating, he moved to Nashville in 1990 with a promise of a gig that fell through soon after he arrived. Undaunted, Dreyer decided to make a go of it. "I got 1,000 business cards made up and began sitting in on jam nights at the clubs," Dreyer says. "Within four months, I'd given out all of those cards, and pretty soon I had all kinds of work as a guitar player. To work in this town, you have to get yourself out there. You can't just sit around waiting for the phone to ring."

Dreyer started working for Gaylord Entertainment at the Opryland theme park and Grand Ole Opry, performing with one of its top acts, fiddler Tim Watson and Black Creek. Dreyer also got hired to back numerous the Grand Ole Opry stars. "I do 250 to 280 dates per year with Gaylord," Dreyer says.



Mark Dreyer '90 www.nashvilleconnection.com

"I play with Tim on the General Jackson, a boat that cruises up and down the Cumberland River almost every day. That's a gig I've done since 1990."

Like many in Nashville, Dreyer tried his hand at songwriting, collaborating with established tunesmiths. "I've written with Hank Cochran, Jim Foster, Mark Peterson, and others," he says. "I have about 60 songs cowritten with big songwriters in my publishing catalog," he says. The song "I Know You Hear Me, but Are You Listening?" which he wrote with Beverly Ross, was recorded in 1996 by Engelbert Humperdinck. Dreyer also wrote songs for television. But he didn't get a foothold in the songwriting field, so he moved on to other pursuits.

"I'm always playing, but these days I earn the best part of my living making records and producing artists. I fell into recording and producing and opened up Studio 23 about 15 years ago." Dreyer routinely records demo sessions for hit songwriters as well as up-and-coming artists. He keeps a video camera run-

ning in the studio and streams it on his website for anyone interested in how sessions run in Nashville. (For more information, visit [www.nashvilleconnection.com](http://www.nashvilleconnection.com).) Additionally, Dreyer has a cable TV show called *Traveling Music Television* and produces the RCC Western Stores Talent Search.

As if that's not enough, Dreyer publishes the *Nashville Music Business Directory*. The book is included with the Nashville Chamber of Commerce packages and is highly regarded on Music Row. The 130-page volume lists studios, music publishers, managers, CD manufacturers, and much more.

"The first thing any musician new to Nashville should do is get a copy of the directory," says Dreyer. "It's got the contact information for the people you need to know here." And Mark Dreyer is among those who newcomers may want to contact ([info@nashvilleconnection.com](mailto:info@nashvilleconnection.com)). He's always looking for studio engineers, video editors, and singing guitarists who can sub for him at a moment's notice when he sees a new opportunity arising. ■

McCoy Tyner

Christian McBride

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# II-V or Not II-V?

## That Is the Question

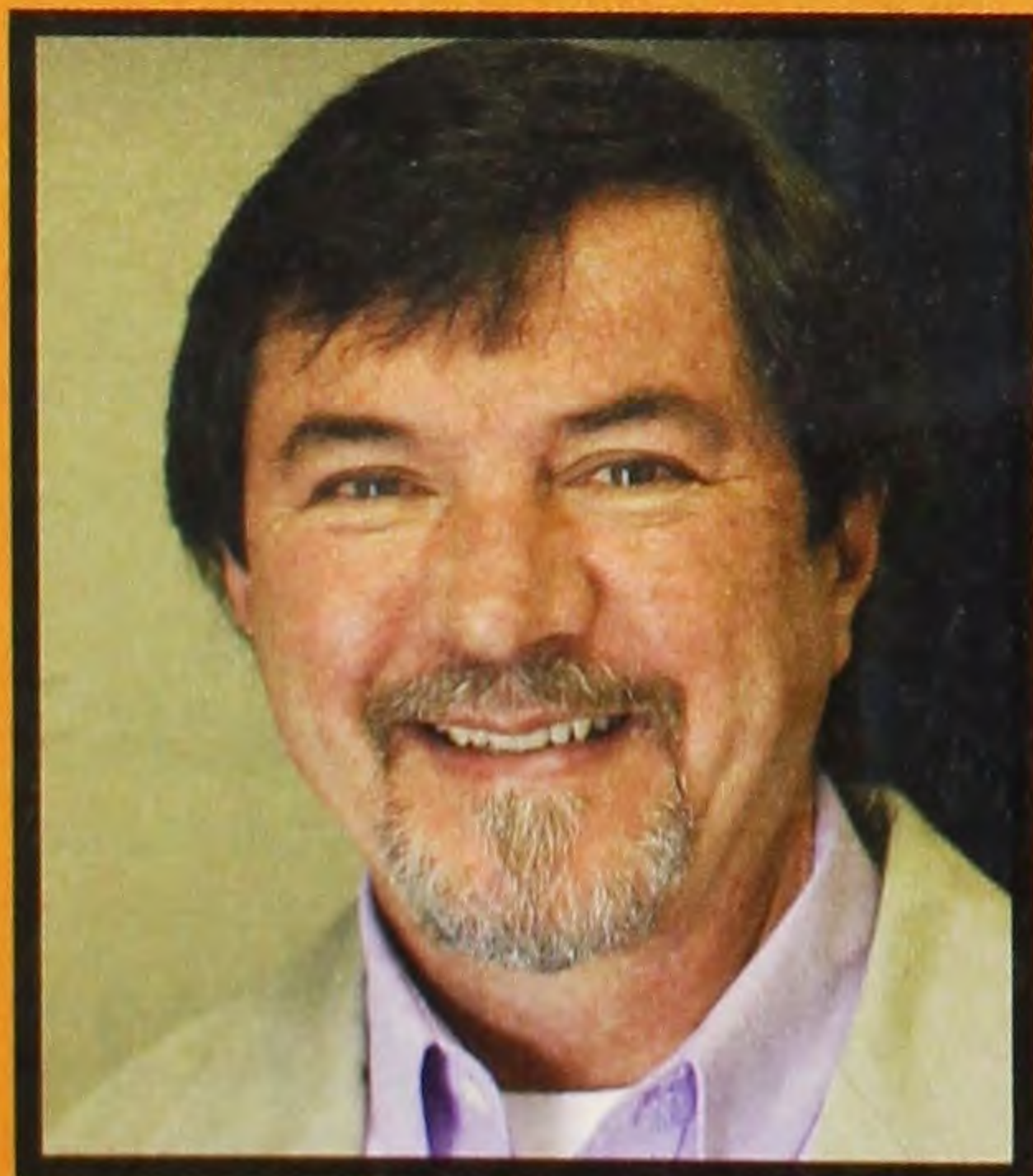
### *Creating melody-driven chord progressions*

by Wayne Naus '76

My students often asked me about the options for creating chord progressions to harmonize an original melody. Even for those who have a solid grasp of music theory, finding the right sequence of chords can sometimes be a hit-and-miss process. In traditional jazz and contemporary pop music, the chords of a harmonic progression generally function within a key and are placed next to each other in conformity with rules that govern key relationship, harmonic rhythm, chord function, melody, common chord patterns, and the intuition of the composer's ear.

There are many approaches to writing a tune. Sometimes the writer may come up with a melodic fragment and then continue developing while working out the chord progression. Sometimes a chord progression may come first, and the writer tailors the melody to it. Thinking in the traditional fashion using functional harmony for the progression strongly related to the key, cycle-5 root motion (where the root moves down a fifth) is common. Progressions with lots of II-V progressions are often found in bebop, jazz standards, and some pop tunes. Root motion up or down by step or in thirds is also prevalent in jazz and pop tunes.

For an exercise to stretch your mind a bit and find unique chord progressions, try writing an entire melody without consideration of the chord progression. This will result in a progression that is melody driven rather than key driven and lead you to chords that do not function within the key (i.e. nonfunctional harmonies).



Wayne Naus is a professor in the Harmony Department. He is the author of *Beyond Functional Harmony* published by Advance Music. For additional information on this subject and more, visit [www.waynenaus.com](http://www.waynenaus.com).

The striking difference between a nonfunctional, melody-driven progression and a functional, key-driven progression is that the nonfunctional progression lacks the characteristic cycle-5 and II-V patterns associated with a functional chord progression. Consequently, a melodically driven progression can produce a much different harmonic color through the use of non-diatonic chords.

The first step in producing a melody-driven progression is to designate melody notes as tensions or chord tones. Once you determine the function of specific melody notes, choose a chord that fits the melody. It's helpful, but not required, to have an understanding of chord scale theory when assigning tensions to chords. The study of chord scale theory produces specific tensions that are assigned to chords to support the melody, support the function of the chord in the key, and support an anticipated resolution to a target chord.

Example 1 shows melody notes harmonized as both chord tones and tension notes. In bar 1, the melody note D functions as tension 9 on the chord and becomes part of the chord symbol. In bar 2, the melody note B functions as a #11 and supports the chord's function as a lydian IV chord. In bar 2, the E melody note functions as tension 13 on the G7 and helps the anticipated resolution to the C major chord.

For this exercise in constructing a melody-driven progression, let's set some arbitrary rules for what tensions will be available without regard for how a chord functions in relationship to a key (see "Tension Use" sidebar). Recall that in a strictly diatonic situation, the natural 9 is not an available tension on the III-7 chord. Similarly, the natural 11 is not available on the IV chord.

For this lesson, use the tension notes listed in the box for the most common chord types. Following these guidelines, we can create a nonfunctional, melody-driven progression.

The first step is to create a melody. Don't be concerned with what key the melody is in. It can contain diatonic or nondiatonic tones. Keep these three things in mind when writing your melody: (1) try to make the melody memorable; (2) harmonic phrases are usually two to four bars in length; (3) use repetition of your phrases.

The second step involves designating specific melody notes as either tension notes or chord tones. These designations can be made randomly, but notes of longer duration work best as tensions.

For the third step, choose chords that will support the melody note as a tension or chord tone. Try to avoid typical chord patterns such

### Tension Use

**Major 7th:** 9, #11, 13

**Minor 7th:** 9, 11

**Dominant 7th:** 9, b9, #9, #11, b13, 13

**Minor 7 b5:** 11, b13

**Diminished 7th:** Any note a whole step above a chord tone

as II-V progressions. I recommend that you start with major, minor, and dominant chords before harmonizing your melody with inversions, hybrids, or compound chords.

In example 2, when the melody note D is designated as a tension, it can be harmonized with a variety of chords. The chord you choose for each melody note can be any type of chord that fits with the melody. To find more possible harmonizations of a note, make a list of the ways a given note could function against chords rooted in the chromatic scale. For instance, the note D is the root for D major, D minor, D7, D-7, D-7b5, D sus4, D diminished, and D augmented. The note D is the major seventh of both an Eb maj7 and Eb-7 (maj7) and is the seventh of E7, E-7, E-7b5, and E sus4 (see example 3). Write out all of the possibilities for each of the 12 chromatic tones as the root of a chord.

The fourth step involves adjusting adjacent chord relationships as you make harmonic choices for each note. Make sure your chord selections produce the right effect and give forward harmonic motion to your progression. Experiment with numerous chord choices and melodic tension function to arrive at the best progression for your melody.

In example 4, the melody is harmonized three ways to show possible chord choices and melodic tension possibilities. The number below each staff shows how the melody functions on each chord.

Example 5 is a tune I wrote using nonfunctional, melody-driven harmony. You can hear a recorded version of examples 4 and 5 at [www.berklee.edu/bt/181/lesson.html](http://www.berklee.edu/bt/181/lesson.html). I hope this method will point you toward new ideas for your writing.

# Musical Examples

To hear the recordings of examples 4 and 5, visit [www.berklee.edu/bt/181/lesson.html](http://www.berklee.edu/bt/181/lesson.html).

EX. 1

EX. 2

EX. 3

DMA7, D-7, D-7(b9), E7, E-7, E-7(b9), F#7, F#7MA7, D7sus4, D7, EbMA7, Eb-7(MA7), E7sus4, F6, F-6, F7(13), F#7(♯13), etc.

EX. 4

THESE EXAMPLES CAN BE HEARD ON TRACK 1

HARMONIZATION 1

HARMONIZATION 2

HARMONIZATION 3

HARMONIZATION 4

HARMONIZATION 5

HARMONIZATION 6

EX. 5 (TRACK 2)

## "AS FAR AS YOU CAN SEE"

COMPOSED BY WAYNE MAUS  
PERFORMED BY BEAD HATFIELD '79

# Summer notes

## 1963

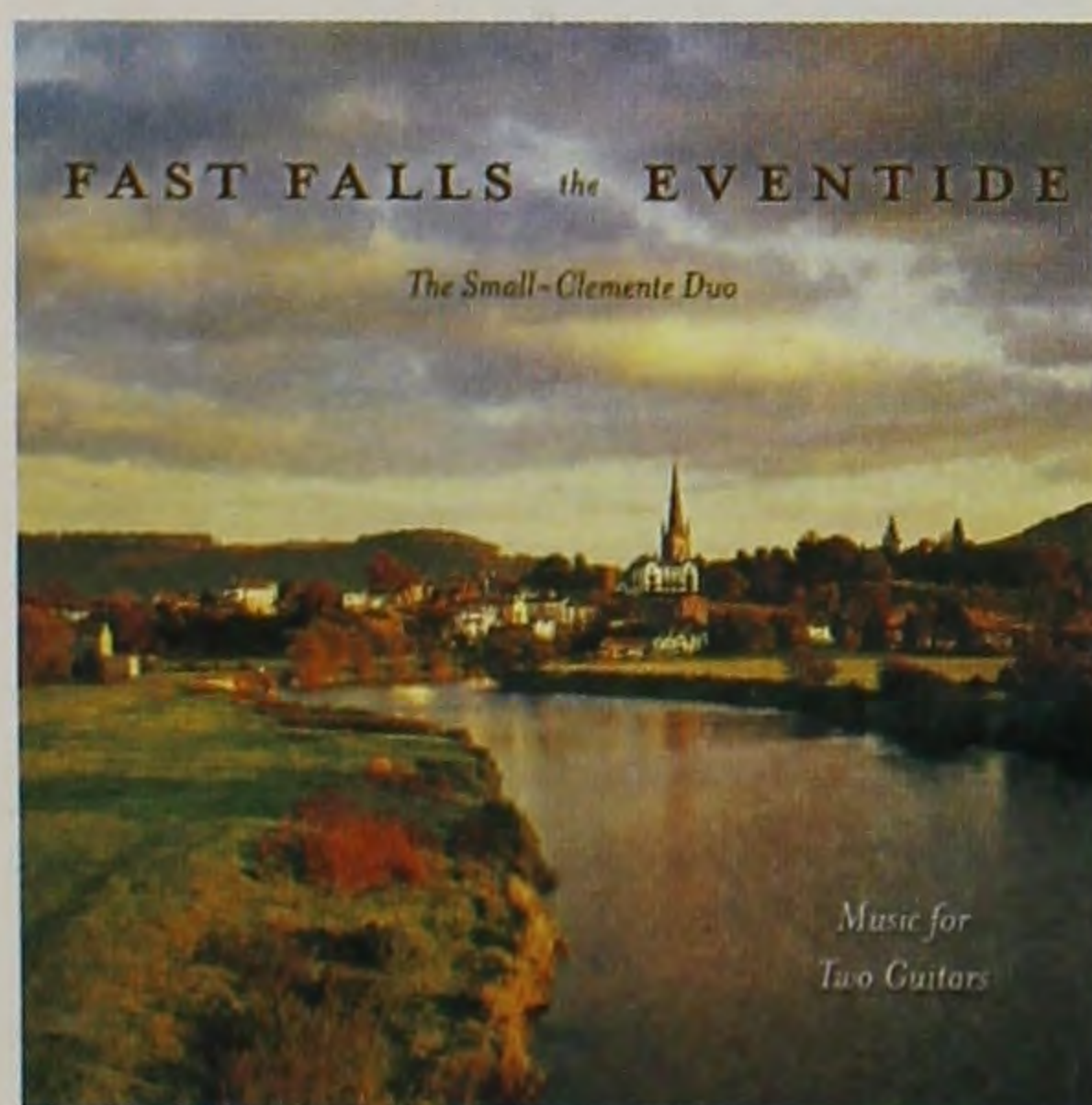
Tony Scodwell of Las Vegas, NV, has been appointed as the road manager for Doc Severinsen, and plays first trumpet for Severinsen's symphonic pops concerts.

## 1966

Alf Clausen of Canyon Country, CA, the composer for the popular TV series *The Simpsons*, has gotten word that the Fox Network will continue the series for two more seasons. This will make *The Simpsons* the longest-running cartoon in television history.

## 1971

Drummer Timothy Laushey of Wilmington, DE, leads the Tim Laushey Orchestra backing many entertainers who perform in the area. He also teaches drums at the Music and Arts Center in Wilmington.



Mark Small '73

## 1972

Bassist Bob Forbes of Woodstock, NY, cowrote the song "Upright Reggae" with reggae legend Hylton Beckford and played bass on Beckford's forthcoming release. He also plays jazz in New York City.



Rich Falco '75

Singer/songwriter Ruth (Rosen) Greenwood of Princeton, NJ, released an acoustic CD titled *I Won't Apologize*. The disc has gotten airplay in the United States, Japan, and Canada and is available at CD Baby. One of Greenwood's songs is featured on the Sony DVD of the *Fame* TV series.

Maurice Richard Libby (a.k.a. "Whiteboy Slim") of Moose Jaw, SK, Canada, was nominated for Best Blues Act Award in the Toronto Independent Music Awards in 2005. His song "Krispy Kreame Woman" was a finalist in the blues category of the International Songwriting Competition.

## 1973

Mark Small of Foxboro, MA, released the CD *Fast Falls the Eventide* with fellow classical guitarist Peter Clemente. The disc features settings of traditional folk songs, hymn tunes, and spirituals as well as works by Bach, Granados, Dvorak, and Pat Metheny for two guitars, chamber ensemble, and orchestra. Visit [www.smallclementeduo.com](http://www.smallclementeduo.com).

## 1975

Rich Falco of Worcester, MA, received the IAJE Lifetime Achievement Award in April, joining a list of previous recipients that includes Lawrence Berk, John LaPorta, and Joe Viola. Falco is the director of jazz studies at Worcester Polytechnic Institute.

D. Cooper Getschal of Jupiter, FL, had his song "I Don't Wanna Hear Another Love Song" reach number one on Broadjam's Country Honky Tonk top 10 chart and his song "Heaven on My Mind" reach the top 10 for the State of Florida.

Pianist/composer Brad Hatfield of Westwood, MA, cowrote the song "Sunshine," which received an Emmy Award in the Outstanding Original Song in Daytime TV for the show *The Young and the Restless*. Visit [www.bradhatfield.com](http://www.bradhatfield.com).

Pianist, conductor, and arranger Rob Mounsey of New York City recently made several TV appearances with Andrea Bocelli. He also arranged and conducted music for an Ella Fitzgerald tribute on Verve Records. Visit [www.robmounsey.com](http://www.robmounsey.com).

Keyboardist John Novello of Valley Village, CA, and his trio Niacin, with bassist Billy Sheehan and drummer Dennis Chambers, released a seventh CD, titled



John Novello '75



Brad Hatfield '75

*Organik*. In June, Hal Leonard released Novello's book *The Contemporary Keyboardist* and his instructional DVD. Visit [www.keysnovello.com](http://www.keysnovello.com).

Guitarist and singer Celia Vaz of Rio de Janeiro, Brazil, released her fifth CD, *Nós Quatro*, with her vocal quartet. Vaz sang, played guitar, and wrote all arrangements on the disc.

## 1976

Composer Carl Fritsche of Eatontown, NJ, had the "Magnificat" from his Christmas cantata *The Holy Child* recorded by the vocal ensemble Sola Fide. Visit [www.carlfritschemusic.com](http://www.carlfritschemusic.com).

Composer Michael Levine of Topanga, CA, is the composer for the TV series *Cold Case*. In addition to scoring the show, he cowrote the song "300 Flowers" for the April 9 episode.

Guitarist Jeff Richman of Granada Hills, CA, has produced the Steely Dan tribute CD, *The Royal Dan*, for Tone Center Records. Along with Richman, the guitarists featured include Mike Stern '75, Steve Morse, Robben Ford, Steve Lukather, Al Dimeola '74, Frank Gambale, Jay Graydon, Elliot Randall, and Jimmy Herring.

Frank Warren of West Roxbury, MA, took second prize in the 2006 Art Song Competition for his song cycle for mezzo soprano and piano titled *Chicago Poems*, with text taken from the poetry of Carl Sandburg. The work will be performed next year.

## New York News *by Ren Collins '02*

Exciting developments have been happening for the Berklee College of Music New York Alumni chapter. In March, the chapter held an informative tax and financial planning seminar with guest speakers Martin Dennehy of Berklee's Music Business/Management Department; and Linda Gorham, associate professor of Professional Music. The sessions addressed such issues as self-employment, overseas touring per diems, international touring taxes, and basic financial planning.

In April the Berklee Scholarship Jazz Ensemble, led by drummer Terri Lyne Carrington '83, played at New York's legendary Blue Note Jazz Club. Student performers included Nick Falk, Dan Negrete, Lawrence Fields, Donald Lee, Hogyu Hwang, and Randall Runyon.

On May 30, our talented alumni took the stage at the Cutting Room for our annual showcase. Performers included Brooke Fox '98, Jesse Sparhawk '97, Kendrick Scott '02, Victoria Gross '94, and Shakti '97 with Marcus "Bellringer" Bell '96. Future showcase details can be found on the alumni website.

Looking forward, Brooke Fox, our New York Songwriter's Forum (NYSWF) chair, is scheduling workshops and performance opportunities for our alumni songwriting community. NYSWF mentor sessions feature guest speakers and focus on topical issues. The session, "The Creative Brief: Writing for Film and TV," was held on June 7. Future events include "Berklee on Broadway" and a "NYSWF in the Round" show in November. For more on NYSWF, or to register for forum

events, please contact Brooke at [info@brookefox.com](mailto:info@brookefox.com).

Finally, New York alumni coordinator, Lisa Hearn was appointed to the Berklee College of Music Board of Trustees in March 2006. The board makes all major decisions regarding how the college is run. As a trustee, Lisa attends quarterly board meetings to participate in that process. Lisa is dedicated to ensuring that the perspective of students and alumni are considered in all board decision making. In addition, I have been appointed as co-coordinator for the New York Chapter. I'll assist Lisa with planning and outreach and look forward to meeting more of you at upcoming events.

Lisa and I want to thank all of the alumni for your continued support. We look forward to connecting with you throughout the



Ren Collins '02

summer and fall months. As always, we are available for any assistance you may need. Feel free to contact either Lisa Hearn at [lhearns@berklee.net](mailto:lhearns@berklee.net) or me at [rcollins@berklee.net](mailto:rcollins@berklee.net). See you around town!

—Ren Collins

Lisa Hearn and Brooke Fox contributed to this article.

### 1977

Pianist Gary Brunotte of Durham, NC, has released a CD titled *Smile* that is getting airplay on jazz stations nationally. The disc features Brunotte's jazz originals and three covers. Visit [www.garybrunotte.com](http://www.garybrunotte.com).

Saxophonist Harrison Goldberg of Gualala, CA, performed with top musicians and poets at the Redwood Coast Whale & Jazz Festival in April.

Ilija Pejovski of Skopje, Macedonia, composed and conducted 14 of his works in a jazz-symphonic concert with the Macedonian Philharmonic Orchestra.

### 1978

Keyboardist and vocalist Ernie Dewing of Edgartown, MA, released the CD *Lies* with his band Propergander. The disc features 11 original songs recorded in Dewing's studio, Reptile Recording. Visit [www.myspace.com/propergander](http://www.myspace.com/propergander).

### 1979

Jonathan Lax of Summit, NJ, was a participant in a panel discussion at the January IAJE Conference in New York City. Lax is a music educator at Horace Mann No. 6 Elementary School in Bayonne, NJ.



Ilija Pejovski '77

### 1980

Saxophonist Claire Daly of New York City completed a jazz-spoken word recording with writer Kirpal Gordon that was released in tandem with an anthology of his poetry in the spring. In April, Daly performed with Napoleon Maddox and Iswhat? at the Tri-C JazzFest in Cleveland.

Tonia (Nestico) King of Warwick, MA, is the host of *Jazz Variations*, a popular radio program that is distributed in Dhahran, Saudi Arabia, by Jones Radio Networks. Visit [www.jazzvariations.com](http://www.jazzvariations.com) for information on sending CDs for airplay.

Multi-instrumentalist Abdullah Rahim (formerly Larry Liberty) of Covington, KY, has toured with many established artists, including Phil Perry and ZZ Hill. He is currently performing with the Last Beboppers in Cincinnati, OH. Visit [www.soundclick.com/abdullahrahim](http://www.soundclick.com/abdullahrahim).

Producer Anthony J. Resta of Westford, MA, played percussion and did programming and postproduction on Perry Ferrell's recording *Satellite Party* at Resta's Studio Bopnique Musique in Chelmsford. Karyadi Sutedja '98 engineered the sessions. Resta and Sutedja also worked on a single by DMC and Sarah McLachlan.

Gregan Wortman of Greenville, ME, made a documentary of his trip from Maine to Montana that was webcast and picked up by Hollyflicks, an online movie store.

### 1981

Keyboardist Maurice Brulé of Wilmington, MA, and his band Starkey Drive released their self-titled debut album, which was produced by Rudy Guess. Visit



Abdullah Rahim '80

[www.starkeydrive.com](http://www.starkeydrive.com).

### 1982

Steve Piermarini of Acton, MA, is the conductor of the Leominster Colonial Band and has released a CD titled *Number 17* with the group. The material ranges from Italian marches to Gershwin tunes to movie themes. The band was the subject of an award-winning documentary film. Visit [www.colonialband.org](http://www.colonialband.org).

Composer Mark Alan Schulz of Barberton, OH, scored the documentaries *Women of Akron: Another Look at History* and *Alpena's Empire Ship*. He also wrote music for the film *Imperfections*.

### 1984

Pianist Franck Amsallem of Brooklyn, NY, released his seventh CD *A Week in Paris*, a tribute to Billy Strayhorn. The disc features



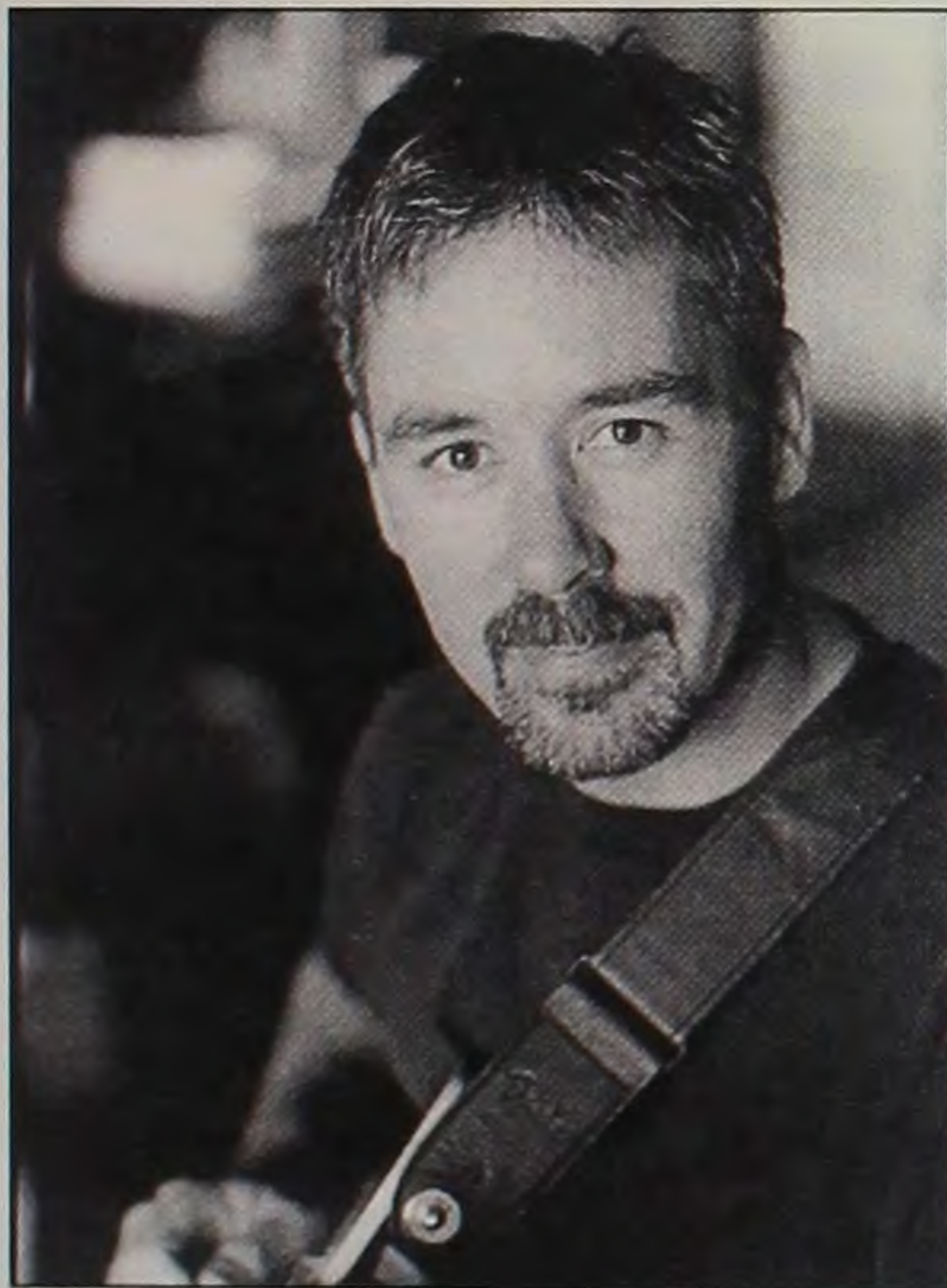
some of Europe's finest jazz musicians. Visit [www.amsallem.com](http://www.amsallem.com).

Michael Becker of North Salem, NY, received an Academy Award nomination for a song he cowrote with Kathleen "Bird" York titled "In the Deep" for the film *Crash*. Becker has received a Grammy nomination and earned multiple gold records as a composer, producer, and engineer.

Singer Bill Champitto of Winthrop, MA, has learned that the Canadian Music Week *Unsigned Artists 2006* CD will include his song "Better Every Day." Visit [www.billchampitto.com](http://www.billchampitto.com).

Composer Joel Goodman of Calabasas, CA, wrote music for the documentaries *Too Hot Not to Handle* and *Combat Diary: The Marines of Lima Company*, and for the film *Cats of Mirikitani*. Visit [www.joelgoodman.com](http://www.joelgoodman.com).

Guitarist Pete Huttlinger of Nashville, TN, performed during the winter NAMM Show at All-Star Guitar Night and was invited to perform in Milano and Lake Como, Italy, and at a guitar festival in Soave.

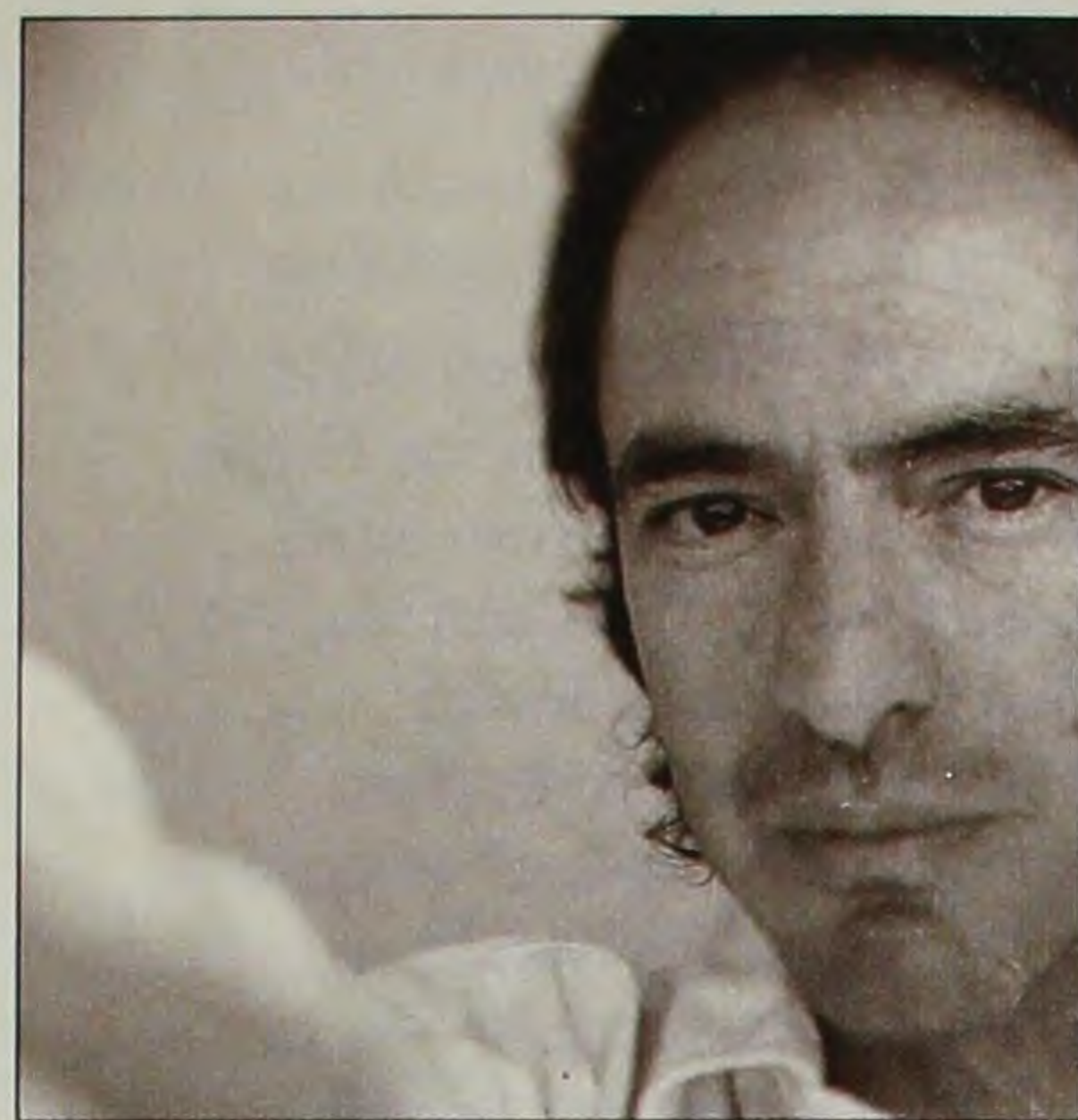


Pete Huttlinger '84

Music by Daniel Indart of Tarzana, CA, was part of the original soundtrack to the movie *The Matador*.

Keyboardist Derek Sherinian of Capitola, CA, is completing a new recording for InsideOut Music with guest musicians that include guitarists Zack Wylde, Slash, John Petrucci '86, and Steve Lukather, drummer Simon Phillips, and singer Billy Idol. Sherinian also recently completed a tour with Billy Idol.

Drummer Klaus Suonsaari of Weehawken, NJ, has released the CD *Live in Helsinki!* featuring saxophonist Scott Robinson '84 and



Michael Becker '84

bassist Julian Thayer '84. Visit [www.klaussuonsaari.com](http://www.klaussuonsaari.com).

## 1985

Charles Carlini of New York City produced a concert tribute to Les Paul in February at the Gibson Amphitheater in Los Angeles that featured top guitar talent. He is coproducing a CD for composer Ennio Morricone that features Yo-Yo Ma, Renée Fleming, Roger Waters, Quincy Jones, and Céline Dion.

Drummer Alun Harries of Twickenham, England, completed a music degree from the Academy of Contemporary Music in Guildford and recorded a solo CD titled *Back to Front*, and a CD with the group Magic Carpet.

Singer/songwriter Mike McManus of Agoura Hills, CA, released his second children's CD, *Uncle Moondog: Baloney Cake*. His animated music video *Uncle Moondog's New Goldfish* is playing at children's film festivals nationwide. Visit [www.unclemoondog.com](http://www.unclemoondog.com).

## 1986

Guitarist Mike Brannon of San Antonio, TX, released the CD *Later* with guest musicians Paul Wertico (drums), Bill Evans (saxophone), Harvie S '70 (bass), and Gerry Gibbs '82 (drums).

Chris Florio of Roslindale, MA, coproduced the CD *Looking Out from the Inside* for singer/songwriter David Horton. Featured performers include Florio (guitar and keyboards), Kevin Cobb '81 (bass), Rodney Smith '81 and John Sands '80 (drums), Diedre Hudson '05 (vocals), and faculty member Mimi Rabson (violin). Assistant Professor Rich Mendelson mixed the disc. Visit [www.passionrecords.com](http://www.passionrecords.com).

Fred Katz of Washington, DC, has been hired as an assistant professor of audio technology at American University.

## 1987

Guitarist/composer Mordy Ferber of Greenwich, CT, is featured on a Mel Bay Publications DVD titled *Make the Tune Your Best Friend* and is completing music for guitar and string orchestra. Ferber teaches at New York University.

Singer/songwriter and blues harmonica player Dave Hannon of Jamaica Plain, MA, released the EP *Solid Sinner* with his band Dave Hannon & the Solid Sinners. Visit [www.davehannonband.com](http://www.davehannonband.com).

Singer/songwriter Steve Dawson of Chicago, IL, has released the CD *Sweet Is the Anchor*. Dawson wrote 10 of the disc's 11 pop-folk songs. Visit [www.stevedawsonmusic.com](http://www.stevedawsonmusic.com).

Doug Walsh of Metairie, LA, teaches drums and percussion at Tulane University in New Orleans. He has performed with Ray Charles, Burt Bacharach, Gladys Knight, and Patrick Moraz.

Guitarist Stefan Davenport of Chester, NY, operates a restaurant and jazz club in Peekskill, NY. He also performs with jazz and blues bands. Visit [www.susansinpeekskill.com](http://www.susansinpeekskill.com).

## 1989

Anders Bostrom of Verona, NJ, is playing 10 different flutes in the pit orchestra for the Disney musical *Tarzan* on Broadway.

Guitarist John Dirac of Centerville, MA, has remastered his CDs *Red Hawk Will Fly*, *Prism: Resemblance*, *Centerpiece*, *M&M Blues*, and *Soliloquies*.

Saxophonists Dave Guisti '89 and Aaron Loveland '99 of Boston, MA,



Ingrid Jensen '89



Drummer Mike Piehl '90 of Somerville, MA, bikes to a gig.

are members of the band Ball in the House. The band's second single, "Get it Together," reached the number one spot on BurnLounge. Visit [www.ballinthehouse.com](http://www.ballinthehouse.com).

Trumpeter Ingrid Jensen of Astoria, NY, released the CD *At Sea* with backing from pianist Geoffrey Keezer, drummer Jon Wikan, bassist Matt Clohesy, and guitarist Lage Lund. Visit [www.ingridjensen.com](http://www.ingridjensen.com).

Pianist/composer Karl Steudel of Ashby, MA, has licensed his music to the History Channel, the Food Network, and *The Oprah Winfrey Show*. Visit [www.karlmusic.com](http://www.karlmusic.com).

## 1990

Guitarist John Baldwin of Virginia Beach, VA, won in the Best Blues Artist category in *Portfolio Weekly* magazine's music awards for Southeastern VA, for his CD *Wide Awake and Dreaming*. He also played on Kevin Baiko's CD *Sail Away*. Visit [www.johnbaldwinmusic.com](http://www.johnbaldwinmusic.com).

Mike Caffrey played guitar on a European tour with Richard Muller and his "dream team super-band." The group included Omar Hakim (drums), Will Lee (bass), Hiram Bullock (guitar), and Clifford Carter (keyboards). Caffrey netted his second double-platinum album award for his production and engineering work on Muller's 2005 CD *44*.

Keyboardist and vocalist Mark Ptak of Hawthorne, NJ, and his progressive rock band Advent released

(Continued on page 25)

# The Alumni Beat *by Karen Bell '90*



Karen Bell '90

Hi, everyone! Since my last column, alumni have been busy with many events and gatherings. The year started off with a bang at the IAJE alumni reception in New York. Nearly 200 alumni and other members of the Berklee community gathered on January 13 to catch up and hear college news from President Roger H. Brown. On Saturday, January 28, Berklee celebrated its 60th anniversary with a concert that packed the house at Boston's 3,600-seat Wang Center. Now that's the way to start a new year!

Alumni equipped themselves for the rigors of April 15 by attending the Tax Tips for Musicians information session on February 13 in Boston and on March 8 in New York. Music Business/Management Associate Professor Martin Dennehy, a private accountant, and Associate Professor of Professional Music Linda Gorham did an excellent job of sharing their expertise. Be sure to keep an eye out for these sessions next year.

At a reception held in tandem with the Massachusetts Music Educators Association (MMEA) convention on March 16, alumni gathered at the Park Plaza Hotel in Boston to meet Cecil Adderley, Berklee's new chair of the Music Education Department. Everyone joined Adderley and John Hagon (the former Music Education Department chair) in honoring Deanna Kidd-Szymczak, who is retiring after 30 years of service to the college. Many thanks and congratulations to Deanna.

On March 17, a number of Berklee alumni performed in a Neil Young tribute at the South by Southwest music convention in Austin, Texas. Nashville-area alumni had a great time on March

20 at The Bound'ry restaurant at a reception held during the annual Nashville spring trip for Berklee students. Megan Kirschbaum '04 received our thanks for the great work she did as Nashville Alumni Chapter coordinator. She handed the reins to Dave Petrelli who will continue giving quality service to the Nashville alumni. Under the leadership of faculty members Pat Pattison, Stephen Webber, and Mark Wessel, students and alumni came together for five days of information sharing, friendship building, and music making.

On April 12, participants played great original music at the Boston Alumni Singer/Songwriter's showcase at the Hard Rock Cafe in Boston.

The Berklee Scholarship Ensemble, led by faculty member Terri Lyne Carrington, performed for a Berklee at the Blue Note Jazz Club event on April 17 in New York. The group played to a very appreciative New York audience including those who attended an alumni reception that preceded the concert.

On April 24, the Boston Alumni Chapter hosted a social at the Hard Rock Cafe. The new Boston Alumni Chapter cocoordinators, Jennifer Truesdale-Brogan (jtruesdale@berklee.net) and Darcie Nicole Wicknick (dwicknick@berklee.net) enjoyed the chance to interact with the Boston-area alumni.

April ended on a strong note with an alumni reception preceding the Singers' Showcase concert

on April 27. At the preconcert gathering of alumni at the Hilton Hotel, President Brown introduced Charlie Worsham '06, the 2006 Billboard Endowed Scholarship Award recipient. Worsham then wowed everyone with a banjo tune he calls "Shucking the Corn."

Of late, President Brown has been traveling the country to discuss Berklee's vision statement with alumni. He spoke with alumni staff and faculty at the college during a luncheon in March. Of the staff and faculty working at Berklee, 40 percent are alumni. As an extension of the discussions among President Brown and the alumni working on campus, I have had the pleasure of meeting with various groups of alumni. As a result of trying to hear alumni voices, we've had great conversations regarding experiences, successes, challenges, hopes, and expectations. I look forward to the continuation of this effort.

We want to be sure that you are aware of all the events happening in the alumni chapters and at Berklee. Sources for information include the alumni website and our periodic e-mails and postcard mailings. Feel free to e-mail me at [kbell@berklee.edu](mailto:kbell@berklee.edu) with any concerns or comments. Thanks for your positive response to the Alumni Affairs Office. Your information and suggestions are greatly appreciated. Until next time,

—Karen Bell  
Director of Alumni Affairs



MARY DEANE

From the left: John Hagon, Deanna Kidd-Szymczak, and Cecil Adderley. Kidd-Szymczak was honored for her 30 years of service at Berklee during the alumni reception held in conjunction with the March MMEA conference in Boston.



NICK BALKIN

Faculty member Terri Lyne Carrington (center) is pictured with the student members of the Berklee Scholarship Ensemble that played at New York's Blue Note Jazz Club on April 17.

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## ON THE WEB

If you haven't visited the alumni website lately, go to <http://alumni.berklee.edu> for information on

Gigs

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and much more . . .

*Cantus Firmus* in February. The CD features bassist Shunji Saegusa '04 on the track "Ramblin' Sailor." Visit [www.adventmusic.net](http://www.adventmusic.net).

Lisa T. Walker of Little Rock, AK, sang her song "I Still Believe" on the CD *He Laid His Hands on Me* by the Arkansas First Jurisdiction Mass Choir. Walker is a vocal music instructor at Horace Mann Arts and Science Magnet Middle School in Little Rock.

## 1991

Pianist Pamela (Butchart) York of Kingwood, TX, was one of five finalists in the 2006 Mary Lou Williams Women in Jazz Pianist Competition. York and the other contestants performed at the Kennedy Center in May. Visit [www.pamelayork.com](http://www.pamelayork.com).

Stephen Buckman of Newton, MA, composed and performed music for the independent horror film *Eamons Road*, which premiered in March. He is currently scoring the Charlie Chaplin film *The Gold Rush* and a new horror film *As They Fall*. Visit [www.buckoproductions.com](http://www.buckoproductions.com).

Denise Mangiardi of London, England, is doing postgraduate stud-

ies in composition. Her orchestral piece *Little Fingers* (featuring two pianos), is dedicated to New Orleans and will be completed in November. Visit [www.denisemangiardi.com](http://www.denisemangiardi.com).

## 1992

Bassist Bryan Beller of Nashville, TN, performed the orchestral work *The Universe Will Provide* with guitarist/composer Mike Keneally and the Metropole Orchestra in the Netherlands in March. Beller has been working extensively with Keneally. Visit [www.bryanbeller.com](http://www.bryanbeller.com).

Pianist Simon Bischof of Hergiswil, Switzerland, has published a three-volume book series on arranging in piano teaching. The selections in the book draw on jazz, classical, and pop-music styles. Visit [www.nepomuk.ch](http://www.nepomuk.ch).

Bassist Ivan Bodley of Brooklyn, NY, performed with the Istanbul State Orchestra and Chorus with violinist Alexander Markov on his *Rock Concerto* in April in Istanbul, Turkey. Visit [www.funkyboy.net](http://www.funkyboy.net).

Songwriter María Entraigues (a.k.a. Maria Maria) of Burbank, CA, won an ASCAP Award for her pop bal-

lad "Luchare por tu amor," which spent 19 weeks on the *Billboard* magazine Latin charts. Visit [www.mariamariaonline.com](http://www.mariamariaonline.com).

Gregg Thompson of Rocky Hill, CT, has become a member of ASCAP with his music-publishing company Sound Torque Publishing. Visit [www.soundinproductions.com](http://www.soundinproductions.com).

## 1993

Pianist Anne Marie David of Needham, MA, had four cuts from her solo piano recording *The First Morning* included in the independent film *Casting About*. Visit [www.annemarieladavid.com](http://www.annemarieladavid.com).

Pianist James Dower of Brooklyn, NY, performed in February on the *Late Show with David Letterman* with R&B singer Ne-Yo.

Composer Jared Faber of Hollywood and New York City was nominated for a Daytime Emmy in the Best Composer/Musical Director category for the PBS show *Clifford: Puppy Days*.

Trombonist Ben Medler of Portland, OR, has released the CD *Azure* with bassist Dennis Caiazza



María Entraigues '92

and drummer Jeff Cumpston. Medler and his wife, Michelle, founded the Portland Youth Jazz Orchestra education program. Visit [www.medlerstudios.com](http://www.medlerstudios.com).

Ronan Chris Murphy of Los Angeles, CA, launched Veneto West Records. The label's first release, *Destroying Silence*, is a compilation featuring new artists and performances by Tony Levin, Mike Keneally, and Pat Mastelotto. Visit [www.venetowest.com](http://www.venetowest.com).

Bassist Claudio Zanghieri of Frankfurt, Germany, released the CD *Envisions* featuring Tony

## Nashville Notes *by Dave Petrelli '05*

Nashville and spring break are words rarely used in the same sentence—unless of course, you attend Berklee College of Music. Each year, more than a hundred Berklee students forgo the surf and sun of the traditional spring break hot spots and head to Nashville for a crash course on life in the music business.

Last March, students led by Berklee professors Steven Webber and Pat Pattison attended workshops, clinics, and writers rounds hosted by some of the most accomplished personalities in the music business. Legends like Pam Tillis, George Massenburg, Gary Burr, Ricky Skaggs, and Mike Reid were just some of the industry pros on hand to impart their wisdom and sage advice to audiences of Berklee students and faculty. As always, the Nashville Berklee Alumni Chapter played an active role in the week's events. Outgoing chapter head Megan Kirschbaum '04 hosted the always-popular alumni panel. This year's clan of Berklee-Beach transplants included Dillon Dixon '91, Rachel Solomon '05, Beth Schackne '97, Mare Wakefield '04, Nick Buda '96, and Ben Strano '01.

The annual alumni reception held at the week's end provided some downtime allowing the students to mingle with the extensive network of Berklee alums living in the

Nashville area. For the second year in a row, the alumni reception also marked a changing of the guard in the alumni chapter leadership. Yours truly, Dave Petrelli, was announced as the new chapter president, replacing Megan Kirschbaum who, after a year of service, is stepping down to pursue her blossoming career.

After the bus left Nashville to return to Boston and life had returned to "normal," alumni chapter activities resumed. On April 21, we held the third alumni showcase at Edgehill Studios on Music Row. A mix of new and old faces took the stage for two sets of fantastic music. On the bill were new arrivals Eric French '05, and Brian Lucas '96, along with Music City mainstays Jesse Lingo '03, Beth Schackne, Alan Powell '89, and Colleen McFarland. A five-year veteran of the Nashville music scene, McFarland used the platform to announce that two of her songs have been licensed by Universal Music for use in the latest DVD release of the television show *Northern Exposure*. We hope it provides some much-deserved exposure for McFarland's amazing talent as well.

The chapter's budding relationship with charity group, Reading, Writing & Rhythm (RW&R) continues to grow as well. Founded by country music star Chely

Wright, RW&R raises awareness for music education in America's schools. (For more information, visit [www.rwandr.org](http://www.rwandr.org).)

On May 5 a number of Berklee alumni were on hand to volunteer at the Nashville Sounds (triple-A affiliate of the Milwaukee Brewers) baseball game. Free admission was given to any fan donating an instrument to RW&R and a Chely Wright-autographed Gibson Epiphone SG guitar was raffled off during the game. It was a great night for a great cause, though certainly, the Sounds' Greer Stadium is no Fenway Park. (Ah, the things some of us took for granted while living in Boston.)

For more information on the Berklee Nashville Alumni Chapter, contact me at [berkleealumni@hotmail.com](mailto:berkleealumni@hotmail.com).

That's all until next time.

—Dave Petrelli  
Nashville Berklee Alumni Chapter President



Dave Petrelli '05

Lakatos (saxophones), Christian Lohr '94 (keyboards), and Cristiano Micalizzi '92 (drums). Visit [www.claudiazanghieri.com](http://www.claudiazanghieri.com).



Ronan Chris Murphy '93

## 1994

Guitarist "Metal" Mike Chlasciak of North Arlington, NJ, signed with his band Pain Museum to Rock Machine Records and released the CD *Metal for Life* in Brazil. Chlasciak was a special guest at the annual New York Kiss Expo Hard Rock Convention in May.

Sten Hostfalt of Brooklyn, NY, released *29 Pieces for the Microtonal Guitar Live at Knitting Factory New York* to rave reviews. Visit [www.stenhostfalt.com](http://www.stenhostfalt.com).

Vibraphonist Matthias Lupri of Hyde Park, MA, released the CD *Metalix* with the Matthias Lupri Group. The band, which includes Jordan Perlson '04 (drums), Donny McCaslin '88 (woodwinds), Nate Radley (guitar), Thomson Kneeland (bass), and Myron Walden (woodwinds), will play at Canadian jazz festivals throughout the summer. Visit [www.matthiaslupri.com](http://www.matthiaslupri.com).

## 1995

Guitarist Roland Gebhardt of Saarlouis, Germany, has released the CD *Ro Gebhardt Solo*, featuring his improvisations and variations on originals, standards, and works by Piazzola and Bach. Visit [www.rogebhardt.com](http://www.rogebhardt.com).

Michael S. Patterson of Los Angeles, CA, composed the score for *This Film Is Not Yet Rated*, which premiered at the 2006 Sundance Film Festival. Visit [www.geocities.com/doc\\_absynthe](http://www.geocities.com/doc_absynthe).

# A Piano Man Finds His Beat

by Mark Small

It was 2005 when Jonathan "J.R." Rotem broke out as a producer and songwriter in a very big way. That year alone he had 60 tracks on records by some of the top names in hip-hop and r&b. Rotem's résumé includes credits with 50 Cent, Dr. Dre, Snoop Dogg, Fabolous, Young Buck, Obie Trice, Jojo, Mya, Foxy Brown, Busta Rhymes, Rhianna, Trick Daddy, Tre Songz, Talib Kweli, Lil' Kim, and many others. All indications are that this year, Rotem's visibility will soar higher.

At the time of my conversation with Rotem in May, he was in the studio writing and producing music with Britney Spears for her upcoming album and had just completed projects for other movers and shakers in the pop and pop-rock field.

Rotem's path to the Los Angeles studios was unpredictable, with a few major changes of direction along the way. Rotem was born in South Africa to Israeli parents. His family moved to Toronto and then to the San Francisco Bay Area. From a young age, Rotem was very serious about playing classical piano. His musical palette was always varied, though, and his tastes ran from the classics to the Beatles, Sting, and Queen. Later, hip-hop music deeply affected him, but his musical pursuits remained centered on piano.

"I studied classical piano until I went to Berklee," Rotem says. "Then I switched and got into jazz. 'McCoy Tyner is my favorite pianist, but I also really like Red Garland and Herbie Hancock.'" Rotem explored other areas at Berklee. "I took piano very seriously and was practicing many hours a day, but I was never a performance major," Rotem says. "I tried a few different majors and then settled on jazz composition."

After Rotem completed his studies, he returned to the Bay Area. He hadn't mapped out any long-range career plans, he just wanted to be a jazz pianist. He moved to New York for a few months, but it wasn't for him. Returning to San Francisco, Rotem began playing a lot of gigs, but something was missing. He began considering a transition from performer to composer/producer.

"I'd always liked hip-hop," says Rotem. "I'd heard Run DMC's *Raising Hell* album in the 1980s,

and Dr. Dre's *The Chronic* and Snoop Doggy Style in the mid-1990s, and was influenced by them. I got serious about hip-hop when Dr. Dre's *The Chronic 2001* album came out. I wanted to do it for real after that." Rotem put together a home studio and began creating his own beats. An indicator that he was on to something came when local rappers Suga-T and D-Shot started buying Rotem's tracks.

"They liked my melodic approach; the beats were very musical, says Rotem. "I wasn't just putting drums on top of samples; I played a lot of parts. I think my understanding of funk made my beats appealing as well." Rotem assembled a CD of his beats that ultimately ended up in the hands of Dwayne Wiggins of Tony! Toni! Toné! With Wiggins's help, a couple of Rotem's tracks ended up on the *Survivor* album by Beyoncé and Destiny's Child.

"After I got the break with

**"Every time I produce a track, my classical and jazz training come out. I'm a pianist first; that's what's unique about me."**

Destiny's Child, I thought I'd just move down to L.A. and everything would just happen," says Rotem. "But it wasn't that easy. It took a few years to meet people and refine my sound. I started producing small projects and teaching piano to pay my bills."

Rotem credits his manager Zach Katz for helping shape his style. "Zach, he was very heavily into hip-hop and gave me feedback on my beats. My sound wasn't as gritty as a lot of rappers like, so Zach helped me dirty up the sound. He also hooked me up with other producers. I saw how they produced and manipulated sounds with keyboards, and I learned techniques for loosening up the feel."

The fact that Rotem isn't from Compton, California, never affected his credibility with hip-hop artists. "I didn't grow up in the culture or have a connection to the urban world initially. But musically, that's never stopped me. At the end of the day, I think the artists just want good music that they can feel. Every



Jonathan "J.R." Rotem

time I produce a track, my classical and jazz training come out. I'm a pianist first; that's what's unique about me."

While Rotem has enjoyed great success in the hip-hop arena, he is not limited to one style. "I've gotten

a lot of placements on hip-hop albums by Game, 50 Cent, Fabolous, Mobb Deep, Snoop Dogg, and others, but I'm actually doing more pop and r&b production now," he says. "I've been in the studio working one-on-one with Britney Spears on her new album. I am doing the tracks and producing her vocals. Britney is one of the biggest stars, so this is a great opportunity. Britney and I got a good vibe in the studio. We are being very creative together."

For Rotem, there is much to explore. He may set his sights on TV or film music in the future, and he is upbeat about the possibilities the music industry offers. "I moved to L.A. without knowing anybody," he says. "I met one entertainment lawyer, and that led to other things. If you have positive energy, are a good person, work hard, and have faith, I think you can achieve what you want. I've worked really hard at this, but I can't deny that I've been really lucky too."

In April, ASCAP held its inaugural I Create Music Expo in Hollywood. Among the attendees, I recognized alumni songwriters and film/TV composers from both Los Angeles and New York as well as several songwriters from Nashville. In addition, the panel event "A Day in the Life of a TV Composer" was moderated by NARAS Executive Vice President David Grossman '79. Lalah Hathaway '90 was a featured speaker at the "Ladies First: Changing the Culture of Hip-Hop and R&B" workshop. Members of the Berklee community received a very generous pre-event discount, so watch for the repeat of this event in 2007.

This year's Academy Awards included honors for two Berklee alumni. Michael Semanick '85 won his second Oscar in the category of Achievement in Sound Mixing for the film *King Kong*. Semanick won his first at the 2004 Academy Awards in the category of Achievement in Sound Mixing for *The Lord of the Rings: The Return of the King*. He previously received Oscar nominations for *The Lord of the Rings: The Fellowship of the Ring* and *The Lord of the Rings: The Two Towers*. Semanick's other sound credits include work on *Corpse Bride*, *Charlie and the Chocolate Factory*, *Million Dollar Baby*, *The Village*, *Harry Potter and the Prisoner of Azkaban*, and many more.

Michael Becker '84 was also recognized by the Academy with a nomination in the category of Music Written for Motion Pictures (Original Song). The song "In the Deep," which Becker cowrote with Kathleen "Bird" York, plays during the last seven minutes of *Crash*, which was named Best Picture. Together with Marco Marinangeli, Becker has written and/or produced music for artists including Josh Groban, Donna Summer, Robert Palmer, Peter Frampton, Toni Childs, Maxi Priest, Dr. John, the Chieftains, and Whoopi Goldberg.

Kyle Clausen '00 won a 2006 Golden Reel award for *Ark, the Movie* in the category of Best Sound Editing: Direct-To-Video. The Golden Reels honor achievement in music and sound editing. Clausen recently served as the music editor on the new FOX show *Free Ride* and is now the SFX editor on the new



Michael Semanick '85

Marvel movie *Ultimate Avengers 2*.

Gernot Wolfgang '89 has again been named composer in residence for the 2006 Beverly Hills International Music Festival ([www.bhmusicfestival.org](http://www.bhmusicfestival.org)) to be held in August. During his residency, Wolfgang will produce a concert on Friday, August 11, entitled "Voices of Hollywood," featuring the chamber music of such Hollywood film and TV composers as Bruce Babcock, Bruce Broughton, Don Davis, Erich W. Korngold, André Previn, John Williams, and Aaron Zigman (who will write a piece for the event). A special discount for the

concert will be offered for Berklee alumni. Contact me for details. In other news, the Los Angeles Chamber Orchestra (with Jeffrey Kahane, music director) recently commissioned Wolfgang to compose a piece that will premiere in May 2007.

Composer Joel Goodman '84 scored *Too Hot Not to Handle*, a documentary for HBO about global warming that premiered on April 22, Earth Day. He also scored *Cats of Mirikitani*, which won the Audience Award at the 2006 Tribeca Film Festival. It was also given an honorable mention in the New York Loves Film Documentary Category. His music was featured in the two-hour A&E special, *Combat Diary: The Marines of Lima Company*. For more information, visit [www.joelgoodman.com](http://www.joelgoodman.com).

Kays Al-Atrakchi '91 scored the feature film *Cutting Room*, which had its world premiere at the Milan International Film Festival and won the festival award in the category of Best Music. For additional information, visit [www.musicbykays.com](http://www.musicbykays.com).

The original soundtrack CD for *The Matador* with Pierce Brosnan,

features three cuts written by Daniel Indart '84. Indart specializes in writing and producing Latin music for film, television, and records. His credits include the theme song for NBC's *Kingpin* and music for *The Sopranos*. Visit his website at [www.indartmusic.com](http://www.indartmusic.com).

Film scoring/music synthesis graduate Greg Tripi '05 began his career in Los Angeles by winning an award and a fellowship. Tripi recently completed the BMI Foundation's 17th Annual Pete Carpenter Fellowship for aspiring film composers under the age of 35. The fellowship included an internship with renowned BMI TV composer Mike Post at his Burbank studio.

Previously, Tripi won the 2005 Academy of Television Arts & Sciences Foundation Music Internship, which enabled him to work with W.G. "Snuffy" Walden, one of television's busiest composers.

That's all for now. Stay in touch.

—Peter Gordon '78, Director, Berklee Center in Los Angeles  
[pgordon@berklee.edu](mailto:pgordon@berklee.edu)

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Eduardo Lopes '96

## 1996

Recording engineer Eliseo Fernández Bolland is working at Estudios Churubusco, Mexico's leading postproduction facility for film.

Keyboardist Peter Bufano is touring with the band of the Ringling Bros and Barnum & Bailey Circus and has released a CD with his group Cirkestra titled *Avventure di Pinocchio*. Visit [www.cirkestra.com](http://www.cirkestra.com).

Guitarist Manfred Junker of Konstanz, Germany, recorded his sixth CD, *Peace of Mind*, featuring 10 Junker jazz originals. Visit [www.manfredjunker.com](http://www.manfredjunker.com).

After earning his Ph.D. in music theory, Eduardo Lopes of Cascais, Portugal, became the head of percussion studies at the University of Évora, Portugal. He is also the musical director for the percussion ensemble the New Sharish Project.

Guitarist Mastaneh Nazarian of Brighton, MA, and her jazz trio Kafka Pony recorded a self-titled CD of original compositions. She also teaches at Brookline Music School and is expecting her first child. Visit [www.mastaneh.net](http://www.mastaneh.net).

Guitarist/composer Alberto Paz of Bay Harbor Islands, FL, was interviewed on WDNA radio of Miami, FL, and his music was aired.



Monika Tiken-Baenninger '96

Tenor saxophonist Monika Tiken-Baenninger of Zurich, Switzerland, released her first album, *Orange*, with her husband Majid Tiken. Their group Naghma plays music based on rhythms and melodies of North Africa as well as Latin, funk, reggae, and jazz. Visit [www.naghma.ch](http://www.naghma.ch).

## 1997

Bassist Paco Charlin of Pontevedra, Spain, released the CD *Paco Charlin & the Ultimate Jazz Earth-tet* featuring saxophonist Jaleel Shaw '00, guitarist Jonathan Kreisberg '88, and drummer Donald Edwards.

Drummer Marc Gratama of Chicago, IL, played drums and electronic percussion on the CD *Well Behaved Fish*, by the Scea/Grismore Group. Anthony Cox played bass on the free-bop outing. Visit [www.marcgratama.com](http://www.marcgratama.com).

Drummer Marco Minnemann of Freising, Germany, has released a two-CD set of original songs titled *Contraire de la chanson*. Minnemann wrote and produced the music. Visit [www.marcominnemann.com](http://www.marcominnemann.com).



Mastaneh Nazarian '96

Jeffrey Parks of Philadelphia, PA, is the director of performing arts programs for the Rutgers-Camden Center for the Arts in Camden, NJ. Visit <http://rcca.camden.rutgers.edu>.

Composer Brian Satterwhite of Austin, TX, penned the score for the IMAX film *Ride Around the World*, which opened worldwide in June. The soundtrack CD of the music is available. Visit [www.briansatterwhite.com](http://www.briansatterwhite.com).

Ulrika Sullivan Skogby of Stockholm, Sweden, has been touring Scandinavia as a stand-up comic and musician. She teaches voice and stage performance techniques privately and at the National Theatre in Stockholm. Visit [www.ulrikaskogby.com](http://www.ulrikaskogby.com).



Ulrika Sullivan Skogby '97

## 1998

Sean Goulding of London, England, is a booking agent at the Agency Group Ltd. in London. Goulding books such acts as Juliette Lewis, CKY, and others.

Christian singer/songwriter Jaime Jamgochian of Nashville, TN, released the CD *Reason to Live*, featuring songs she cowrote with veteran songwriters David Zaffiro, Gary Sadler, and Sam Mizell. Visit [www.jaimejam.com](http://www.jaimejam.com).

Saxophonist Aaron Santee of Port Washington, WI, penned two books on saxophone instruction and is completing a CD with the smooth-jazz group Shammah. Visit [www.aaronsantee.com](http://www.aaronsantee.com).

Electronic musician Kurt Uenala of New York City has released his music on the Memory Boy label and on the *Sound of Young New York* compilation. He has worked with DJ Shadow, Moby, Staind, 3 Doors Down, and many others. Visit [www.myspace.com/kap10kurt](http://www.myspace.com/kap10kurt).

## 1999

Jorge Gonzalez of Miami, FL, has engineered records for Will Smith, Shakira, Ricky Martin, Paulina Rubio, and others and composed music for the MTV and Telemundo networks. Visit [www.thebureauent.com](http://www.thebureauent.com).

Guitarist and composer Rale Micic of Bronx, NY, released the CD *Serbia* featuring trumpeter Tom Harrell on CTA Records. Visit [www.ralemicic.com](http://www.ralemicic.com).

Songwriter and vocalist Katie Miner of Franklin, TN, won two competitions on the strength of the songs from her CD *Loaves & Fishes*. Miner won American Idol Underground's Inaugural Faith-Based Competition and Song of the Year's November competition in the Christian/Gospel category. She was also a finalist in the USA Songwriting Competition in the Gospel/Inspirational category.

Pianist Steven Potaczek of Indianapolis, IN, and his Christian-pop band 1000 Generations released the CD *To Those Who Cry*. Visit [www.1000generations.com](http://www.1000generations.com).

## 2000

Daniel Burke (a.k.a. Walter the Orange Ocean) of Providence, RI, took third place in the We Are Listening songwriting competition for his song "Someone Who Loves You." Visit [www.wearelistening.org/winners.php](http://www.wearelistening.org/winners.php).



Paco Charlin '97

Victoria Davitt (a.k.a. Victoria Vox) of Baltimore, MD, sang and played ukulele on her new CD *Jumping Flea*. She toured Hawaii in December and became an endorser for the KoAloha company's Pineapple Sunday ukulele. Visit [www.victoriavox.com](http://www.victoriavox.com).

Music therapist Krystal Demaine of Rockport, MA, operates a practice on Boston's North Shore and is an adjunct professor at Endicott College in Beverly, MA.

Recording engineer and producer Richard Furch of Los Angeles, CA, worked with Geffen artist Butterfly



Jaime Jamgochian '98

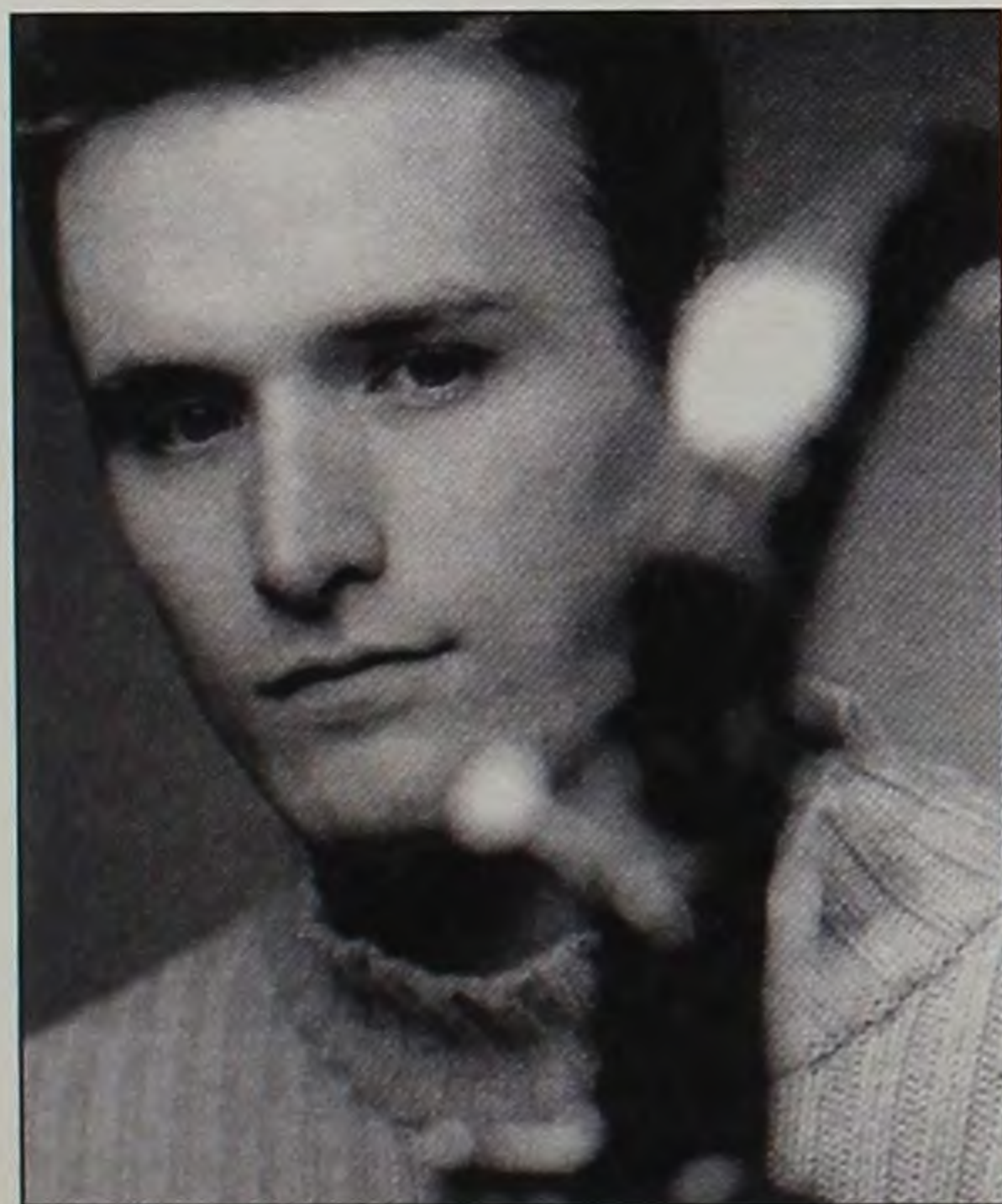


Daniel "Tuti" Fernández '01

Bou cher and producer Brian Malouf. He has worked on several other projects, including production and mixing on the *Green Room* EP for Kyler England '00. Visit [www.emixing.com](http://www.emixing.com).

Drummer Joe Goretti of New York City is performing with r&b singer Ne-Yo. The band appeared on the *Late Show with David Letterman* and *The Tonight Show with Jay Leno*. Visit [www.joegoretti.com](http://www.joegoretti.com).

Corbett Lunsford of Chicago, IL, has founded Mysteriam, a group of multimedia artists with whom he will produce the album *Entryway*. Mysteriam will also produce tours, short films, and consumer electronics. Visit [www.mysteriam.com](http://www.mysteriam.com).



Bob Reynolds '00

Tenor saxophonist Bob Reynolds of Astoria, NY, released the CD *Can't Wait for Perfect* on the Fresh Sound New Talent label. Visit [www.bobreynoldsmusic.com](http://www.bobreynoldsmusic.com).

Singer/songwriter Laura Vecchione of Boston, MA, released her debut CD, *Deeper Waters*. Initial tracks were produced in Nashville by Matt Troja '00, and additional tracks were mixed in Los Angeles by Jim Scott. Tim Blane '03 sang background vocals. Visit [www.lauravecchione.com](http://www.lauravecchione.com).

## 2001

Bassist Daniele Camarda of Messina, Italy, has released *dell'incertezza*, a duo recording with saxophonist Gianni Gebbia on her label Geya. Visit [www.geya.it](http://www.geya.it).

Singer and multi-instrumentalist Jordan Carp of Brighton, MA, is completing a new CD of his songs produced by J.P. Bowersock. Visit [www.jordancarp.com](http://www.jordancarp.com).

Drummer Jonathan Crocco of Paris, France, is teaching drums at two schools and performing. He has developed a theory of music notation that he calls Le Jemetre. Visit [www.drumstronic.com](http://www.drumstronic.com) to learn about his theory.

Guitarist Daniel "Tuti" Fern andez of Albacete, Spain, has released the CD *Herencia de Flamenco y Jazz*, with backing from drummer Ram on Angel Rey '99 and pianist Jon Urrutia '98, and others. Visit [www.newmoodjazz.com](http://www.newmoodjazz.com).

Music therapist Paloma Duenas-Gonzalez of Miami, FL, is the director of the music therapy program at the Ann Storck Center in Fort Lauderdale and works with children with autism and multiple disabilities.

Guitarist Francesco Guaiana of Palermo, Italy, recently performed at Werkstatt der Kulturen in Berlin, Germany and recorded a solo-guitar CD. Visit [www.francescoguaiana.com](http://www.francescoguaiana.com).

Singer/songwriter Pau Sastre of Barcelona, Spain, has released the CD *Highly Addictive*, for Satchmo Records. Llibert Fortuny '01 played saxophone on it and Juan Pablo Alcaro '01 engineered. Visit [www.satchmorecords.com](http://www.satchmorecords.com).

## 2002

Guitarist Daisuke Abe of Woodside, NY, released his debut CD, *On My Way Back Home*, for Nagel Heyer Records. The disc contains nine of Abe's original pieces. Visit [www.daisukeabe.com](http://www.daisukeabe.com).

Vocalist Cliff Beach of Los Angeles, CA, and his band the Moon Crickets released the *Moon Crickets LP*. The band includes Brian Sturges '01 (harmonica), Tony Hampton '02 (drums), and Andy Grush '00 (guitar). Visit [www.johnnymooncricket.com](http://www.johnnymooncricket.com).

Guitarist Francisco Pais of Boston, MA, released a new CD, titled *Not Afraid of Color*, featuring Pais's original compositions. The Francisco Pais Quintet includes saxophonist Chris Cheek '91, drummer Ferenc Nemeth '00, pianist Leo Genovese '04, and bassist Massimo Biolcati '99.

Composer Adam Czerepinski of New York City has released his debut CD *Dimensions*. Visit [www.adamcz.net](http://www.adamcz.net).

Vibist Gavin McGraw of Astoria, NY, is working as a piano technician and has tuned pianos for recordings and performances for a range of jazz and pop musicians as well as film composer Carter Burwell.

Bassist Marco Panascia of New York City is working with piano prodigy Eldar, touring America, Japan, and Europe. Eldar's latest CD is on the Sony BMG label.

Pianist Daniela Sch achter of Brooklyn, NY, has released the CD *I Colori del Mare*, on Splasch records. Sch achter was the winner of the Mary Lou Williams Women in Jazz Pianist Competition in 2005. Visit [www.danielaschaechter.net](http://www.danielaschaechter.net).

Composer Marcus Sjowall of Los Angeles, CA, won the Turner Classic Movies Young Film Composers Competition. He wrote a score for the 1923 silent film *Souls for Sale*, which aired on January 24 on Turner Classic Movies.

Saxophonist Walter Smith III of Glendale, CA, released the CD *Casually Introducing Walter Smith III*, featuring guitarist Lage Lund '00, bassist Reuben Rogers '94, and drummer Kendrick Scott '05. Visit [www.waltersmith3.com](http://www.waltersmith3.com).



Laura Vecchione '00

## 2003

Dan Eppel of Cape Town, South Africa, produced a CD of African children's music called *Ndiyakuthanda, Songs of Africa* and an album titled *Kolelo* by a Tansanian group for the Eppelsauce Music label.

Drummer Darcy Macrae is playing with the national touring company of the Tony Award-winning musical *Wicked*. Visit [www.darcymacrae.com](http://www.darcymacrae.com).

U.S. Army Warrant Officer Luis Santiago of Yauco, Puerto Rico, has been appointed as the commander and conductor of the 248th Army Band in Puerto Rico. He is also the band director of the Office of Youth Affairs of the Governor of Puerto Rico and played percussion on a new recording by Rique Colon '04.

## 2004

Candace Burnham of Boston, MA, graduated in May from Suffolk University with a master's degree in higher-education administration.

Annie Clark of Ferndale, TX, plays guitar for Polyphonic Spree. The band has shared the stage with the Roots, Franz Ferdinand, Sonic Youth, Robert Plant, Brian Wilson, and Beck, and is finishing a recording.



John Rode '04

Joel Dean of Niagara Falls, Canada, founded the record label Deasel Music in New York City. He has worked with artists including Shayna Zaid '05, VanGore, and L. Hughes. Dean's songs have appeared in television shows and taken high honors in songwriting competitions. Visit [www.deaselmusic.com](http://www.deaselmusic.com).

Pamela Martinez of Boston, MA, presented a one-hour performance (with violin, piano, electronics, and voice) at the Women and Art Symposium at Washington University in St. Louis, MO.

Dean Radin of Groton, CT, is a product manager at Sennheiser Electronic Corporation, providing product support services for three of Sennheiser's top brands.

John Rode of Beverly Hills, CA, was the second-place winner of the VH1 Song of the Year contest for his song "All of This Over You." Visit [www.johnrode.com](http://www.johnrode.com).

Trumpeter Christian Scott of New York City has released his debut recording, *Rewind That*, for the Concord label. Guitarist Matt Stevens '04, bassist Luques Curtis '04, drummer Thomas Pridgen, keyboardist Zaccai Curtis, and saxophonist Walter Smith III '02 join Scott on the disc.

Guitarist Nobuki Takamen of Hiroshima City, Japan, plans a late-June release of his CD *Bull's Blues*, featuring nine of his compositions. Also heard on the disc



Christian Scott '04

are pianist Hitoshi Kanda '04 and drummer Makoto Kikuchi '02. Visit [www.nobukitakamen.com](http://www.nobukitakamen.com).

## 2005

Jordan Lee Berger of Colchester, VT, has been touring and recording with the acoustic trio Lucy Vincent, sharing the stage with Blues Traveler, Entrain, and Michael Glibicki of Rusted Root. Visit [www.lucyvincent.com](http://www.lucyvincent.com).

Acoustic bassist Blake Marquez of Boston, MA, together with Berklee students Samantha Sidley (vocals), Yoko Komori (piano), and Aaron Weinstein (violin), worked at New York's famed Oak Room in the Algonquin Hotel in March.

Keyboardist Dawaun Parker of Hollywood, CA, has played keyboards and done production work for Dr. Dre's *Detox* album, the movie *Get Rich or Die Tryin'*, and tracks by several other artists, including Busta Rhymes.



Dawaun Parker '05 (right) in the studio with Dr. Dre.

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## Honoring a Berklee Great

Pianist Everett Dean Earl came to study at Berklee in 1953 (when it was called Shillinger House) on the GI Bill after serving in World War II. Earl was already a professional musician when he entered. After graduating in 1956, he became a mainstay of the Boston jazz scene in the days of the Hi-Hat Club, Connolly's, and Wally's Paradise. Earl played shows with jazz legends such as Charlie Parker, Ella Fitzgerald, Count Basie, Billie Holiday, and Sonny Stitt. He joined the Berklee faculty in 1961.



Dean Earl

Through the years, Earl taught hundreds of piano students—among them Bruce Hornsby and Cyrus Chestnut. Many of his other students have enjoyed distinguished careers and several are current Berklee faculty members. Earl taught until shortly before his passing in 2002.

To honor his work at Berklee, an endowed scholarship has been established in his name. Anyone wishing to contribute to the Dean Earl Endowed Scholarship and continue the legacy of this Berklee great may send a check payable to Berklee College of Music to David McKay, 1140 Boylston Street, Boston, MA 02215.



## Final Cadence

Celebrated jazz pianist JOHN HICKS '60 of New York City died suddenly on May 10 after being rushed to the hospital. He was 64. Hicks played with a long list of jazz greats including Art Blakey, Betty Carter, David Newman, Johnny Griffin, Pharaoh Sanders, Kenny Dorham, Lou Donaldson, Joe Henderson, Sonny Fortune, Lester Bowie, and many others. He had recorded numerous albums in solo and group settings. Hicks leaves his wife, flutist Elise Wood, daughter Naima Yemenejah, son Jamil Malik Hicks, granddaughter Chintamini Hicks, a brother, and two sisters. Visit [www.johnhicksmusic.com](http://www.johnhicksmusic.com) for more information.

Keyboardist TOMMY "T-BONE" STINSON '73 of New York City passed away unexpectedly on March 1, 2006. He was 53. He worked with many different musicians, including Esther Phillips, Son Seals, Pee Wee Ellis, Taj Mahal, Grover Washington, among others. He played with Swingadelic since 1998, including a performance at Lincoln Center in 2005 and on the band's 2005 CD *Big Band Blues*. Stinson had also released four CDs as a leader. He is survived by his twin daughters and his ex-wife, Sharon Stinson.



Tommy "T-Bone" Stinson

Bassist ALLEN PAULINO '76 of Beverly, MA, died at home on February 7. He was 50. Paulino and his band the Real Kids were a fixture in the Boston punk scene during the late 1970s. In his later years, Paulino worked as a substance abuse counselor. He leaves his father Leo, step-mother Shirley, a brother, three step-brothers, and a stepsister.

JOHN NOONE '78 of Peabody, MA, died suddenly at home on February 6. He was 48. Noone played bass and studied composition at Berklee. He later earned a degree in business at Salem State University. He worked as a materials manager for Winchester Hospital. He is survived by his mother, Alva, wife, Teresa, son, Jordan, as well as a brother and sister.

Guitarist MARK PHILLIPS '78 of Wakefield, MA, died on February 3 after a battle with cancer. He was 46. He was a self-employed musician and had served in the Army National Guard for several years. He is survived by his parents, James and Sandra Phillips, and two brothers.

Former faculty member FRANK WITHEY '98 of West Bridgewater, MA, died unexpectedly on April 24. He was 51. Withey received his undergraduate degree from Berklee and his master's degree from Boston Conservatory of Music. While guitar was his main instrument, Withey was proficient on several others and performed frequently with local jazz and rock bands. He leaves his daughter Tai Essl, a sister, and a brother.

PHOEBE ZASLOVE-MILLIGAN, a former member of the Berklee Board of Trustees, passed away on April 1 at home after battling cancer. She was 52. Zaslove-Milligan was a well-known investment banking executive and a patron of the musical arts. She was a classical pianist and had studied at the Juilliard and Manhattan schools of music and earned her bachelor's degree in music from Boston University. She leaves her husband, Charles Milligan, and two stepsons.

Word has reached us that Tony Parker (a.k.a. Anthony Procopio) of Wayland, MA, died in November 1999. Parker studied with Lawrence Berk in the 1940s at Berk's first school, the Schillinger House, and performed actively as a pianist throughout the Boston area until his death.

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# Reaching Across Time

by Nanette Perrotte '91



Nanette Perrotte is a vocalist, composer, and teacher who performs and presents workshops throughout New England. Visit [www.lumenarts.com](http://www.lumenarts.com) for more information.

One cold winter night a decade after I had left Berklee, I met Emily. I had never enjoyed poetry. I didn't get it. Shakespeare, Neruda, Browning—they just didn't resonate, I never clicked with their work.

Once as I sat in my basement improvising on the piano, my husband grabbed the mic and started rapping some snappy, rich words to the riff I was playing. I asked him if he was making them up. No, they were words of the American poet Emily Dickinson. Who?

As I came to find out, this tight, juicy language was written around 1860 by a woman who wore white and was a recluse. Emily Dickinson wrote more than 1,700 poems over the course of 30 years—most of them written in a four-year period. By the time she was 30, Dickinson chose to withdraw from society to focus solely on her art.

In her tight and compact poetry, Dickinson was creating a new art form, and I believe she knew it. She wrote knowingly of death: the darkness and the light, the finiteness of infinity, the inevitability of circumference. Along with the calls of the transcendentalist movement of her time, Dickinson channeled deep passion and righteousness as she struggled with her own definition of spirituality.

Dickinson was also a talented botanist, and her walks through her Amherst, Massachusetts, garden informed much of her poetry. She was a great piano player as well. At Harvard's Houghton Library, I sat at her piano and looked at her music. You can still see where she wrote subdivisions of the beat over the notes in finely shaped pencil script. Quite the closet cabaret performer, Dickinson would invite a small circle of family and friends over for nights where she would sit at the piano singing comical lyrics that she made up on the spot to the songs of the day.

From that first tap on my shoulder, those diamond-sharp words propelled me to want to know more about this poet from another time. I began to read poetry again—Emily Dickinson's poetry. My experience was different this time because I

was different. In her words, I felt a rhythm that echoed back to my youth when I used to sing in the church choir. I knew those hymnal beats, they flowed in my blood. As I studied Dickinson's poems, I found that they were in her blood too.

I knew of my own experiences with passion, despair, death, and obsession. Dickinson knew about them too and wrote so knowingly about them. I understood her desire for isolation so that she could focus on her art. I had moved out of the city to find that. I knew her struggle with spirituality, I knew her dance with death and her sense of infinity. With her poetry, Dickinson reached across time and found a conspirator in me. With her genius, she had reached immortality, something she wrote about often.

What is it that makes us fall in love with the masters? Do we fall in love with the artists, their art, or both? Do they speak to us only when we are ready to hear? Think of Dylan's 1960s hit, "Blowin' in the Wind." Solid language, clear music, and that plaintive voice—a classic.

Moon River/ wider than a mile/ I'm crossing you in style/ someday. Moon and river are images from the beginning of time. Lyricist Johnny Mercer transcends time with his masterful manipulation of language and Henry Mancini's melody in the song "Moon River." He gives a contemporary flair to the archetypes of moon and river simply by adding the word *style*, and then ends the phrase with the casual *someday*. He also uses two of our most basic sounds *oo* and *ah* to suspend the lyric and give it a dream-time quality. From the first line, Mercer washes away time. He has us in a hammock under a tree on a hot Georgia summer night 60 years after he wrote the song.

On that winter night in my basement, Dickinson catapulted into my world. Her great art spoke to me at the right time. The sheer power of her art amazes and frightens me. And I think we should be scared. The masters would have no problem shouting, "Keep up!" and giving us a swift kick in the pants if we shrink away from the bright light of their genius.

Involving myself with Dickinson meant I had my work cut out for me. I had to find my understanding of her poetry—all those dashes and random capital letters. What were her influences? She was a voracious reader of the books in her father's library and a gifted student. How did Dickinson love? She loved passionately and intensely: just read her "Master" letters. What about the circle of people in her life? Her dashing brother Austin, his frigid wife, Susan, the saucy mistress Mabel Loomis Todd, and, of course, the mysterious Master.

Eventually all of this allowed me to hear Dickinson's voice in my head. And we know what that means: It's time to create something. I took her poetry and life and worked it into a rock musical *Zero at the Bone—Emily Dickinson Rock*. The first tune came from her poem "A narrow

Fellow in the Grass." Here are the opening two stanzas of the poem:

*A narrow Fellow in the Grass  
Occasionally rides –  
You may have met Him – did you not  
His notice sudden is –  
The Grass divides as with a Comb –  
A spotted shaft is seen –  
And then it closes at your feet  
And opens further on –*

The final passage became part of the chorus:

*But never met this Fellow  
Attended, or alone  
Without a tighter breathing  
And Zero at the Bone –*

In the show, we do not change any of Dickinson's language; I hear the hooks and phrases and rearrange them. As I wrote the tunes, I was hearing in my head Queen, Heart, U2, Beck, Alanis Morissette, and Peter Dinklage. To my ears, Emily Dickinson's Big Language required Big Sound.

Great art speaks to young and old alike. I have found that Dickinson speaks clearly to the young. We presented my *Emily Dickinson Rocks* show for 300 teens. (What a daunting audience that can be!) I wanted to see if this generation could see the genius of a woman who lived and created almost 150 years ago. Would her poetry survive the time travel?

From the first power chord, the kids sat up. All of a sudden, the 8:30 A.M. assembly was looking mighty interesting. By the end of the show, all of the students were on their feet dancing and singing the words to the tunes—singing Emily Dickinson's poetry. Her complex language had taken on a new shape and was planting itself in the minds of these teens. Her timeless art was showering over the young.

Classic art is powerful because of its sense of infinite horizon. This quality of vastness allows the work to be wide open to interpretation. Masters such as Homer, Dickinson, Bach, Ellington, and Van Gogh, had the ability to think and create beyond limits of the mind and body. As Natalie Maines sings, they go beyond those "Wide Open Spaces."

This ability allows their art to reach across time. I am humbled each time I encounter a Dickinson poem I haven't read before or look at a painting by Picasso. These masters are our greatest teachers. They inspire us to dream and reach beyond what we think we are capable of. They teach us to aspire to our own greatness.

We need to be able to recognize greatness when it presents itself and be inspired to apprentice and develop as the masters did. To do that, we must dig deep into history, deep into our core to know the complex road to simplicity. Like Dickinson, we need to cultivate our ability to find Zero at the Bone. ■

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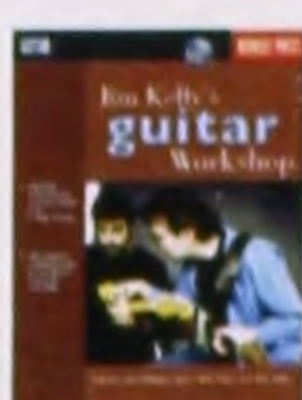


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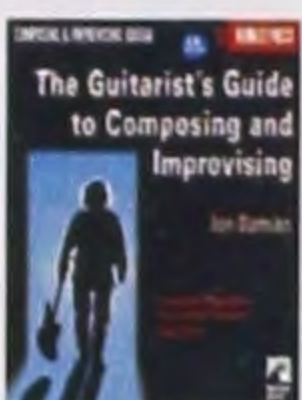


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