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**Stoking the Star-maker Machinery
in Los Angeles**

PR: Who Needs it? (You Do!)

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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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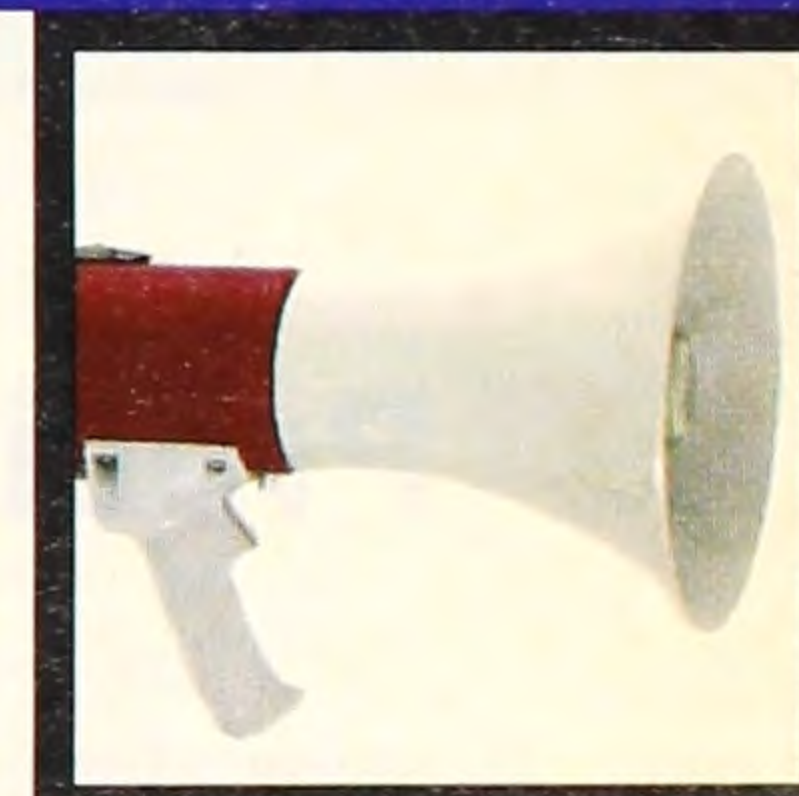
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Farewell, Friend

By President Emeritus Lee Eliot Berk

I first met Arif Mardin in Turkey in the late 1950s, almost half a century ago. I was a high-school student on a summer trip with my parents, Larry and Alma Berk. Quincy Jones had written to my father about Arif and so we put Istanbul on our travel itinerary. Arif welcomed us to Turkey and brought us to a late-night outdoor jazz venue where a big band was performing some of his music. He introduced us to the players, who were very interested in Berklee. The school was already publishing its *Jazz in the Classroom* recordings and score sets, an educational innovation at the time, and my father had brought several samples of the music and the education taking place at Berklee.

Arif's family lived well in Turkey. In fact, Arif took us out on the Bosphorous Sea on the family's yacht. I will always remember our experiences with him on that trip. Arif had a passion for jazz and a desire to be a part of it. To achieve this dream, he left a comfortable lifestyle in Turkey with his devoted wife, Latife. When they left Turkey for the United States, they were not allowed to remove currency or other assets to come to Berklee. Once in Boston, they lived the same lifestyle as many of our music students today who struggle to make ends meet.



Arif Mardin (left) with Lee Eliot Berk

Happily, Arif's talents shone through at Berklee, and he was able to connect with the many established and emerging jazz figures who were at Berklee or passing through during the early 1960s. Visitors included Duke Ellington, Willis Conover (Voice of America host), concert promoter George Wein, fellow students Toshiko Akiyoshi and Sadao Watanabe, and numerous others. He made the transition to New York, where he found favor with Ahmet Ertegun, cofounder of Atlantic Records. Arif's many

accomplishments at Atlantic and other labels are now part of American musical history.

Throughout the years, Arif maintained a close relationship with Berklee, serving as a trustee and overseer of the college and helping in ways too numerous to mention. It was an incredible day for all of us when his son Joe Mardin also graduated from Berklee and went on to musical collaborations with his father as well as numerous independent productions.

Whenever one looks back at the history of Berklee, Arif will stand as one of the seminal music figures whose story will remain an inspiration to generations of our students from all over the world. We treasure him all the more for how closely he held Berklee to his heart. For his family, for music, and for education, no one could have done more. ▮

Arif Mardin '61 was a Grammy Award-winning producer for such artists as Aretha Franklin, the Bee Gees, Bette Midler, Chaka Khan, Dianne Reeves, Nora Jones, and many others. He passed away on June 25 after a battle with pancreatic cancer. He was 74. A memorial tribute to Mardin will be held at Alice Tully Hall in New York City on March 6, 2007.

Presidential Scholars of 2006 Named

After a long series of interviews and auditions held throughout the country, Berklee recently selected and enrolled its second group of presidential scholars. Among this year's top five are vocalist Nadia Washington, vocalist/bassist Katie Thiroux, pianist/composer Neara Russell, trumpeter Emile Martinez, and saxophonist Alex Han.

Washington is a graduate of Booker T. Washington High School for the Performing and Visual Arts in Dallas, Texas. She has received awards from *Down Beat* magazine and the NAACP and has sung with the Grammy Jazz Choir as well as Dave Brubeck, Herb Alpert, Nicholas Payton, and Destiny's Child.

From Chatsworth, California, Thiroux is an accomplished upright bassist and singer. She has been selected three times to perform with the Grammy Jazz Choir and won numerous awards; including the Los Angeles Jazz Society's Shelly Manne Memorial New Talent Award. She has performed at jazz festivals in Reno, Monterey, Newport Beach, and at the IAJE Convention.

Russell, of Spring Green, Wisconsin, is a well-rounded composer who has written art songs as well as rock tunes and music for

woodwind ensembles, choir, and community theater productions. She performed earlier this year on the NPR syndicated radio show *From the Top*. She recorded a collection of her songs with soprano Wendy Rowe on the CD *Food for the Gods*.

Trumpeter Martinez of North Hollywood, California, has played at such venues as Lincoln Center, Avery Fisher Hall, and the Hollywood Bowl. He has received awards from the Reno Jazz Festival, the Essentially Ellington competition, and the NAACP ACT-SO competition. He is a graduate of the Los Angeles County High School for the Arts.

From Scottsdale, Arizona, Han is a saxophone prodigy who was profiled in the *New York Times* at age 12 and released his first CD at 14. He has won the Yamaha Young Performing Artists Competition, the ASCAP Foundation's Young Jazz Composer Award, and is an endorser for Rico Reeds. Han has performed widely in the United States as well as Switzerland, Holland, and Uruguay.

Berklee's Presidential Scholarship Program provides highly gifted and financially challenged students with a renewable full-tuition scholarship that includes room and board.

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New Life on New Year

Hear Kendrick Oliver and the New Life Jazz Orchestra live on NPR's award-winning New Year's Eve radio broadcast, Toast of the Nation.

The fun starts at 8:00 pm EST, December 31st, from Berklee's David Friend Recital Hall. Check your local station for times, or hear the broadcast on Sirius Satellite Radio, or streaming at www.wgbh.org.

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Opening Day and Convocation Events Connect Berklee's Past and Future

On September 8, Berklee held its first Opening Day celebration in conjunction with its annual Entering Student Convocation. On hand for the festivities was Grammy-winning saxophonist Branford Marsalis '80, who spoke before the Berklee community twice. In the morning, Woodwind Department Chair Bill Pierce interviewed Marsalis on the Performance Center (BPC) stage. That evening, Marsalis returned to the BPC to receive an honorary doctor of music degree.

A community breakfast for faculty and staff members was the first order of the day. Senior Vice President for Academic Affairs Lawrence J. Simpson welcomed the crowd of 600 gathered at the Sheraton Boston Hotel's Grand Ballroom. In addition to Simpson's remarks and an address by Berklee student Matthew Witek, the new video, titled *Higher Teaching* was shown. Its series of interviews with members of the Berklee community underscored the significance of various types of mentors in the lives of young people. President Roger H. Brown was the concluding speaker at the breakfast and presented ideas

under discussion for the future expansion of Berklee's facilities.

At 11:00 A.M., Marsalis sat for an interview with Bill Pierce before a live audience. Their half-hour discussion touched on Marsalis's student experiences, music education and learning the jazz language, the Marsalis Music record label, and more. At one point, Pierce asked Marsalis about his recent return to playing classical music. "I got back into it because I needed something to break me out of a rut," Marsalis said. "In jazz, you play ideas that are comfortable to you. In classical music, when you tackle a piece like the Ibert *Concertino*, none of it is comfortable, and you *have* to play the notes. You're out of your comfort zone. Playing that kind of music forces you away from limited ways of thinking."

Following the interview, faculty member and guitarist Dave Fiuczynski and the Heavy Groove Ensemble took the stage for a mini-concert featuring tunes by Meshell Ndegeocello and a Fiuczynski original. After the last number, the crowd headed to a noontime barbecue at Mother's Rest Park in the Fens. More than 1,600 students, faculty and staff members ate lunch together to the rhythms of a drum circle.

Wearing academic caps and gowns, Marsalis and the college's administrators lined the BPC stage for the evening's convocation ceremony. President Brown addressed the entering class, saying, "You will meet some people here who are

formidable players. Try to let that inspire rather than deter you. If you were a young Thelonius Monk sitting in the audience, I'd tell you not to try to sound like Oscar Peterson; sound like Thelonius Monk. If you were a young Bob Dylan, I'd say don't try to play like Eric Clapton; be Bob Dylan. Ultimately, you have to come back to who you are and what you were meant to do as a musician. You've got something unique and special to say, and that's what we want to hear from you."

Brown later introduced Marsalis to the audience before presenting him with the honorary doctorate. Brown cited highlights from Marsalis's career including his three Grammy wins, as well as his touring and recording work with such music legends as Miles Davis, Sting, Herbie Hancock, Dizzy Gillespie, the Grateful Dead, and many more.

After accepting the honorary degree, Marsalis shared anecdotes, reflecting on his time as a Berklee student. "The ultimate goal is to gain tools to become a professional

working musician, and there's no better place to do that than this one. At Berklee you're able to share your musical experiences with people from all over the world and from all walks of life. I'd never met anyone from Japan until I got here. Over the next four years, absorb as much music and information as you can. You'll be better for it in the end."

After the stage was cleared, more than 30 student singers and instrumentalists presented a top-notch concert tribute to Marsalis. The varied program included selections by Charlie Parker, Sting, Stephen Sondheim, Aerosmith, Marvin Gaye, and, of course, Branford Marsalis. After the concert, Marsalis greeted the student performers, making an intergenerational connection. The sight recalled Brown's earlier mention that Marsalis's student peers at Berklee had included Jeff "Tain" Watts, Kevin Eubanks, Steve Vai, Aimee Mann, and others. As President Brown suggested, odds are that among the entering class, there are some who will make their own unique contributions to the music of the future.

PHOTOGRAPHY BY PHIL FARNSWORTH



Honorary Dr. Branford Marsalis '80 (left) with Berklee President Roger H. Brown



Berklee students, faculty, and staff members mingle at the Opening Day Barbecue in the Fens.



Featured lead vocalists trade lines on "What's Going On?" for the Convocation Concert finale.



Bill Pierce (left) interviews Branford Marsalis.

New CD to Benefit Women of Darfur

October 3 was the release date for the CD *We Are All Connected: Berklee College of Music Reaches Out to the Women of Darfur*. A collection of r&b, soul, jazz, pop, world music, and gospel selections, the music was written, performed, and produced by Berklee students, faculty, staff, and alumni to raise awareness of the plight of women and children affected by the ongoing humanitarian crisis in the Darfur region of Sudan. The disc will be available through iTunes and CD Baby, and the proceeds will benefit the Mercy Corps Darfur Crisis Fund.

We Are All Connected is the culmination of the Berklee community's collaborative effort. In early 2005, a delegation of Boston women, including Linda Mason (wife of Berklee President Roger H. Brown), TV journalist Liz Walker, and Reverend Dr. Gloria E. White-Hammond, traveled to Sudan with Mercy Corps on a fact-finding mission to investigate the use of rape as an instrument of war. They took a recording of two songs, "We Are All Connected" and "To the Sudanese Women," which were written and performed by Berklee students Andrea Whaley and Farah Siraj.

President Brown and Jack Perricone, chair of Berklee's Songwriting Department, initiated a songwriting competition, and the two songs were winning selections. Recorded specifically for the trip, the tunes were presented to the Darfuran women as a musical gift from their sisters half a world away. The music was played in the refugee camps on a laptop, a device that many of the

women had never seen before. Upon hearing the songs, the women leapt to their feet and began trilling and singing in jubilant musical response. Their reactions were recorded in the field and brought back to Boston.

During the trip, the Boston delegation heard firsthand accounts of the violence that has killed hundreds of thousands and sent millions to refugee camps, ripping families apart and leaving women and children homeless, hungry, and in grave danger. Mason shared these stories with the Berklee Women's Network, inspiring the group to take action to produce a full-length CD that includes the original songs. The goal of the project is to raise awareness and funds.

Submissions for *We Are All Connected* were solicited through another songwriting competition open to Berklee students, faculty, staff, and alumni. Participants used the field recordings of the Sudanese women as inspiration, and their voices can be heard throughout the CD. More than 40 songs were submitted for consideration. From this rich pool, 18 songs were selected by a committee that included Mason, Perricone, Melinda Weekes of My Sister's Keeper, Laura Guimond of Mercy Corps, Berklee Chief of Staff Carl Beatty, and Berklee staff members Shannon Kim, Karen Wacks, and Lynette Gittens.

The Berklee community mobilized not only for the songwriting but also for the recording and production of the CD. Associate Professor Leanne Ungar of the Music Production and Engineering Department contributed her time



and talent as executive producer for the CD. Other faculty members served as mentors and producers for student compositions recorded in Berklee studios and other Massachusetts locations. Guest artists include Meshell Ndegeocello, Abe Laboriel, Jr., Vinnie Colaiuta, and Jamey Haddad.

Songs from *We Are All Connected* have been performed on the TV show *Sunday with Liz Walker* and at Save Darfur Now rallies in New York and Washington earlier this year. For more information on the project or to purchase the CD, visit www.berklee.edu/darfur.

—Margot Edwards

Berklee's Africana Studies Begin

This fall, Berklee officially launched its new Africana studies initiative, which includes courses on music culture, concert and lecture programming, and faculty curriculum development. Berklee's approach to this area of study is unique; the focus includes interdisciplinary interaction between faculty and students and year-round concert and lecture programming that will be coordinated with courses on the roots of black music culture.

To inaugurate these combined efforts, internationally renowned artists Sweet Honey in the Rock and celebrated scholar Dr. Cornel West will join forces for a special presentation titled "Black Music Matters" at the Berklee Performance Center on February 1, 2007. The event marks the first collaboration between the group and West, who hope to bring attention to the critical dimensions of the study of music and culture. The Berklee Gospel Choir will join Sweet Honey in the Rock for the concert finale. Special thanks go to the Diversity and Academic Affairs offices for their sponsorship of this event.

Over the past year, I've fielded questions about what constitutes Africana studies and

how the curriculum will benefit Berklee students. Taught by various faculty members, Berklee's Africana studies program is a collection of courses and ensembles that explore the study of black music practice, history, and meaning. The program encompasses several musical genres, including traditional West African music, spirituals, ragtime, blues, jazz, gospel, r&b, reggae, rock 'n' roll, soul, social-protest music, and contemporary urban-music traditions such as hip-hop.

This fall we began offering three foundation music and liberal arts courses: "Africana Studies: The Sociology of Black Music in American Culture," "The Theology of American Popular Music," and "Black Biographies: Meanings, Music Lives." The courses help Berklee students fulfill their core liberal arts requirements. We add the new offerings to more than 35 history and ensemble courses already in the catalog, they include: "A History of Music of Black America," "Music of Africa and Latin and South America," "The Music and Life of Bob Marley," "West African Drum and Dance Ensemble," and more.

I find it odd that in the development of music

history and jazz education, culture has gotten so little attention. But the cultural setting of any musical style is the lifeblood of the genre; all the essential ingredients that contribute to the making of that music exist in the expression of its culture. Berklee's Africana studies program will focus on the importance of musical culture by examining major figures and their artistry, celebratory ritual and social/critical aspects, and the communal and historic function of the music.

Berklee may be the only contemporary music school that offers curriculum, ensembles, educational and performance programming to support the full range of study of performance practices of Black music and culture. The cultural history of American musical forms is essential to contemporary training and practice. This important focus involves and impacts the entire Berklee teaching community. For information on Berklee's Africana studies program, contact wbanfield@berklee.edu.

—William Banfield, Professor,
Africana Studies, Music and Society

Sovereign Bank Music Series at Berklee 2006/2007

September 29

McCoy Tyner Septet
The Story Of Impulse! Records
Tickets: \$37.50 to \$55.00

McCoy Tyner

October 26

Derek Trucks Band and
Susan Tedeschi Band
Concert at 7:30 p.m.
Tickets: \$30.50 to \$55.00



Derek Trucks

Susan Tedeschi

November 9

Eguie Castrillo and Friends:
Latin Meets Jazz
Tickets: \$15.00



Eguie Castrillo

Phil Farnsworth

December 8

The Music of Marcus Miller
Tickets: \$25.00

February 1

Black Music Matters with Sweet Honey
in the Rock and Cornel West
Tickets: \$25.00



Marcus Miller

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February 25

The Great American Songbook:
The Music of Stevie Wonder
Tickets: \$25.00

March 29

International Night
Tickets: \$15.00

April 26

Singers Showcase
Tickets: \$15.00

All concerts begin at 8:15 p.m., except where
noted, at the Berklee Performance Center
136 Massachusetts Avenue, Boston

For ticket information, call 617 747-2261
or visit www.berkleebpc.com.

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Sweet Honey in the Rock

Cornel West

Dwight Carter



International Night

Phil Farnsworth



Singers Showcase

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Alumni, Come on Down!

In an effort to boost the momentum of Berklee's fundraising initiatives through alumni participation, Ernie Boch, Jr., has issued a challenge to fellow alumni. Boch has pledged to donate \$65,000 if 1,300 alumni make a gift of any size to the college. As an alumnus-turned-trustee, Boch understands the need for funds for student scholarships as well as new facilities to fulfill the college's vision statement. Increased alumni giving will also encourage foundations and other major donors to give to the college.

Boch is the CEO of Boch Enterprises headquartered in Norwood, Massachusetts. An avid guitarist and businessman, Boch earned his degree in professional music from Berklee in 1982, and last year he joined the Berklee College of Music Board of Trustees. A conversation between Boch and President Roger Brown sparked the idea for a matching challenge to inspire alumni to give back to their alma mater. "I think Berklee is an amazing place, and Roger will take it to places it's never been," says Boch.

And so Boch has reconnected with Berklee through his work as a trustee. He says his close friend and fellow trustee Mike Dreese urged him to consider joining the board. "I get asked to join so many boards," Boch says, "but I have to turn them all down because of my schedule. I don't feel I could give the time they would deserve, so I told Mike I wasn't going to do it.

He asked me to just come by and meet Roger. If after meeting with him I still felt I didn't want to join the board, [he said] that would be fine. Within five minutes of meeting Roger, though, I was begging to be on the board. He has the vision to take the school to great heights."

Boch has been in the automobile business for 33 years. As a teenager, he learned the ropes as a lot boy and then progressed in the family organization from used-car salesman to general manager to vice president overseeing all Boch retail operations. After the passing of his father in July 2003, Boch took the reins of Boch Enterprises, a billion-dollar business with interests from automobiles to real estate.

Despite the demands of his career as president of Boch Enterprises, Boch remains an active musician. He heads a blues band called Ernie and the Automatics with guitarist Barry Goudreau and drummer Sib Hashian, former members of the legendary rock group Boston. Bassist Tim Archibald '79 rounds out the band's personnel.

The group rehearses regularly but does only five or six big gigs a year. "I can't be dragging these guys around to clubs," Boch says. "We opened up for Los Lobos last summer and will open for B.B. King at the Opera House in March 2007. The plan is to do blues festivals across the country."



Ernie and the Automatics, from the left: Tim Archibald '79, Sib Hashian, Ernie Boch, Jr. '82, and Barry Goudreau.

Boch is mindful of the financial sacrifices many of our alumni musicians make to pursue their careers. Hence, some alumni gifts will of necessity, be small. The important thing is to be part of the effort. Putting his financial muscle behind the campaign to encourage alumni participation as Berklee strives to achieve its vision for 2015, Boch paraphrases the familiar slogan used in his company's television commercials for years. To fellow alumni he says, "Come on down, and give some money!" To make a donation online visit www.berklee.edu/giving.

Percussion Facilities Get a Facelift

When heavy rains fell in the Boston area during the fall of 2005, many around the Bay State experienced flooding problems, including Berklee. The basement of the 1140 Boylston Street building, home of the Percussion Department for years, was flooded by water from the city's overwhelmed storm drains that came into the building from the alley off Hemenway Street. Water also seeped in from broken lines that ran below the basement floor and the streets outside.

"It was a real mess," says John Eldert, Berklee's vice president for administration. "The basement became so humid that mold began developing behind the walls, under the floors, and in the closets. President Brown supported the decision to immediately shut the whole floor down and undertake renovations to solve all of the problems."

Through the cooperation and understanding of faculty members, students, staff members, and others college-wide, all Percussion Department faculty offices, teaching studios, and ensemble rooms were moved to new locations until the year of reconstruction work was completed.

The college contracted Miller Dyer Spears, an architectural firm involved in previous college renovations, to create a fast-track design. Shawmut Design and Construction did the building. At the conclusion of the project, Shawmut officials said that the job was the company's most difficult one last year. The work entailed remov-

ing the entire concrete slab floor, replacing rusted support beams, rebuilding an elevator, repiping all water and sewer lines, and overhauling the electrical system. Nonetheless, the job was finished on schedule and according to specifications.

The result: a dramatically improved percussion facility that is completely up to date and visually appealing. Faculty members are thrilled with the acoustics as well. "There was a lot of thought given to the acoustics," says Eldert. "Each of the separate rooms is actually an independent box with its own concrete slab floor and an independent ceiling above. Sound-absorbent panels were placed on the walls and ceilings, and each room can be tuned acoustically."

A bonus of removing the old concrete walls was the exposure of large granite blocks that form the building's foundation. The blocks have been treated with waterproofing and are now exposed, which adds to the visual appeal and acoustic properties of the rooms.

"The Percussion Department renovation was designed to accommodate the educational needs of our students," says Percussion Department Chair Dean Anderson. "The larger spaces will provide the proper setting for the students to succeed in their learning experience. In addition, the acoustics and storage capability of this new space are terrific upgrades from the previous facilities."



Associate Professor Joe Galeota (standing) works with a percussion ensemble in his African percussion room.



Professor Skip Hadden (background) teaches drummers in his new teaching studio. Note the exposed granite wall in the background.

Berklee's Helping Hands

by Marjorie O'Malley

A Sound Investment

Established in 1984 and with more than \$40 billion in assets under management, Bain Capital is one of the world's leading private investment firms. Bain Capital's family of funds includes private equity, venture capital, public equity, and leveraged debt assets. Established in 1997 to support children's causes, Bain Capital Children's Charity has donated more than \$14 million to worthy organizations since its inception.

Berklee is honored that Bain Capital Children's Charity and Bain Capital partners is the lead donor for Berklee's Twelfth Annual Encore Gala on October 21. Bain's leadership ensures that the gala will raise \$1 million, a milestone for the college. Reaching this goal would not be possible without their generous contribution.

Bain's donation will provide an immediate benefit for aspiring young musicians in the Greater Boston area. The gala is Berklee's flagship fundraising effort to support the Berklee City Music Program that serves disadvantaged middle- and high-school students who want to enroll as full-time students at Berklee.

"We are proud to support Berklee City Music right here in the city of Boston because it ensures that urban youth who enter Berklee will be prepared to succeed," says John Connaughton, a Berklee trustee and managing



John Connaughton

PHIL FARNSWORTH

director at Bain Capital. "We see Berklee City Music as a creative way to inspire these young people without financial resources to work hard, be creative, and gain an education at the world's largest college of contemporary music. That's the definition of a good investment."

A First for the Counseling Center

Matt and Ronda Deso have traveled to Boston from their home in Texas over the years to enjoy the music written and performed by their son, an outstanding guitar player at Berklee. Like many parents, they made it a point to meet many of their son's friends to understand what Berklee students need from the college to succeed. Ronda's professional experience as a school psychologist provided a unique vantage point from which to view Berklee's artistic environment.

Grateful for the education their son has received, the Desos have been very generous to the college. They are also strategic in their philanthropy and wanted to make sure their support would directly benefit students. The Desos were impressed with the work and dedication of Berklee Counseling Center staff and decided to support these efforts.

The Desos' donation, the first such parent gift to the Counseling Center, will allow the college to launch the new Peer Advising Fellow portion of its First-Year Student Advising program. The goal of the initiative is to ensure that no first-year Berklee student falls through the cracks or wonders how to get the services he or she needs. The program will join up every incoming student with an advising fellow (an upper-class student) to help students adjust to Berklee, form relationships, and be educated about college resources, including the Counseling Center. The pilot program will begin in the spring of 2007. Berklee is deeply grateful to the Desos for their generous support.

Blue Cross Blue Shield/ Berklee Partnership

Berklee is pleased that the *Boston Business Journal* selected Gala colead sponsor Blue Cross Blue Shield of Massachusetts as the Large Company Arts Partner of the Year. Blue Cross Blue Shield is a colead sponsor of the Berklee Encore Gala for the second year. "There's a connection that we see between the spiritual uplifting that comes from being involved with the arts and improved health and well-being," says Kate Wilson of Blue Cross Blue Shield. Berklee is proud of its partnership with Blue Cross and grateful for their support for aspiring young musicians.



Godin Guitar founder Robert Godin (center) poses with students at Berklee's Summer Guitar Sessions 2006. Godin Guitars provided scholarship support for students attending this year's program.

NICK BBALKIN

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*A complete listing of 2006 donors will be published in Berklee's 2006 Annual Report.

notes

by Nick Balkin

Brass Department Chair Tom Plsek was invited by trombonist Abbie Conant to be a guest performer, composer, and teacher at the Staatliche Hochschule für Music in Trossingen, Germany. Plsek also composed a work in five-channel surround sound for the 151st Meeting of the Acoustical Society of America. The piece was recorded by five moving microphone stands.

MP&E Professor Stephen Webber designed and oversaw the installation of Steelgrass Ranch, a new professional recording studio in Kauai, Hawaii. He test-drove the new studio by recording tracks there for the Maeve Gilchrist Trio's debut CD, *Reaching Me*. Webber also recorded the scratch DJ tracks for the *Acid Jazz* and *Hip Hop City* sample libraries from Big Fish Audio.

Associate Professor of Guitar Julien Kasper performed and gave clinics at the International Guitar Festival in London and released the CD *The New Imperial* on Nugene Records. Visit www.julienkasper.com.

Faculty keyboardist T. Lavitz recorded the CD *Boston T Party* featuring Dennis Chambers, faculty guitarist Dave Fiuczynski, and bassist Jeff Berlin '74. Lavitz is also recording an instructional CD-ROM for Thames Thompson Publishing and writing a jazz-rock keyboard book for Hal Leonard Publishing.

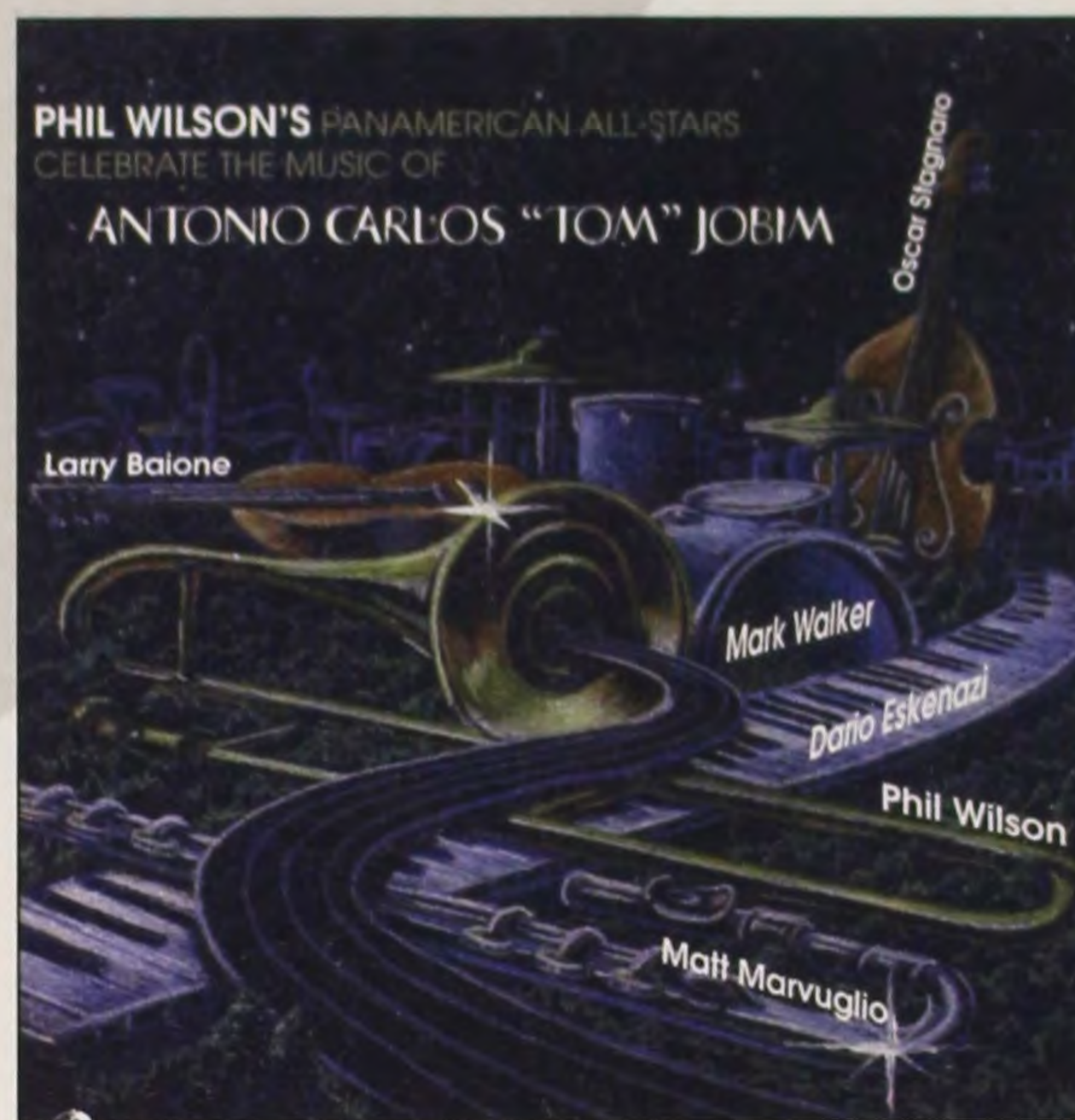
Vibraphonist and Professor Ed Saindon performed and gave clinics in Tokyo and at the Jazzschool for Music Study and Performance in Berkeley, California. He also presented a clinic at the Percussive Arts Society Day of Percussion in Arizona.

Professor and flutist Wendy Rolfe played J.S. Bach's *St. Matthew Passion* at the Brooklyn Academy of Music, and with the Handel and Haydn Society at Boston's Symphony Hall. Rolfe recently performed and taught a master class at the XVI International Flute Festival in Quito, Ecuador.

Al Kooper and the Funky Faculty featuring Berklee members Bob Doezema (guitar), Jeff Stout (trumpet), Daryl Lowery (saxophone), Larry Finn (drums), and Jesse Williams (bass) completed a tour that included festival dates in Italy, Norway, Denmark, Sardinia, and California.

Associate Professor of Harmony Kristine Adams performed with vocalist Carolyn Leonhart at the Cornelia Street Café in New York City and completed a workshop at the Contemporary Commercial Music Vocal Pedagogy Institute at Shenandoah University.

Associate Professor of Guitar Craig Hlady traveled to New Zealand where he performed



and conducted jazz improvisation clinics at the Whitireia Community Polytechnic and New Zealand School of Music.

Associate Professor of Percussion Jamey Haddad performed with cellist Yo-Yo Ma and alumnus Michael Ward Bergman at the Tanglewood Festival, in Lenox, Massachusetts.

Professor of Voice Mili Bermejo completed a residency at Roxbury Community College as part of Celebración 2006, a series of events to showcase unique aspects of Hispanic language, arts, and culture.

Drum instructor Sergio Bellotti performed and taught master classes at Accademia Musica Moderna 2006 in Italy.

Professor of Composition Marti Epstein launched a new website at www.martiepstein.com.

Piano Professor Laszlo Gardony's CD *Natural Instinct* reached number 25 on the JazzWeek national radio play chart. Gardony also headlined the Bar Harbor Jazz Festival in Maine and played at the W.C. Handy Music Festival in Alabama.

Associate Professor of Strings John McGann performed at the National Folk Festival with Boston Edge, a group that includes National Heritage Fellowship award-winner Joe Derrane (accordion) and All-Ireland Champion fiddler Seamus Connolly. McGann is making two instructional DVDs to be released later this year.

Music Business/Management Department Assistant Chair John Kellogg was awarded a research grant by the Music & Entertainment Industry Educators Association (MEIEA) for his proposal "Freeing the Music: An

Examination of Proposed Methods of Streamlining the Process of Licensing of Music for Sale on the Internet."

Assistant Professor of Ensemble Fernando Brandao released the instructional book *Brazilian and Afro-Cuban Jazz Conception*, published by Advance Music. He also launched his new website, www.fernandobrandao.com.

Bass Instructor Esperanza Spalding released her debut CD *Junjo* on Ayva Music. The album features assistant professor and drummer Francisco Mela and alumnus Aruán Ortiz.

Brass Professor Phil Wilson released a new CD titled, *Phil Wilson's Panamerican All-Stars Celebrate the Music of Antonio Carlos "Tom" Jobim*. Featured on the CD are fellow faculty members Larry Baione (guitar), Mark Walker (drums), Matt Marvuglio (bass flute), and Oscar Stagnaro (bass), as well as pianist Dario Eskenazi '88.

Associate Professor of General Education Fred Bouchard penned a script for the nature video *Looking Skyward: A Passion for Hawk Watching*. It was named Best Cape Cod Entry at the 2006 Woods Hole Film Festival.

Professor of Composition Julius Williams released an orchestral CD, *Midnight Tolls*, which features his own music and that of associate professors Armand Qualliotine and Thomas Hojnacki.

Assistant Professor of Guitar Tomo Fujita produced and played on instructional DVDs for Rittor Music with faculty members Larry Finn and Anthony Vitti. Fujita's music will be spotlighted on the upcoming Takanori Niida CD *Life in the Big City*.

Fire Mountain Intermezzo, a work by Associate Professor of Composition Beth Denisch, will be performed by the Chamber Orchestra Kremlin in Weill Recital Hall at Carnegie Hall on November 20.

The a cappella quintet Vox One, featuring Berklee faculty Paul Pampinella, Paul Stiller, Jodi Jenkins, and Yumiko Matsuoka toured Japan and were invited to sing in a Japanese TV commercial.

An article and lesson by Associate Professor of Guitar Jane Miller will appear in the November issue of *Acoustic Guitar* magazine.

Professor of Guitar Jack Pezanelli released a new CD titled *Songs and Dedications*. Visit www.jackpezanelli.com.

Assistant Professor of Guitar Ben Sher performed with the production *Herakles via Phaedra* at the La Mama Experimental Club in New York City. His composition *Danse de Sol* was premiered by the Staten Island Ballet at the International Choreographer's Festival.

Ray Santisi: Staying Young

faculty profile

by Peter Gerstenzang '77

Talking to piano professor Ray Santisi, one is immediately struck by how his conversation mirrors his playing, it's humorous, hip, and a bit elusive. For instance, when asked how old he is, Santisi replies, "It's all a number." As to whether he's ever been married, he simply responds, "No. Escaped." Listening to his recent CDs, *Spellbinder*, and *Live At Ryles Jazz Club*, one hears some of those same lively qualities in Santisi's playing. Whether interpreting the standard, "Teach Me Tonight," or grooving hard on "One Note Samba," this fixture of the Boston music scene and longtime Berklee faculty member betrays bemusement, a bit of Zen-like detachment, even as he's sitting at the keys. It's the sound only a man who has been playing professionally and teaching for 50-plus years could produce.

"I came to Berklee in the early 50s on scholarship to study and started teaching here in 1957," Santisi says. "There were some very cool people here at the time studying along with me—guys like Quincy Jones, Herb Pomeroy, and Charlie Mariano. In those days there weren't a lot of places to play, but we always found some little gin mill. One of my fondest memories from those days was being able to play with Charlie Parker."

And what lessons, one wonders, did the legendary saxophonist impart to the young bebopper? "He told me something that has stayed with me to this day. We were playing, 'I'll Remember April,' and I was trying to impress Bird with all these chords, just filling up the tune. Parker stopped the song and said, 'I want to be able to stop at any point and play the melody and some of those chords you're using just don't fit. What you're playing should always fit.' Bird taught me to make sure that things gel when you play, and to never get away from the melody!"

Some time later, Santisi, turned entrepreneur, ran a club called the Stables with Charlie Mariano. It eventually evolved into the venerable Jazz Workshop on Boylston Street. He also started recording with some of the leading lights of 60s and 70s jazz.

"I did several records with [trumpeter] Donald Byrd and things with people like Stan Kenton and Buddy De Franco. Possibly the most satisfying dates of my life were the two records I did with singer Irene Kral, *Band In Boston*, and *Band and I*. She was the most incredible singer I've ever known. It was terrible that she had to die so young."

Santisi's formidable resume also lists his instructional book, *Jazz Originals for Piano*, an honor scholarship to Schillinger House, and other honors—which must include, of course, raves for his playing. Santisi has been called, "Boston's most in-demand jazz pianist," by the *Boston Phoenix*, "A joy," by *Cadence* magazine, and "A man sitting on top of the world, professionally speaking," by *Boston Globe* jazz critic, Ernie Santusosso.

Then, there are his students. Although one nearly has to pry the names out of the modest Santisi, the list of people who have studied with him is simply staggering. It includes, Joe Zawinul, Keith Jarrett, Jane Ira Bloom, and a reasonably successful singer-pianist, by the name of Diana Krall. According to Santisi, the world can very possibly thank him for the fact that Ms. Krall is as well known for her singing as her playing.

"Diana was always a terrific pianist, she used a great deal of economy in her playing, like Count Basie. She actually told me, too, that her phrasing on the keyboard was also influenced by people like comedian Alan King, the brevity, the use of punch lines. One day during a lesson, I simply asked her, can you sing something? Apparently she had never or rarely done that. The minute she started, I said 'Don't stop.' She had a lovely, natural voice, perfect control and a nice vibrato."

Just for that accomplishment alone, I think I speak for the world when I say, "Thanks Ray." A recent student, Masako Yotsugi, waxes ecstatic about Ray's abilities as an instructor. "Ray teaches organic things," Yotsugi says. "Not somebody's copy or transcription. I've also learned the fine art of applied theory and reharmonization because of his teaching gifts. Then, there's his playing. It is very spontaneous and entertaining, with a first-class swing appeal. "I always keep these things in mind when I play for people," says this fine, young pianist.

Getting back to that (unspoken) age thing, Santisi is one those instructors who seems to stay so young because he gets as much back, musically and symbolically, from the young people he teaches, as they get from him.

"I feel like I'm constantly learning from my students," Santisi says. "They're always exciting to be around. You know, you take your influences where you find them. So if one of my students does a nice funk thing, or has a way of phrasing that appeals to me, I incor-



Professor Ray Santisi circa 1975

porate it into my own playing just as these kids incorporate things I show them. It bleeds into my playing live. So, it's a very healthy thing, being a player and a teacher." ☛

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JAZZ GUITAR'S

NEW VOICE

KURT ROSENWINKEL '90 STANDS TALL AMONG A CROP OF YOUNG JAZZ MUSICIANS WHO ARE BREAKING NEW GROUND.

By Mark Small '73

It's like living in *The Sound of Music*," Kurt Rosenwinkel tells me during a white-knuckle ride down Sixth Avenue in the backseat of a seemingly out-of-control Manhattan cab. He's describing the idyllic setting of his current home in Lucerne, Switzerland, but his statement could also describe his artistic life. Rosenwinkel's deep immersion in music over the past three decades has enabled him to record six CDs as a leader (four on the Verve label) and guest spots on nearly 40 other discs. His artistry has elicited glowing tributes from jazz guitar-giants Pat Metheny and John Scofield (see the liner notes for Rosenwinkel's *Enemies of Energy* CD).

Rosenwinkel was introduced to international jazz audiences through his tours and recordings with Paul Motian, Gary Burton, Joshua Redman, and others in the early 1990s, and he has since built his own career as a headliner.

After leaving Berklee in 1991 to tour with Burton's band, Rosenwinkel relocated to New York. He became a pivotal figure in a coterie of rising young jazz musicians that included pianist Brad Mehldau; saxophonists Myron Walden, Mark Turner '90, Seamus Blake '92, and Chris Cheek '91; bassists Matt Penman '95, Omer Avital, and Ben Street '88; drummers Jeff Ballard and Jorge Rossy '90; and others. They established their careers collectively during the 1990s playing an adventurous brand of jazz in various configurations in New York clubs and on recordings for the prolific Fresh Sound New Talent label. Mitchell Borden's legendary nightclub Smalls Club in Greenwich Village became the proving ground for Rosenwinkel and company. Smalls provided a forum for Rosenwinkel to explore his ideas, develop his artistic identity, and begin attracting an audience.

Rosenwinkel grew up in Philadelphia, the son of parents who both played the piano and listened to a variety of music around the house. While Rosenwinkel's music reveals traces of the musical influence of others (then again, whose doesn't?), his style is virtuosic and absolutely distinctive. Some critics have compared his harmonically complex compositions to those of Wayne Shorter. As far as his guitar playing goes, the torrent of eighth notes that Rosenwinkel is wont to unleash in up-tempo, bop-oriented solos may occasionally recall those of fellow Philadelphia fret master Pat Martino. At other times, Rosenwinkel's slurred-note approach evokes the smooth lyricism of Metheny or the intervallic probing of Scofield.

Rosenwinkel has his own unique identity, though, both as a guitarist and composer. A trademark of his sound is the blend of his clear guitar tone with his subtle, wordless vocalizing. Singing each note he improvises through a lapel mic fed into his amp creates a wide, legato sonority that is instantly appealing and even otherworldly at times.

I caught Rosenwinkel's set on a warm summer night at the Fat Cat in the Village. He and bassist Ben Street were exploring South American grooves with celebrated Brazilian musicians Toninho Horta (guitar and vocals) and Robertinho Silva (drums) to a packed house. While most of Rosenwinkel's recorded output lies within the broad parameters of contemporary jazz, the Fat Cat set suggests his openness to other avenues of expression. Now that Rosenwinkel has left Verve, he plans to explore other possibilities on his own label and through tracks that will be available only at his website (www.kurtrosenwinkel.com).

Rosenwinkel has proven that even in the populous field of jazz guitar, a new voice with something compelling to say will be heard.

You started out playing piano. When did you switch to guitar?

I began playing piano when I was nine and picked up the guitar when I was 12 and played both from the age of 12 on. By the time I got to high school, I knew I wanted to go to Berklee, and I thought I should choose one instrument to focus on. I had taken guitar lessons the whole time but I'd only taken piano lessons at the beginning. To help make the choice, I decided to take a year of jazz-piano lessons and see where I was with that. I studied with a great pianist and teacher in Philadelphia, Jimmy Amadie. In the end, I chose guitar because I felt I was better at guitar than piano. I had gotten farther with it and developed something on the guitar. Sometimes I regret the choice. [He smiles.] In some ways, the piano is a more natural instrument to me. It's easier to get pleasing sounds out of the piano. Guitar is like a trumpet. You have to stay on top of your practicing and technique. It requires a lot of discipline to keep from making mistakes all the time.

Do you think that's because it takes two hands to produce the notes on a guitar?

Yeah, and the hands do completely different things. Guitar playing is counterintuitive. The piano or the drums are very direct. There's one action to make a sound. Guitar is a very incredible instrument. It's deep. The musical ideas that come from the guitar itself don't sound like anything that comes out of another instrument. The sounds can be so interesting and peculiar sometimes.

What attracted you to jazz when you were in your formative years?

My dad played Erroll Garner-style piano—very free and improvisational. He'd go off on tangents. My mom didn't play that much when I was growing up, but she had trained to be a concert pianist. Although she'd put it down for a number of years, she was always listening to music. I heard a lot of different music around the house and on the radio. WRTI-FM in Philadelphia is a great jazz station. Every night when I was going to bed, I'd put it on and listen. They played Coltrane, Eric Dolphy, and avant-garde jazz in the late hours.

So the more adventurous jazz artists were those who caught your ear?

Yeah, I was really into the idea of free improvisation, or conceptual approaches to music. My mother took me to a concert by the Ganelin Trio, a Russian avant-garde piano trio. It was superb, one of the best concerts that I've ever seen. It made a deep impression on me. The musicians were doing things like hitting the inside of the piano to make different sounds, and I really loved it.

Did you get a chance to play jazz in the early stages?

I had *The Real Book* and started learning standards. There was a club in Philly called the Blue Note. It wasn't affiliated with the other Blue Note clubs. But I would go there for jam sessions every Monday and play the tunes I'd learned. The players were older cats, and I felt I was making contact with the real aural tradition of jazz. I'd call a tune, and they would come up with an instant arrangement. They had all these ideas that were a revelation to me. All I'd gotten from *The Real Book* were the melody and chord changes.

"COMPOSING

HAS BEEN AN IMPORTANT TEACHER FOR ME.

MY SONGS HAVE FORCED ME TO GROW

AS A PLAYER AND HELPED ME DEVELOP MY STYLE."

Now, when I want to learn a song, I'll try to find a vocal version with strings or a big-band version and see what the arrangers did to the tune. I like to learn from the history and tradition of the song. That will teach you a lot about the jazz tradition, and you can bring those ideas into your own version of the tune.

At a young age, were you feeling inclined to become a jazz musician?

I knew I wanted to be a musician, but I wasn't thinking about being a jazz musician at first. When I was eight years old, I liked Kiss and wanted to be a rock star. That was just a youthful thought. But I was as certain then as I am now that I wanted a career in music. I was really lucky to know without any doubt from the very beginning that I was going to be a musician.

What did you come to Berklee to study?

I didn't have anything in particular in mind. A lot of my musician friends in Philadelphia were going to Berklee, and I followed in their tracks. I wanted to go to a school where there were a lot of people doing what I wanted to do. At Berklee, I would go down to the ensemble rooms with my amp on a cart and listen to the bands in the practice rooms. If something sounded cool, I'd ask if I could hang out or play. I'd do that maybe six hours on the weekdays and 12 hours on the weekend. Playing all the time was a valuable part of being at Berklee.

I wasn't too focused on the academic work back then, but I had some very good courses. Ed Tomassi's "Chord Scale Voicings for Arranging" was great for me. I had some excellent harmony classes too. I liked the Berklee approach to harmonic analysis.

You left Berklee to accept a gig with Gary Burton's band. How was it that he became aware of you?

Larry Grenadier and a few other friends who were playing in Gary's band recommended me. After [guitarist] Wolfgang Muthspiel ['90] left the band in 1991, I did an audition with Gary and got the gig. I remember going home and finding messages for gigs on my answering machine from both Gary and Paul Motian. That blew my mind.

When you left Boston to relocate to New York, did you know many people there?

There was an exodus of my musician friends who left Boston and went to New York. I moved down here with Ben Street and Jim Black ['90], and Jon Dryden ['91]. We lived in a house together and played a lot of sessions. It took about a year for me to really meet people from the New York scene. It was hard to make contact. If you played a session, you might meet a new person who would call you a month later for another session, and you'd meet more players there.

New York is expensive. Were you getting enough gigs to make ends meet at first?

Actually, that was the period of time when I was playing with Gary's band and with Paul Motian's band, so I was making money on the road. It was a perfect transition. After I'd been in New York for a year, I quit Gary's band and went to Spain for five months. I wanted to clear my head. When I came back at the end of 1993, I began playing at Smalls in the Village. Ben Street, Jeff Ballard, and I had been playing together since I moved to New York. Jeff was given a regular Tuesday night gig at Smalls by Mitchell Borden, and Jeff asked Ben and me to play there with him. We played at Smalls every Tuesday night for five or six years.

It was a struggle to get by at that point. For years I was pulling the cushions off the sofa to see if I could find some change to buy a slice of pizza. John Scofield has always been one of my big supporters. He and his wife, Susan, were really good to me. Back then they were helping me shop a record I'd made and knew money was tight for me. Once, Susan just sent me a check and wrote on it, "Pizza money." That was really warm.

How did you become connected with Fresh Sound New Talent Records?

I'd met Jordi Pujol [Fresh Sound's owner] through [drummer] Jorge Rossy. Jordi had asked Jorge to help him find new musicians. When Jorge became the A&R man for Fresh Sound, he did a record with Brad Mehldau, with whom he'd been playing. Later, I did a record, and soon a lot of players I knew were recording for the label. I played on about a dozen CDs for Jordi. It was a great opportunity to record, and it helped financially. It gave a lot of us a medium in which to manifest our ideas as artists and formulate concepts.

Did you ever think it was a daunting prospect to develop your own identity as a jazz guitarist amongst influential players such as Pat Metheny, John Scofield, Mike Stern, and so many others who are so very well known in the field?

I never had to grapple with that issue, but I know a lot of people do. What helped me in that regard is that I have always written music. That has helped to define my style. I don't have an agenda when I write. The songs come out and are what they are. And then I have to learn to play them. They're written at a level that's beyond my abilities as a player. Composing has been an important teacher for me. My songs have forced me to grow as a player and helped me develop my style. When you're writing, what you hear is not limited by what you can play. If people thought about it, they'd realize that they can hear beyond their abilities on their instrument.

Your angular melodies and harmonically rich chord choices indicate that you must work a lot on the harmonic intricacies of the guitar.

I do. I love harmony. I've had to work really hard to be able to produce these sounds on the guitar. I want to be free to improvise with the harmonic language I am dealing with in my tunes. I play a lot with [saxophonist] Mark Turner, and the harmonic content of his songs is really sophisticated. His songs force me to come to terms with the intricacies of my instrument and make music with the songs. I work a lot on the instrument to become conversant with the harmonies. I don't want to be thinking about scales and chords when I'm playing. I want those to be second nature so that all I'm thinking about is melody.

Does singing along with your improvisations help you to keep things melodic?

It keeps me in touch with the primary impulse of music: to sing. I imagine that's where music started.

When did you start using a Lavalier lapel mic to capture the sound of your singing?

When we were developing our sound at those weekly gigs at Smalls, people would come up and ask me if I was using a chorus effect on my guitar. I would tell them I was just using a delay and some reverb, and they'd walk away puzzled over how I was getting my sound. I didn't realize how much the singing was part of my sound until I started recording. The engineer would usually just put a mic in front of the amp, and I'd come away from the studio feeling that there

was a big part of my sound that hadn't been captured. I finally figured out that my voice was creating the effect that people at the club were asking me about. I realized that in the studio they should record my voice, too. Once we started doing that, I got what I recognized as my sound.

From that point on, I started to pay more attention to it and develop it. At first I had a mic on a stand setup in front of me, but that made me self-conscious. I hated having a mic in my face. It called too much attention to what I was doing, because it's a subtle thing. Then I had the revelation to get a Lavalier mic that would be out of the way and inconspicuous.

The blend of the singing with your guitar lines gives the notes a bit more sustain.

It also solves the problem of balancing the notes within a chord. When I play a chord and realize that one note of the chord didn't come out as loud as I wanted it to, I can sing it. This enables me to react and balance the harmony, whether it is an inner voice or the melody at the top of the chord.

Will the music you've been playing with Brazilian guitarist Toninho Horta become a recording at some point?

We are discussing that, but for now it is just a tour with a week at the Village Vanguard, gigs in Japan, and a few West Coast dates. I have been a fan of Toninho for years. My manager Anders suggested that we work together. In some ways, what Toninho does has parallels to my music. He also sings along with his playing, but in a different way than I do. I love what he does. We've been playing tunes by Milton Nascimento, some of Toninho's, and some of mine.

Since you and your family now live in Switzerland, do you feel a little removed from the New York jazz scene?

I felt like getting out of New York after living there for 13 years. My wife is Swiss. We came back and forth for a while when she was in school, but I wanted new information in my overall life scene, and I just decided to move. First Rebecca and I moved to Zurich, and our older son Silas was born there, he's now two years old. Our second son, Ezra, was born last June. Now we live in Lucerne, and I teach at a music school there a few days a week when I'm in town. The schedule is very flexible so that I can do my tours. We have a garden, and everything is very peaceful there, with the view of the mountains. When I'm home, I become a recluse. When I come back to New York, I get an influx of energy.

I understand that you have now left the Verve record label.

Verve was great for me. They helped me get established and build an audience, and I'm proud of the four albums I made for them. I'm independent now. My manager Anders and I are starting a new label. This time, I'm going to make all the money. The first release will be a live album I recorded last January with my quintet at the Village Vanguard. That will be released in March of 2007. We will have a distributor to get the CD into the stores, and it will be available through iTunes. We are taking care to launch the whole thing correctly.

I have a home studio and I'm planning to do another studio project like the *Heartcore* album. I enjoyed making that record; it was a huge challenge. Except for the mastering, I did it mostly myself—composing, engineering, mixing. *Heartcore* was very different from anything in my recorded output. I wanted to do it because I had been doing things like that my whole life. I would make tunes that were completely free in my home studio—my laboratory. Along the way, a lot of cool songs have come out that didn't fit with the music I played with my band. They were oddities.

My website will be upgraded so that I can sell downloads. I want to be able to upload songs I create in my studio that don't have anything to do with what I do live. For instance, I've recorded a rock song that's very dark. I'm singing lyrics on it and showing my David Bowie roots. I want to have an outlet for these things. I'll upload them, and people can buy them for a buck.

What else do you foresee in your future?

I look forward to developing my group and making a record with Toninho Horta and making *Heartcore II*. I'd also like to do a solo guitar record someday and an album of the songs with lyrics that I write. I'd also like to do an orchestrated project with a larger group. Right now, though, I'm really where I want to be. ■



PHIL FARNSWORTH

A LOOK AT ROSENWINKEL'S STYLE

The forthcoming book from Mel Bay Publications, *Kurt Rosenwinkel Book of Compositions*, contains 14 pieces by the guitarist and seven guitar solo transcriptions, providing a glimpse of Rosenwinkel's approach to composition and improvisation.

"The Cross," from Rosenwinkel's *Deep Song* CD (Verve B0003928-02), is provided on page 14 in lead sheet format and with a transcription of Rosenwinkel's solo courtesy of Mel Bay Publications. The track may be heard at www.berklee.edu/bt182/lesson.html courtesy of the Verve Music Group.

"The Cross" begins with a 30-second Latin-flavored vamp in 3/4 played by bassist Larry Grenadier and drummer Jeff Ballard. Pianist Brad Mehldau enters a few bars before Joshua Redman and Rosenwinkel play the melody together.

For this tune, Rosenwinkel has constructed alternating long and short sections. For

sections A and C, Rosenwinkel wrote chord progressions (four and six bars in length, respectively) that are played four times each. The shorter B and D sections are more harmonically active. Some of the chord types in these sections go beyond the harmonic language typically found in standards. Of note are the minor-seventh chords with the flat-sixth degree and his use of the inversions A^b/C and E/A^b (the latter is the enharmonic equivalent of an E chord with the third in the bass). As well, the root motions of the chords depart from traditional jazz practices.

Of his writing process, Rosenwinkel says, "I play until I find something that I can develop. It usually starts with a chord progression. Some of the things that end up in my music can't be accurately described with chord symbols. It's about the voice leading from one specific voicing to another. Some times chord symbols can't really represent what's going on."

For the structure of the solo sections,

Rosenwinkel gives Redman and himself room to stretch out. The A section is expanded to 90 bars of C to g minor. Rosenwinkel also simplified the chord progression of the D section and created a repeating four-bar vamp from the first four chords. The chord progressions for sections B and C are the same as those in the head.

Regarding note choices in his solo, Rosenwinkel plays inside and outside the C to g minor vamp, adding more chromatic notes after bar 36. He digs into the changes pretty consistently in sections B and D.

Guitaristically, Rosenwinkel is comfortable articulating the notes with the pick and adding slurs and glissandos for variety.

"When I practice, I pick every note so that I will be able to do that if I want to," he says. For inflection and phrasing in my solos, I'll do a mixture of both." Throughout, the solo, Rosenwinkel plays with control, rhythmic agility, and a sensibility for shaping his lines and the overall contour of his solo.

Leadsheet

The Cross

by Kurt Rosenwinkel

Bass, drums, piano intro

A C Gm7 C Gm7 2nd x (D^b/G)

Play 4X

B B7(sus4) B7alt D7alt A^b-7(b6) F[#]-7(b6)

8

E-7(b6) B7(sus4) B7alt D7alt G7(sus4)

14

C C E^b D guitar and saxophone fill as section repeats D^b

20

Play 4X

D A^bm7 F[#]m7 A-7(b6) A^b/C E/A^b G^b7(13)

24

A^bm(ma7) A^b/C A^bm7 F[#]m7 A-7(b6) A^b/C

30

A^b6 F[#]m7 A m7 1. C m7 2. G7(sus4)

37

to solos

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Kurt Rosenwinkel's guitar solo from "The Cross"
transcribed by Chuck Stevens

♩ = 242

A C Gm7 C Gm7

C Gm7 C Gm7 C

Gm7 C Gm7 C Gm7

C Gm7 C Gm7

C Gm7 C Gm7 C

Gm7 C Gm7 C

Gm7 C Gm7 C Gm7

C Gm7 C Gm7

C Gm7 C Gm7

C Gm7 C Gm7

C Gm7 C Gm7

2

C Gm7 C Gm7 C Gm7 C

50

Gm7 C Gm7 C

63

Gm7 C Gm7 C Gm7

69

C Gm7 C Gm7

76

C Gm7 C Gm7

83

B C Gm7 B7sus4 B7alt/D[#] D7alt

89

A^b-7(b6) G^b-7(b6) E-7(b6) B7sus4 B7alt

96

C D7alt G7sus4 C E^b D D^b C

102

3

E^b D D^b C E^b D

8^{va}

109

D^b C E^b D D^b **D** A^bm7 F[#]m7 A-7(b6)

115

loco

A^b/C A^bm7 F[#]m7 A-7(b6) A^b/C A^bm7 F[#]m7 A-7(b6)

123

A^b/C A^bm7 F[#]m7 A-7(b6) A^b/C A^bm7 F[#]m7

131

A-7(b6) A^b/C A^bm7 F[#]m7 A-7(b6) A^b/C A^bm7 F[#]m7

138

8^{va}

A-7(b6) A^b/C A^bm7 F[#]m7 A-7(b6) A^b/C A^bm7

146

loco

F[#]m7 A-7(b6) A^b/C A^bm7 F[#]m7 A-7(b6) A^b/C

153

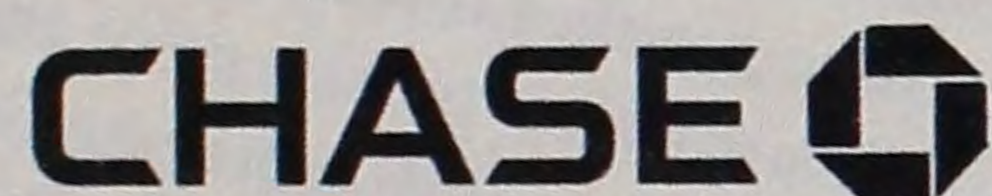
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160

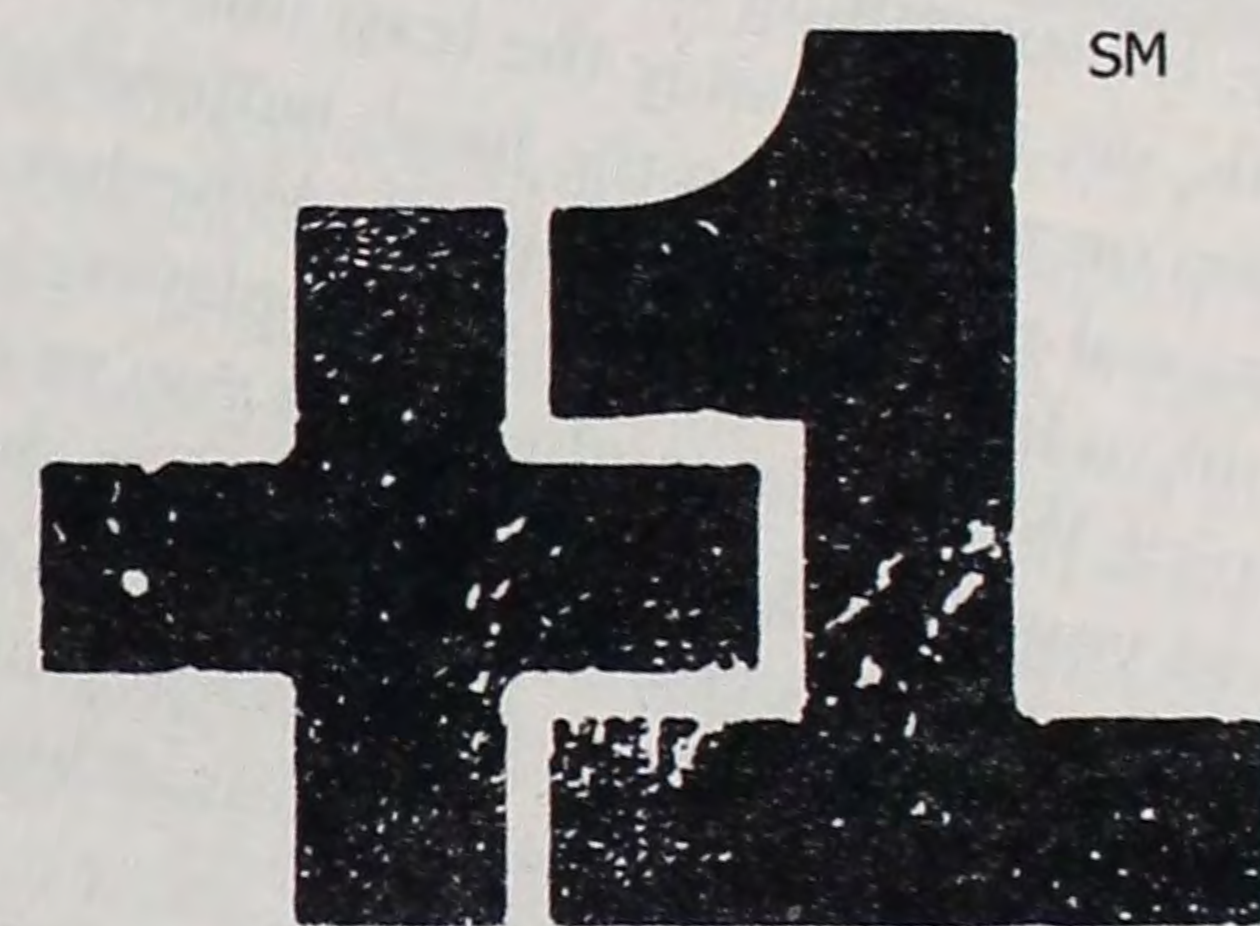
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 GUESS THE CELEBRITY
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Statement Date: 08/11/06 – 09/10/06
 Payment Due Date: 10/10/06
 Minimum Payment Due: \$125.00



VISA ACCOUNT SUMMARY

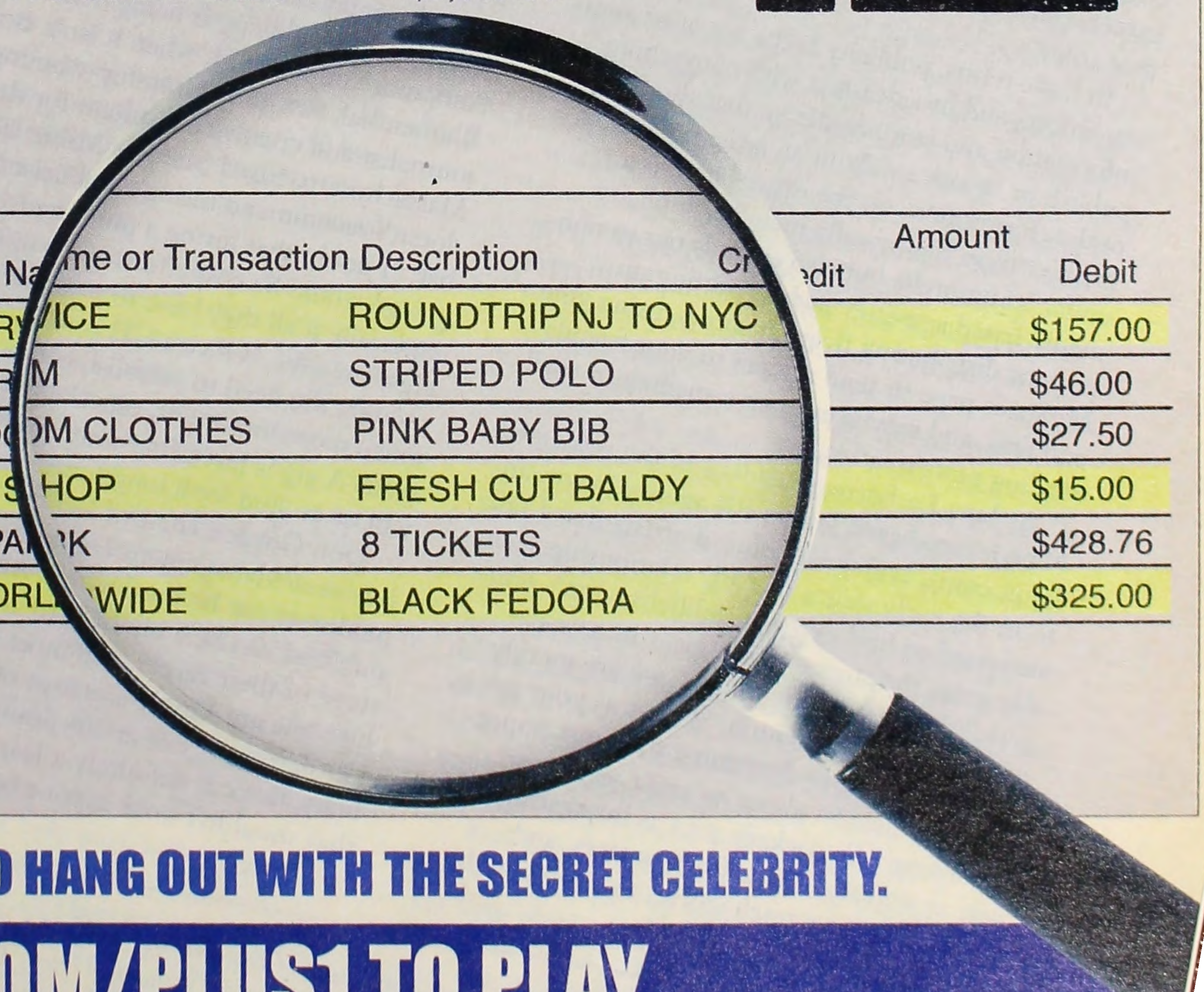
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Total Credit Line \$15,000.00
 Available Credit \$12,177.96
 Cash Access Line \$3,000.00
 Available for Cash \$3,000.00

TRANSACTIONS

Trans Date	Reference Number	Merchant Name	Item or Transaction Description	Credit	Amount	Debit
08/12/06	224510K9072V61200	LIMO SERVICE	ROUNDRIP NJ TO NYC			\$157.00
08/18/06	32H34521L938750P1	PHAT FARM	STRIPED POLO			\$46.00
08/25/06	00938Y883011N9806	BABY BOOM CLOTHES	PINK BABY BIB			\$27.50
08/30/06	67701P11467J90228	BARBER SHOP	FRESH CUT BALDY			\$15.00
09/02/06	K029938H819104523	THEME PARK	8 TICKETS			\$428.76
09/05/06	7D4320M448710V910	HATS WORLD WIDE	BLACK FEDORA			\$325.00




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PR: Who needs it? (You do!)

How a good PR effort can boost a developing artist's career

By Brian Coleman

Publicity: It's something that everyone in the arts needs, yet it is possibly the least understood step on the path to the local, national, or international recognition you seek. Whether you want to let people know you're playing at Ryles on a Wednesday night or that you've just received your 15th Grammy nomination, publicity is the least expensive and perhaps most effective way to get to the next level in your career. But how do you best use this indispensable tool?

In basic terms, publicity is the act of presenting writers and broadcasters with compelling information and story angles so that they will publish or broadcast about an artist in a media outlet. Promotion, on the other hand, is a broader term that usually includes publicity under its umbrella but also extends out to non-media-based activities such as putting up posters, distributing flyers at shows, using your MySpace page to send notices to your friends and fans, and maybe even an e-mailing or snail-mailing news to a fan list.

As Jana La Sorte, president of the respected New Jersey-based Janlyn PR agency (www.janlynpr.com), explains, "A lot of artists that I talk to in the early stages of a PR relationship seem surprised to find out that publicists don't actually write the stories that appear in newspapers," she says. "As publicists, we are merely conduits for information. We act as your sales agent, working to determine the most important information about an artist, event, or recording. We package it in as interesting a way as we can. The editors, writers, and broadcasters we pitch stories to are really the

middlemen for our real audience: the readers and listeners, the people who will be buying the CD or attending the concert."

When to Hire a Publicist

It doesn't matter whether the artist is a 20-year-old saxophonist finishing up a Berklee performance degree or a music business veteran putting out his tenth CD, he doesn't always have the luxury of hiring a full-time publicist. Even if you are signed to a record label that has a publicist on staff, you need to know what publicity entails so that you can determine whether your publicity is being done effectively. And, more importantly, when it isn't. Bob Blumenthal, two-time Grammy-winning music journalist and creative consultant for the Massachusetts-based Marsalis Music label, doesn't recommend hiring a publicist off the bat. "I doubt that hiring a publicist from the get-go would be cost effective for most artists, especially if all they have to promote are local gigs," he says. "Once a CD is ready for release, though, the need to establish contacts becomes much more important, especially on a national scale. A gig is just a one-time event, but a disc will be around for a long time."

Don Gorder, chair of Berklee's Music Business/Management Department, feels that publicists can be invaluable. "An experienced publicist can be a big help to artists at any stage of their career, and most decisions to hire one are simply a matter of economics," Gorder says. "For artists doing their own publicity, there is definitely a learning curve, but that shouldn't hold anyone back. Overall,

artists doing their own publicity should understand that the media recognizes professionalism no matter where the publicity materials are coming from. Well-written press releases, coherently constructed promotional materials, and polite follow-ups are what gets the media's attention and makes it want to help."

Ann Braithwaite, president of the Massachusetts-based Braithwaite & Katz Communications and a 20-year PR veteran, explains why getting help with publicity can be a plus. "We work with folks who have done publicity for themselves for years and want a fresh perspective or a break from the time it takes," she says. "We also work with people who are new on the scene and want to start off on the right foot. I would say that an artist or group should do their own PR at least until they have a CD to promote. And no matter what stage you're at in your career, an artist should never have a publicist on the case and then just sit back and wait for things to happen. Be an active partner, and always be involved."

Braithwaite points to the *Billboard Guide to Music Publicity* (also see "Additional Resources" on page 17) as a good starting point for artists who want to learn to do their own PR. With a decent Internet connection and a couple spare hours, anyone can find radio station and newspaper websites with street addresses, proper contacts in the applicable editorial sections, and even e-mail addresses. When doing publicity, up-to-date contacts at media outlets are crucial. Also, artists doing their own publicity should consider investing in a database management program such as FileMaker Pro to keep track of these contacts.

It cannot be overemphasized that artists—greenhorns or veterans—should never shy away from doing their own publicity. As long as the information is well written, informative and

Boston-based writer Brian Coleman served as vice president of Braithwaite & Katz Communications for 13 years. He has completed his second book, Check the Technique, for Random House, Inc., and contributes to Scratch Magazine, the Boston Herald, the Boston Metro, and other publications. Visit www.waxfacts.com.

transmitted to media contacts in a professional manner, it doesn't matter whether it comes from the artist or from a high-priced publicity firm.

Key Points

Still, you should heed some key points. Bob Blumenthal, the author of hundreds of CD reviews, concert previews, and artist features for outlets such as the *Boston Globe*, *The Atlantic Monthly*, and *JazzTimes*, says you have to be realistic about the product. "The biggest mistake that anyone sending me a press release or pitching me on the phone makes is self-aggrandizing their product in a vacuum," he says. "By that, I mean making wild claims for the artist or CD in question without having a sense for the overall scene. If you make a statement, back it up with facts, or at least make realistic claims."

"If the music is amazing, it doesn't need a publicist," says *Downbeat* magazine editor Jason Koransky. But, he adds, "Don't send me a CD with no information or bio attached. Also, I never listen to music in a digital press kit. Call me old-fashioned, but I prefer to get music on a CD. I don't have time to download and keep track of music."

Like many editors at jazz and blues magazines, Koransky is more approachable than artists might think. "I listen to musicians when they give me their opinions," he says. "And I truly enjoy working with artists directly. They should know that my phone line and e-mail box are open. We have a small staff and a ton of work to do, but our magazine is about artists first and foremost. To be honest, most artists tell their stories better than their publicists do, because they know what their music is about. I love the fact that in jazz there isn't as much distance between the artist and the journalist or editor as there is in pop music."

Getting to the Next Level

Print publicity alone won't shoot you to the top. Always keep the big picture in mind. "Whether you hire a publicist or not," La Sorte explains, "I still strongly believe in artists doing everything in their power to create a grass-roots movement for their work beyond what a publicist can do. This can be done with consistent performing, word-of-mouth proselytizing through the artist's website or on MySpace, and using creative marketing gimmicks. In the end, old-fashioned sweat and great music are what really help you connect with people. If those things are there, then it's all about how much you can build yourself up beyond that."

Joe Kara '95, a marketing executive at New Line Records, says, "Once you do step to that next level of publicity, beyond local gigs, you have to make sure that you're on top of your game. Get your live show down cold before

writers come out to review it. Build your grass-roots fan base through mailing lists, MySpace, and other avenues. Once some of the rough edges are worked off and a recording is ready, then a publicist can be brought in to help you work most effectively toward reaching the next level of exposure. Most importantly, don't be impatient. Wait until the time is right."

"I have always thought that the best publicity you can get is just being out there and performing," says internationally renowned, Grammy-winning jazz composer Maria Schneider. "Unless you're doing that consistently, you aren't going to get the most out of any publicist you hire. Once you are ready to go out and build your audience, then you absolutely must have someone do publicity for any special project or release. There's just too much product out there, and unless you have someone pushing it for you, it could get lost."

As a trailblazer in her association with the musician-empowering ArtistShare label (www.artistshare.com), Schneider puts her philosophy to the test with each new release. That's because ArtistShare CDs are available only online, they have no traditional retail presence. And when it comes to publicity, which she outsources, she believes that newspapers, not magazines, are the most effective media outlet for selling CDs. "No matter what, the best advertising you can have is a good review, and newspapers beat magazines hands down," Schneider says. "I think it has to do with the immediacy of papers. People read a review and go buy that CD today because tomorrow the newspaper will be replaced. It makes people spring into action. Never underestimate newspapers—especially your hometown paper."

Publicists and experts stress not only print and all forms of grassroots promotion but also local and national radio exposure. "Focusing on local-market radio early on is important to help build the brand and establish long-term industry relationships to support CD releases, gigs in town, awards, and noteworthy artist news," says Bob Blumenthal. By doing this, the artist can also help set up future coverage on National Public Radio, which is one of the holy grails of media exposure. Attention from NPR establishes credibility immediately and also taps into a loyal, monied audience that is motivated to buy CDs."

Teamwork

If you decide to get help with your promotional efforts, make the most of the situation. As Berklee professor and jazz trumpet legend Tiger Okoshi says publicity efforts should be synchronized. "The most important thing I have learned over the years with different labels and publicists is that teamwork is the biggest thing. The musician, producer, publi-

Additional Resources

All About Jazz website (www.allaboutjazz.com; the site hosts publicity columns by Jana La Sorte at www.allaboutjazz.com/php/article_center.php?in_type=31).

Mediabistro.com (a website for publicists and professional freelance writers; yearly membership is \$49).

The Musician's Guide to Touring and Promotion. New York: Billboard Directories, 2006.

Pettigrew, Jim. *The Billboard Guide to Music Publicity*. Billboard Books, 1997.

Spellman, Peter. *The Self-Promoting Musician*. Boston: Berklee Press, 2000.

Yale, David R., and Andrew J. Carothers. *The Publicity Handbook*. New York: McGraw-Hill, 2001.

cist, advertising agency, booking agent, and record label should all be working together, to make the biggest impact." He adds, "The goal that you should have is not to try to sell your music [to the masses], but to find the fans who will want your music and understand what you as the artist are all about. If you can do your publicity on your own, that's great. If not, find someone who is good at it and share the joy. Look for teammates."

Schneider agrees with the teamwork concept. "An artist today has to be a businessperson and an artist. And if he or she is out there working, building an audience, and creating a story, then publicity just enhances that," she says. "More publicity, more gigs, more gigs, even more publicity, they feed off each other. It's not easy to keep at it, but if you do, it's a win-win situation."

La Sorte adds, "There are still so many resources that young and old artists alike overlook. These include older, established artists that are known to have already forged a path in the arts world, club bookers and promoters they know, music-school colleagues and instructors, and even family and friends who have succeeded in different business ventures. Understand the marketplace and how the media in your world covers the kind of art you make. Once you understand this, your own approach will be much clearer. But most of all, act with integrity, and you can never lose."

And after considering all of the above, don't forget why you want to get publicity in the first place: you make great music, and you want the world to hear it. Okoshi wisely advises, "You have to know what you have in your hands, and it has to be something special, something that speaks from your heart. Never be afraid to make mistakes. They can be fixed later." Keep that in mind, and the rest should fall right into place. ■

Stoking the Star-maker Machinery in Los Angeles

For those working behind the scenes to break new artists, technology, television, and the Internet play an increasingly larger role.

By Mark Small

Rock Star Rising

"If someone told me two years ago that I would be on a TV show hosted by Brooke Burke and hanging out with Tommy Lee, I would have laughed," says drummer Nate Morton '94.

Morton and guitarist Jim

McGorman '95 are grabbing a quick bite at a café across the street from CBS Studios in West Hollywood before the morning taping of an episode of *Rock Star: Supernova*. The popular reality show is now in its second season, featuring Morton and McGorman as part of the house band.

Last season's winner, J.D. Fortune, is now on the road with INXS and living the life of a rock star. For this season, the show's producers assembled a new crop with a different musical aesthetic. "Unlike *American Idol*, this show has more of a rock bent to it," says Morton. *Rock Star Supernova* features alumni of three major rock acts: drummer Tommy Lee, formerly of Mötley Crüe; guitarist Gilby Clarke, formerly of Guns N' Roses; and bassist Jason Newsted, formerly of Metallica. Throughout the 15-week season, the three musicians, along with host Dave Navarro (onetime Jane's Addiction and Red Hot Chili Peppers guitarist), critique the contestants in search of a well-matched lead singer for the group's upcoming tour and album.

McGorman, Morton, and other members of the house band appear each week backing up the contestants, who are known collectively as "the rockers." At the season's outset, 15 rockers compete, hoping to be chosen for an upcoming tour and recording with Supernova.

Like *American Idol*, the show can create stars by doing market testing in advance. In essence, it's a sometimes successful end run around the traditional marketing strategies of the music business. The immense power of television and the Internet enables audience members to select which of the rockers progress and which get sent home and allows musicians to become well known before a record label spends a dollar on studio time.

McGorman says the group is essentially a high-profile cover band, but that by no means

implies that it's an easy gig. Throughout the 15-week season, the band is on the clock for rehearsals and tapings eight or nine hours a day, five days a week. On days off, they spend time individually learning the songs for the next show. The show's executive producers select the repertoire from the songbooks of new and classic-rock artists such as the Who, Nirvana, Radiohead, Deep Purple, Red Hot Chili Peppers, and R.E.M.

"There is a lot of prep work for this show," says McGorman. "We do a fair amount of rehearsing, but we have to come in knowing our parts. Together, we work out arrangements that differ from the original versions. We'll have to shorten songs to fit the show's time frame; work out beginnings, endings, and transitions; and incorporate the ideas of the rockers." Since this is a live TV show, the band has to have the songs down cold so that every aspect of the performance is highly polished.

Reality-Show Realities

As McGorman explains, each of the rockers had to some extent established a professional career before joining the show. "There is a lot of talent there," he says, "But this being a TV show, the producers want ratings, so it's not always about the music. There are arrangement and song choices that I would never make, but it's not my call."

And Morton adds, "Some rockers have a clear conception of how they want the song to go, and they can tell you specifically what they want. Others come in and can only tell you that they don't want it to sound like it does as we rehearse it. We have to make choices that help the singers sound good; that's our job."

"Sometimes the songs on a given week will be amazing, iconic songs that translate really well to a live setting," says McGorman. "Others don't, and we have to figure out how to make them rock. Supernova doesn't want a pop star, they want a real rock singer. For this season, it was made clear that there had to be a certain amount of rock-and-roll energy brought to the table or it wouldn't work for the guys in Supernova." Morton adds, "This season, the level of 'rockitude' had to be considerably higher than last season."

With 15 rockers at the season's start and a show that airs twice weekly, McGorman,

Morton, and company had a lot of music to learn. The first episode is a concert of sorts, where each rocker performs. After the show, TV viewers are invited to vote for contestants. In the second episode, an elimination show, the rockers with the lowest number of votes get another chance to sing. They either redeem themselves or get sent home. Long rehearsals precede each show.

"Each rocker is allotted a half-hour on two consecutive days prior to the performance show to rehearse their song," says Morton. "Then each contestant gets a run-through on the day before the taping of the elimination show." McGorman adds, "There is a run-through on the day of the taping where we play each contestant's song twice: once for sound and once for the cameras."

House band members are all veteran Los Angeles-area musicians who were handpicked



Clockwise from the left: House Band members Shasha Krittsov, Jim McGorman '95, Nate Morton '94, Rafael Moreira, and Paul Mirkovich

for the gig. Morton has drummed with Missing Persons, Vanessa Carlton, Natalie Cole, Richard Marx, Michael Bolton, Chaka Khan, Mandy Moore, and others. He was doing sessions in Los Angeles when the *Rock Star: Supernova* gig came up. And McGorman has been touring and making records for the past decade. For a few years, he served as the musical director for Michelle Branch as well as for Cher on her farewell tour. He has played guitar with the New Radicals, Tal Bachman, and Poison, among others.

The Off-Season

After season one ended, Morton and McGorman pursued their own artistic goals. "I worked on a new CD with my band Jamestown," says McGorman. "I've been writing songs for 17 years and have made a lot of demos, but I'd never made a record. I decided this was the time for me to put one out. The show gave me the money and the time during the off-season to do it. The music is basically pop-rock with an English flavor, but there's a little bit of soul in there because I'm originally from Philly." (Visit www.jimmcgorman.com.)

Morton also completed a record that he says isn't in the mainstream. "It's a combination of rapping and singing," he says. "It's the result of spending many years as a sideman helping other people's songs come together. The CD is a collection of 11 songs that represent whatever came out—it's all over the map. There's reggae, hip-hop, and rock. Since I'm not on any label, I had no constraints." (Visit www.natemorton.com.)

Working as a key player on a music reality show and recording as an independent artist represent two different ends of the current music industry spectrum. "I'm a bit torn when it comes to the idea of music reality television existing as a format," says McGorman. "There is potential to make someone a star who may not necessarily be a musician. After 10 years in this business, I understand the difference between a musician and an entertainer, and I'm fine with that. But to me, the greatest rock stars write and perform original material and give you something you haven't seen before. The good news is that the music industry is turning back to independent artists. Anyone can put out a record. It's up to us to find the ones we like."

More Than a Keyboard Player

After completing his Berklee degree in contemporary writing and production, Argentine-born Cheche Alara '94 went to Los Angeles to pursue a master's degree in composition at the University of Southern California. Six months after completing the program in 1997, Alara had made enough contacts around town from playing keyboards in wedding bands and salsa groups to work with well-known touring and recording acts. Since that time, opportunities have really opened up for Alara. His current résumé lists performance credits with Pink, Destiny's Child, Marc Anthony, Eric Benét, Mya, and scores of others. He is also in heavy demand as an arranger and musical director. Alara's musical direction highlights include work on the Grammy-winning *MTV Unplugged* CD by Alejandro Sanz, two seasons

of the American Idols Live tour, assistant music direction for Christina Aguilera, and much more.

Back in 1998, Alara was hired to play keyboards with the then-unknown Aguilera. From that connection, opportunities emerged for him to prove his other skills. "Whenever Christina's band would get to play with a string section or additional players, I would ask if I could write the charts," says Alara. "Alex Alessandrini ['86] was the music director at the time, and he would have me take care of those things. Christina also came out with a Latin album, and for me, it was easy to arrange that music. From the get-go, I realized that there were more opportunities beyond just being a keyboard player."

The next big project to come Alara's way was the *MTV Unplugged* show with Alejandro Sanz. "I was the musical director for the show and arranged all of the music," Alara says. "Alejandro is a great singer, and the players were great too. It's a project I look back on proudly. My name started spreading by word of mouth, and I got more calls. Labels and managers generally call, but the artists may also request you if they have seen you on TV with someone else. They track you down. In a way, L.A. is kind of a small town. Everyone knows everyone in my end of the business."

The Twenty-First-Century MD

Among the calls Alara gets these days are requests for him to serve as the musical director for an artist with a new CD and set of television appearances to promote it. Typically the TV promo appearances test audience reactions to certain songs and precede a major tour. Performed live before millions of TV viewers, the promos are high-pressure affairs.

"When you work with a big act preparing for TV promo appearances, it is not unusual to rehearse for a few days even if you are only going to play one song," says Alara. "Coming from a jazz background, at first I wondered what we would do for eight hours a day working on one song. Not only was there just one song, but there was almost no improvisation. You'd be playing the same part over and over again. Then it began to make sense. There is a difference between feeling that the band is sounding good, and that we *own* the song."



Cheche Alara

After that kind of preparation, during a taping it won't matter if the lights go off or the cymbal falls over. No matter what happens, the song will still sound good."

Make It Realistic

Alara says that when you see a band performing these days—whether on TV or in concert—odds are it is playing along with tracks from the studio recording to enable the artist to come closer to reproducing the recorded version. The trend poses new challenges for today's music director.

Last summer, Alara worked on the TV promos for Spanish singer Paulina Rubio and *American Idol* contestant Clay Aiken to support their new albums. In addition to the long hours spent writing charts, he had to take the Pro Tools tracks and determine which parts would be played live and which he would thin out. "If I have a session from the album and there are 100 tracks, I have to figure out how we can do it live," Alara says. "If there are 18 tracks of guitar and I have only one guitarist in the band, I have to figure out what tracks to mute and what parts will be played. If there are lots of background vocals in the tracks but just one female singer onstage, I might have the band members sing some of the background vocals and switch some of the other tracks off. I have to figure out how to make it realistic so the performance will look believable to the audience. Every time I do this, it's like opening up Pandora's box, but I love it. It is a challenge and keeps me on my toes."

Pervasive use of computers for live performances and increased use of home studios has enabled many of today's artists to produce recorded and live music with high production values. Alara acknowledges that there are advantages to both the new and the traditional way of recording.

"I was not in the business at the time when there were a lot of musicians playing together in big studios," Alara says. "Now, everyone has a home studio, so you send files off so someone can put guitar parts on and then send the tracks back. Then you send it to the bass player or keyboardist to do the same thing. Most likely, it will sound fine if you are using good players, but sometimes I feel there is something missing. I just did a session with [drummer] John Robinson ['75] and bassist Neil Stubenhaus ['75] where we tracked a whole album live over two days. I felt a world of difference doing it that way. The challenge is to continue being a real musician working in this scene that has changed so much with technology."

"The business is very fluid, and everything is still changing. I think about the difference between music as an art and music as part of entertainment. I don't think going to see Gary Burton and his quintet has much in common with going to see the Black Eyed Peas. Both are making music, but it's like comparing the food at McDonald's to that of a bistro in Bordeaux, France. Sometimes music is only a part of the entertainment, but what I consider more artistic music is different. Here in Los Angeles, the difference is clear."





Rob Lewis

Getting Real

On a Burbank, California, soundstage, Rob Lewis '94 is rehearsing with his Movement Orchestra (M.O.), a large ensemble with strings and horns, three background singers, and a five-piece rhythm section. Many of the musicians in the M.O. lineup work with Lewis backing Christina Aguilera, Babyface, Patti LaBelle, Toni Braxton, and others for whom he has served as the musical director or producer. But tonight, it's a different gig. It's Lewis's turn to emerge from behind the scenes and take the spotlight. In a few hours, M.O. will perform a set of originals and classic tunes sung by Lewis in a showcase before a live audience and cameras for a webcast.

In an era when the music industry is creating new songs from samples of past hits and integrating live musicians with prerecorded Pro Tools tracks on tour, Lewis is bucking the trend. He's on a mission to reintroduce audiences to the power of completely live performances by top-shelf players and has converted a number of his high-profile clients to his philosophy. "I want to have as many musicians onstage as possible and bring live playing and real musicianship back to the forefront," Lewis says.

A multitalented musician, Lewis is in demand to arrange, produce, and/or provide keyboards, guitar, and vocal tracks for some of the biggest names in r&b, pop, and urban music. (Visit www.movementorchestra.com to see the range of his work.) Recent projects include writing horn charts for Diddy's new album, helping out in the studio for Jamie Foxx's new CD, *Unpredictable*, and Christina Aguilera's *Back to Basics* double CD. Not coincidentally, Lewis and M.O. were in the United Kingdom last July backing Aguilera in promo appearances for the new record.

As the CEO of his own production company, Blacktrak Entertainment, Inc., Lewis is also creating a database of professional musicians who live in musical centers. "Most of the music comes out of New York, Los Angeles, and Nashville," says Lewis. "But there are also great scenes in Atlanta, Austin, Houston, Chicago, Las Vegas, and elsewhere. We are building a network of players in those cities too." The night before the Burbank showcase, Lewis was in Las Vegas preparing a band he'd contracted to back up Toni Braxton for her engagement at the Flamingo Showroom. "Toni, Christina, Babyface, and Patti LaBelle are my main clients," says Lewis. "I try to be available for their tours or promo appearances, but Toni's gig is going to run for six months. My group couldn't do the whole thing, so I put another band together for her and chose a junior music director to be the leader."

After the members of the seven-piece M.O. string section are tuned up and their mics are in place on the Burbank stage, Lewis passes out the parts and focuses on key sections. He works without a conductor's score, and at first glance he resembles an acrobat without a net. But he never stumbles. Lewis knows the music thoroughly and moves through each tune calling out bar numbers, singing cello lines, and playing the string voicings on the piano as though the score were in front of him. No doubt, Lewis's ability to main-

tain a grasp of the small details as well as the big picture has been duly noted by those who hire him to direct their shows.

Lewis has spent a lot of time in front of bands. He got his foot in the door of the music business after making contact with Brian McKnight. "I was just 18 and was in Boston going to Berklee when Brian came to do a clinic," Lewis says. "I was such a huge fan that it was like a dream to make contact with him." McKnight recognized Lewis's abilities and a short time later hired him as his keyboardist and musical director. From there, one door after another has opened for Lewis. His résumé lists arranging and production credits such as producing Christina Aguilera's vocals for her Grammy-nominated collaboration with Herbie Hancock, "A Song for You" from Hancock's *Possibilities* CD, film composing credits, conducting the Norwegian Radio Orchestra behind Patti LaBelle at a Nobel Peace Prize ceremony, and appearing in Diddy's *Making the Band* show on MTV.

Lewis is the kind of musician who has the ears of an artist as well as those of an artist's business team. If anyone can make the case for getting more live players in front of concertgoers, he can. Lewis also wants to fulfill other aspirations with various business initiatives. "I'm looking forward to branching out in different directions as a musician and a businessman," he says. "I want to continue to make quality records, to be innovative and forward-moving." Lewis hopes the opportunities at the level of his current work will continue not just for his own sake, but for the benefit of his peers whom he believes deserve a shot. "Overall," he says, "I'm looking for the M.O. to succeed at the game of life as well as music and for the Movement Musician's Agency to help define the future of music. Ultimately, I hope the Movement might change the game." ■

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Alumni notes

1950

On July 10, C. Paul Luongo appeared on *The Daily Show with Jon Stewart* on Comedy Central.

1960

Dick Stout of Rowlett, TX, is still creating music for his own enjoyment and working at Borders Books & Music in Dallas.

1967

Bob Shallue of Fairfield, CT, plays organ with a dance group from Stamford, CT, and at a church in Bridgeport. He has also written bumper music for the *Late Night with Conan O'Brien* show.

1974

Guitarist Ken Hatfield of Astoria, NY, received the ASCAP Foundation Vanguard Award on June 21. He also performed at the event held at the ASCAP Gallery in New York. Visit www.kenhatfield.com.

1975

Bobby Deitch of Upper Nyack, NY, is drummer and musical director of the Ray Charles tribute group, Whitley and the Hard Times Band. Deitch is also the cofounder TransMedia, the company that developed the acclaimed Internet application Glide Effortless. Visit www.glidedigital.com.

Jack Evans of Katonah, NY, released the CD *Angels, Blues, and the Crying Moon* with his band Reverend Zen, featuring Gil Parris '87 and James Brzozowski '78. Visit www.revjackzen@optonline.net.

1976

Frank Warren of Boston, MA, together with Ken Ueno '94, founded the Berklee Alumni Composers Consortium to provide networking, performance, and workshop opportunities across the United States. Membership is free and open to alumni composition and film scoring majors, or alumni composers of chamber music. Send an e-mail to berklealumnicomposers@juno.com.

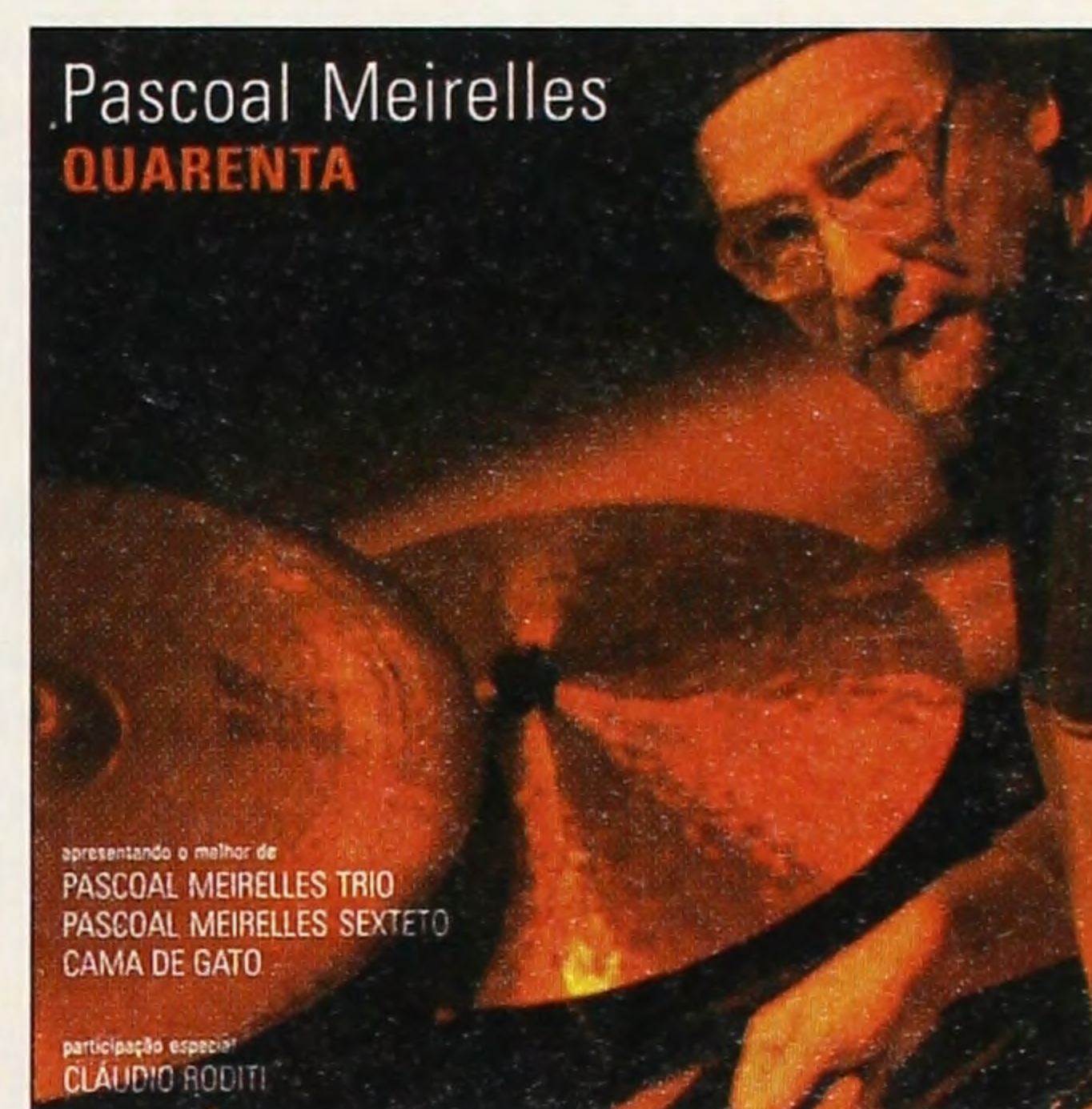
1977

Jazz guitarist Gerry Beaudoin completed a tour of the West Coast and Canada with New Guitar Summit featuring fellow guitarists Duke Robillard and Jay Geils. The new CD, *Jay Geils-Gerry Beaudoin and the Kings of Strings*, features Berklee student Aaron Weinstein on violin and mandolin.

Dominic LaCasse of Charleston, SC, is director of fine arts at Porter-Gaud School in Charleston and has published *Cucina Dom's, Don't Even Think About Measuring!*, a cookbook/CD package under his identity Dominic the Singing Chef.

Michael Skinner of Chicago, IL, is president of Dansr, Inc., the American importer of Vandoren musical products.

Vibist Steve Hobbs of Raleigh, NC, has been touring the United States and Italy, and was recently added to *The New Grove Dictionary of Jazz* and the BMG All Music Guide to Jazz. His CD *Spring Cycle* was nominated for Jazz Record of the Year by the Jazz Journalists Association.



Pascoal Meirelles '79

1979

Saxophonist James Gentry of Highland, CA, has released the CD *Mystic Cowboy*, a Latin-jazz CD, with the James Gentry Quintet. Visit www.jgquintet.com.

Jonathan Lax of Summit, NJ, directed the Horace Mann School Jazz Ensemble in a recent performance for Mayor Joseph V. Doria at City Hall in Bayonne, NJ.

Drummer Pascoal Meirelles of Rio de Janeiro, Brazil, recently celebrated 40 years as a professional musician by releasing the CD *Quarenta* with his trio. He was also featured on the DVD *Triunvirato*. Visit www.pascoalmeirelles.mus.br.

1980

Songwriter Wilson Bent of Austin, TX, produced a CD, *Core Sample*, featuring folk, rock, and country tunes he's written during the past 15 years.

Luke Brouillette of Natchitoches, LA, teaches jazz guitar at Northwestern State University of Louisiana. He also works in marketing for a local telephone company.



Karen DeBlasse '82

Bassist Tom Covello of Lexington, KY, has shared the stage with James Williams, Don Braden, Albert King, and Hal Galper and recorded with folk singer Odetta and banjoist Bela Fleck.

Singer/songwriter Aimee Mann has completed a Christmas album titled *One More Drifter in the Snow* that features Christmas classics as well as new material penned by Mann. Visit www.aimeemann.com.

Bill Spoke of Hollywood, CA, has worked as a live performance and session drummer in Los Angeles since moving to the area in 1980. Visit www.mccmusic.com/billspoke.htm.

Bassist Eliot Wadopian of Asheville, NC, a member of the Paul Winter Consort since 1992, won his second Grammy Award with the group in February.

David Young of Decatur, GA, recently completed his degree in special education and works as a counselor in the Gwinnett County public school system. His band, the Amazing Mongooses, released a CD single. Visit www.myspace.com/amazingmongooses.

1981

Trumpeter Anders Bergcrantz of Malmö, Sweden, has just launched a new website to chronicle his activities as a musician. Visit www.andersbergcrantz.com.

Trumpeter Dennis Keating of Pahrump, NV, completed a CD titled *I Love This Valley*. He recently performed at clubs in Chicago and works as a freelance trumpeter and DJ in Las Vegas.

Ethnomusicologist Craig Morrison of Montreal, Canada, penned his second book, *American Popular Music: Rock and Roll*. Additionally, his group the Momentz released the CD *Live at the Oscar*. Visit www.craigmorrison.com.



Damon Carter '87

Stanley Munslow of Coventry, RI, has launched a website with inspiration, tips, and other content for musicians. Visit the site at www.themusicspa.us.

1982

Singer and guitarist Karen DeBlasse of Somerville, MA, and her rock band Girl on Top released a new CD titled *Cherry Blossoms Sakura*. Visit www.girlontop.com.

1983

Pianist Oscar Acevedo of Bogota, Colombia, is a music columnist for Colombia's *El Tiempo* newspaper. He also premiered a musical for children called *Plonk, la Vida Suena*.

Scott Hoffman of Wesley Chapel, FL, has been serving as the drum tech for Steve Gadd on the Paul Simon and James Taylor tours. He also played drums for Jerry Douglas, who was the opening act for Simon.

Pete Perri of Ledyard, CT, is the house pianist at Adagio Piano & Jazz Cafe in New London, CT.

1984

Drummer Russ Gold of San Francisco, CA, played in the onstage band in a production of the show *Rent* during August. He recently toured Ghana with the band Native Vibe and plays locally with former Huey Lewis & the News saxophonist Johnny Colla.

Guitarist Pete Huttlinger of Nashville, TN, recently recorded six voice and guitar duets in London's Abbey Road Studios with vocalist LeAnn Rimes. Visit www.petehuttlinger.com.

Composer and drummer Guillermo Nojehowicz and his group El Eco, a Brazilian-Argentinian jazz ensemble, performed for a recent production of NPR's *JazzSet*.

Singer/pianist Barry Rocklin of Boston, MA, will perform on the Royal Caribbean cruise liner *Jewel of the Seas* throughout October, and in Amsterdam during the month of November. Visit www.barryfromboston.com.

1985

Arnon Palty of Haifa, Israel, won first prize for excellence in composition for chamber ensemble in an international composition competition sponsored by Israel's Ministry of Education and the city of Tel Aviv.

1986

Pianist Christian Jacob has released the CD *Contradictions: A Look at the Music of Michel Petrucciani*, with bassist Trey Henry and drummer Ray Blinker. Visit www.wilderjazz.com.

1987

Singer/songwriter Damon Carter of Framingham, MA, has released the CD *This Party*. He has penned songs for the Backstreet Boys, Queen Latifah, Lisa Lisa, and Cher. Visit www.damoncartermusic.com.

Pianist Bob Malone of Los Angeles, CA, has released a blues CD titled *Born Too Late*, which has received airplay on NPR and triple-A radio stations. Malone has opened for Boz Scaggs, Al Green, the Neville Brothers, and others. Visit www.bobmalone.com.

1989

Daniel Fisher of Plymouth, MA, serves as the director of product optimization for Sweetwater Sound and plays with Pink Voyd, a New England-based Pink Floyd tribute band.



Bob Malone '87

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New York News *by Ren Collins '02 and Brooke Fox '98*



From the left: David Wolpert, New York alumni chapter Cochair Ren Collins, Director of Alumni Affairs Karen Bell, Joel Beckerman, Loren Parkins, and Songwriter's Forum chair Brooke Fox after the June alumni event on writing music for television and advertising.

This summer our New York alumni have been strengthening the chapter from within. Songwriter's Forum chair Brooke Fox '98 and her husband Kurt Gellerstad set the trend by coordinating our June alumni event entitled, "The Creative Brief: Writing Music For Television and Advertising." Fox and Gellerstad were inspired to organize the event based on Gellerstad's experiences as an intern and junior writer at Man Made Music.

The discussion demystified one-page guidelines that composers who work in specialized, client-driven writing fields receive. Among the panelists was Joel Beckerman, executive producer at Man Made Music, whose credits include the *Martha Stewart Show*, ABC's *The One*, and the *CBS Evening News with Katie Couric*. Fellow Man

Made writer David Wolpert joined Beckerman and shared his experiences writing for television (*The Chris Matthews Show* main theme) and album tracks for major artists (Whitney Houston, Dolly Parton, and Cher). Loren Parkins '81, executive music producer at the BBDO advertising agency, gave a presentation on the process of commissioning and selecting music for clients. Fox moderated the discussion.

Since then, additional alumni have come forward to plan an exciting lineup of future events. Alumnus Jason Vogel '88, will discuss the intersection between trademark and copyright law and the music industry. Vogel is an intellectual-property attorney who has handled trademark and copyright issues for Sony BMG, Apple Computer, EMI, Cartoon Network, and Miramax Films, as

well as for artists such as Mariah Carey and Korn. Berklee New York Alumni Chapter President Lisa Hearn has invited her entertainment law contacts to speak alongside Vogel at the upcoming panel.

Susan Wybiral '89 has invited songwriter Jeff Franzel to speak to alumni about the songwriting process as it relates to pitching songs to artists and labels. Franzel has written hits for Taylor Dayne, 'NSYNC, Clay Aiken, and Christy Carlson Romano, among others. Stay tuned for the dates of these must-see events, which will be forthcoming in Berklee mailings and e-mails. Remember to register with Berklee online at <http://alumni.berklee.edu/> to receive this information.

Contributions like these are what we need to keep the chapter

growing and thriving. Thanks to those of you who have shared your accomplishments and knowledge with the Berklee community.

To find out how you can get involved in our chapter, contact us at rcollins@berklee.net, Lisa Hearn at lhearns@berklee.net, or Brooke Fox at info@brookefox.com. We'd love to hear from you. Until then, see you around town!

—Ren Collins and Brooke Fox, New York Alumni Chapter coordinators

Kevin "Tut" Kennedy-Spaen of Methuen, MA, has released the CD *The Beach: A Journey in the Mind's Eye*, with his wife, Eve. Visit www.disc-of-light.com.

Saxophonist Dennis Mitcheltree of Brooklyn, NY, released the CD and DVD *Tenor of the Times*. He is backed by Jesse Crawford (bass) and Bill McClellan (drums). Visit www.dennismitcheltree.com.

1990

Trumpeter/vocalist Kelley Bolduc of Dorchester, MA, released the CD *Reggae Around the World* with her band Hot Like Fire. Visit www.hotlikefire.net.

Producer/songwriter Harald Hanisch of Vienna, Austria, was nominated for the 2005 Echo award as best producer in Germany. A single he cowrote and coproduced for Christina Stürmer was certified gold in Germany. Hanisch teaches at Vienna's University of Music.

Trumpeter Diego Urcola of New York City has released his third CD, *Viva*, featuring Antonio Sanchez '97, Pernell Saturnino '95, Avishai Cohen, Jimmy Heath, Paquito D'Rivera, Dave Samuels, Conrad Herwig, and others. Visit www.diegourcola.com.

Guitarist Sam Hooper and his group returned to America for gigs in the Boston area after playing a five-month stint at the House of Blues in Shanghai. Visit www.samhooper.com.

Bassist Paul Rogalski of Longmont, CO, has released the CD *Think, Feel, Love, Listen* with his band Mojomama. Visit www.mojomama.net.

Guitarist Tom Stewart of St. Petersburg, FL, released his debut CD, *First Time Over*, with bassist Mark Neuenschwander and drummer Sava Boyadjiev on drums. Visit www.stewartjazz.com.



Harald Hanisch '90

Scott Trach of Brunswick, ME, is the director of music education for the Westbrook School Department. Alumni Tony Boffa and Phil Rich serve with Trach as the instrumental staff. Previously, Trach directed K-12 music education for the Portland Public Schools.

1991

Pianist Ken Berman of New York City has released a new CD titled *Mind*. The disc features faculty members John Lockwood (bass) and Bob Gullotti and Yoron Israel (drums). Visit www.kenbermanmusic.com.

Bassist/composer Daniel Pearson of North Hollywood, CA, has done television promos with Clay Aiken for the singer's CD *A Thousand Different Ways*. His music was also placed in the feature film *Because of Winn-Dixie*. Visit www.danielpearson.org.

Bassist Jesse Williams of Arlington, MA, plays in a jazz quartet with guitarist Duke Robillard and endorses Thomastik Strings.

1992

Bassist Ivan Bodley of Brooklyn, NY, released the CD *iBod*, featuring guitarists Gil Parris '87 and Ronny Drayton and keyboardist Ben Stivers playing Bodley's jazz



Diego Urcola '90

and funk originals as well as traditional Native American and Jewish songs. Visit www.funkyboy.net.

Guitarist David Wright of Fremont, CA, released his debut CD, *Dajinosaurus*, featuring his rock-fusion originals. Bassist Noboru Kinukawa played bass on the disc. Visit www.dinosaurus-records.com.

1993

Bassist Salvatore Gnolfo of Montclair, NJ, plays with the bands Atomic Brother and Scratcher based in New York City. Gnolfo played bass on and engineered and coproduced recordings by each band. Visit www.atomicbrother.com.

(Continued on page 25)

The Alumni Beat *by Karen Bell '90*



Karen Bell '90

After a great summer many of us wished didn't have to end, the new semester began with a flurry of orientation activities for new students and their parents.

On September 8, we held the first annual Berklee Opening Day event to gather together all Berklee employees and launch the new semester. It was an amazing sight. There was the entering student barbecue at Mother's Rest in the Fens, followed by the Entering Student Convocation with special guest Branford Marsalis '80 as the honorary degree recipient. The conclusion was a fantastic show featuring various returning students. The energy and excitement in anticipation of what the semester holds in store surged through the campus.

Before we close the door on the past academic year, I'd like to share some recent alumni event highlights. On May 1, Boston-area alumni gathered to hear the latest developments in the field of sound design from Kurt Biederwolf, chair of the Music Synthesis Department. A few weeks later, the campus was alive with excitement during graduation weekend May 12 and 13. Congratulations to the class of 2006, and welcome to the Berklee Alumni Community!

A New York Alumni showcase was held on May 30 at the Cutting Room. As always, thanks to Steve Walter '78, owner of the Cutting Room, for his generous support of Berklee and fellow alumni.

One of the high points of the summer was Berklee's first Alumni Chapter Leader Conference held in June.

Hailing from locations across the country, chapter leaders spent two extremely long days on campus exchanging information on how they can improve their support efforts for their alumni peers. These volunteer leaders share their time and energy to keep alumni up to date on recent developments around the college and in the various quarters of the music industry and to share news about other members of the Berklee community.

Throughout June and July, Boston alumni attended several summer events such as concerts in Franklin Park and visiting artists clinics at the college. On June 27, New York alumni turned out to attend a clinic titled "The Creative Brief: Writing Music for Television and Advertising." On July 27, Elisabeth Withers-Mendes '94, who was featured on the cover of the Summer 2006 issue of *Berklee today*, was honored at a New York City reception for her contributions to the music industry as a Broadway star and recording artist. If you missed that issue of *BT*, visit www.berklee.edu/bt to read her story.

On August 17, Boston alumni set sail on the *Spirit of Boston* for a cruise around the harbor with family and friends. The House of Blues on Sunset Boulevard in

Los Angeles was the setting for an August 21 alumni gathering. It was great to see so many familiar faces.

Finally, during the new faculty orientation activities on August 31, a panel of alumni came to the college to share their experiences as students. Alumni and new faculty members really enjoyed the exchange of ideas, anecdotes, and expectations.

The alumni community (currently 41,000 strong) is constantly growing. News stories about Berklee appear frequently in the media as developments unfold according to the college's latest vision statement. This is a time of tremendous growth and opportunity within the Berklee community. Alumni should stay informed of these new developments; they will surely shape the college's future.

I urge each of you to check the alumni website at <http://alumni.berklee.edu> to get the name and contact information for the alumni chapter leaders in your area. Please take time to reach out, to let them know who you are, and, most importantly, to learn how you can be involved. I look forward to working with you during this new academic year.

—Karen Bell
Director of Alumni Affairs



From the left: Director of Alumni Affairs Karen Bell, Elisabeth Withers-Mendes '94, and Voice Department Chair Jan Shapiro at a July reception for Withers-Mendes at ASCAP in New York



From the left: Lalah Hathaway '90, David Chandler '86, Karen Bell, faculty member Jeff Ramsey '90, Sonjah Hawkins '88, Charyn Harris '83, Lynne Fiddmont '84, Dawn Bishop '92

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ON THE WEB

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

Gigs
Events
Alumni discounts
Alumni chapters
Updating your address
The graduation survey
Prominent alumni
and much more...

1994

Guitarist "Metal" Mike Chlasciak of North Arlington, NJ, recently completed a European tour opening with Sebastian Bach for Guns 'n' Roses. He released the EP "You Have the Right to Remain Violent" with his band Pain Museum. Visit www.metalmike.net.

Tim Luntzel of Brooklyn, NY, played bass on and produced his band's first CD, *Who Burnt the Bacon?* The band, The Brooklyn Boogaloo Blowout, features Chris Cheek '91, Steve Walsh '93, Andrew Sherman '89, and Tony Mason. Visit www.luntzel.com.

Eddie Phoon of Fort Lauderdale, FL, became a U.S. citizen on June 2006. He is the event director of USA Songwriting Competition, and a judge and consultant for labels and industry conventions.

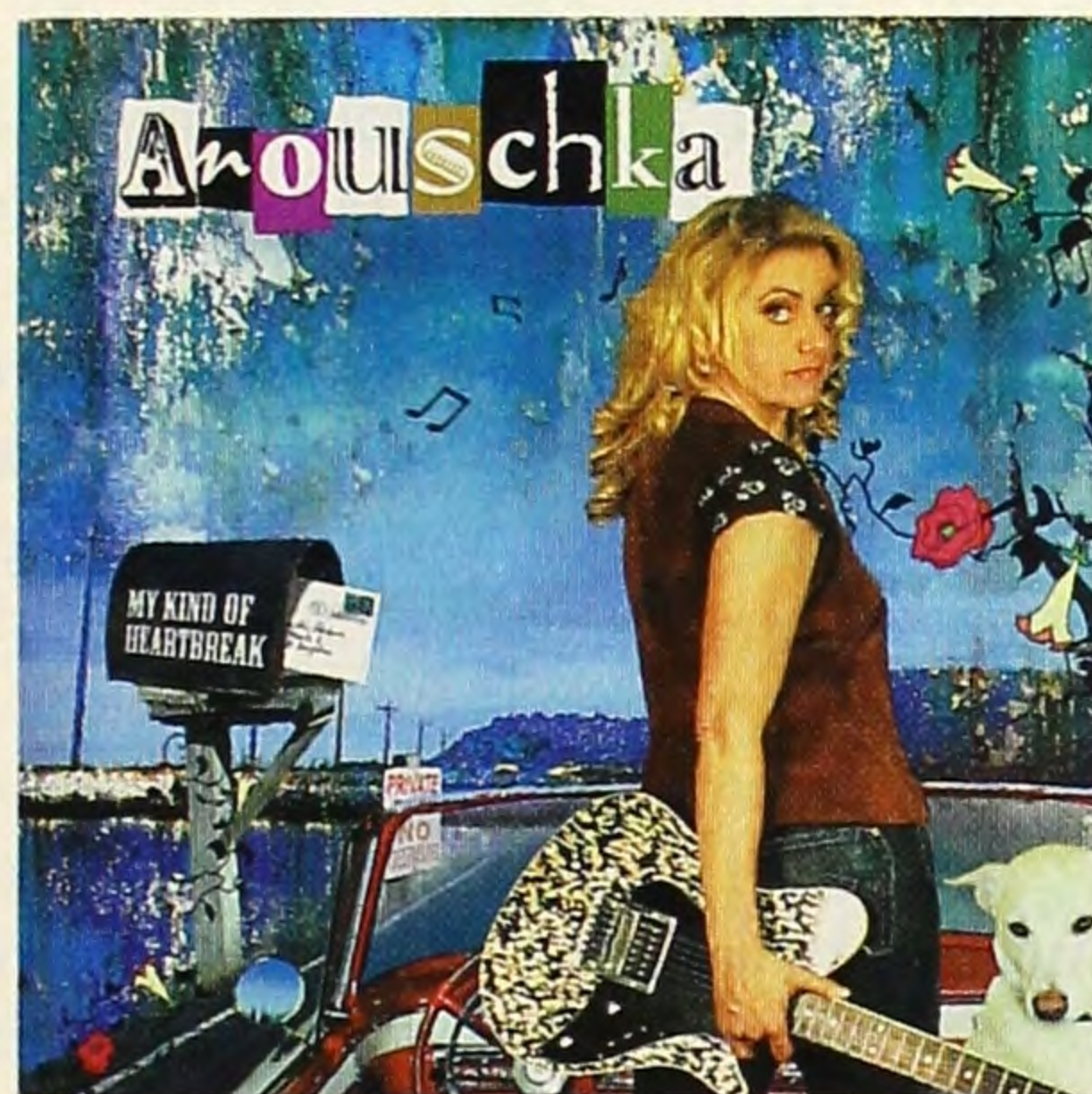
1995

Eve Buigues of Los Angeles, CA, together with Andrea Bensmiller '90 and Marika Tjelios '93, presented a multimedia show in Hollywood featuring music from the album *The Prejudice of a Certain Personality Type* by their band Jariya.

Jen Chapin of Brooklyn, NY, released the CD *Ready* with her husband and bassist Stephan Crump, drummer Dan Rieser '90, pianist Pete Rende '95, and guitarist Jamie Fox. Chapin and Crump recently had a son named Maceo. Visit www.jenchapin.com.

Alfred Hochstrasser of Bergen, NJ, won the 2006 AICP award for musical arrangement for his work on the ad spot "Tanqueray Lapland Tony."

Saxophonist Brian Kane of Cambridge, MA, was featured on a CD masterclass entitled "Sight Reading in a Swing Style" published in the July-August edition of *Saxophone Journal*. Backing Kane were faculty members Paul Schmeling (piano) and Whit Brown (bass).



Anouschka Pearlman '95

Brian Lydell of East Brunswick, NJ, received his third Emmy Award nomination for musical direction on the daytime series *As the World Turns*.

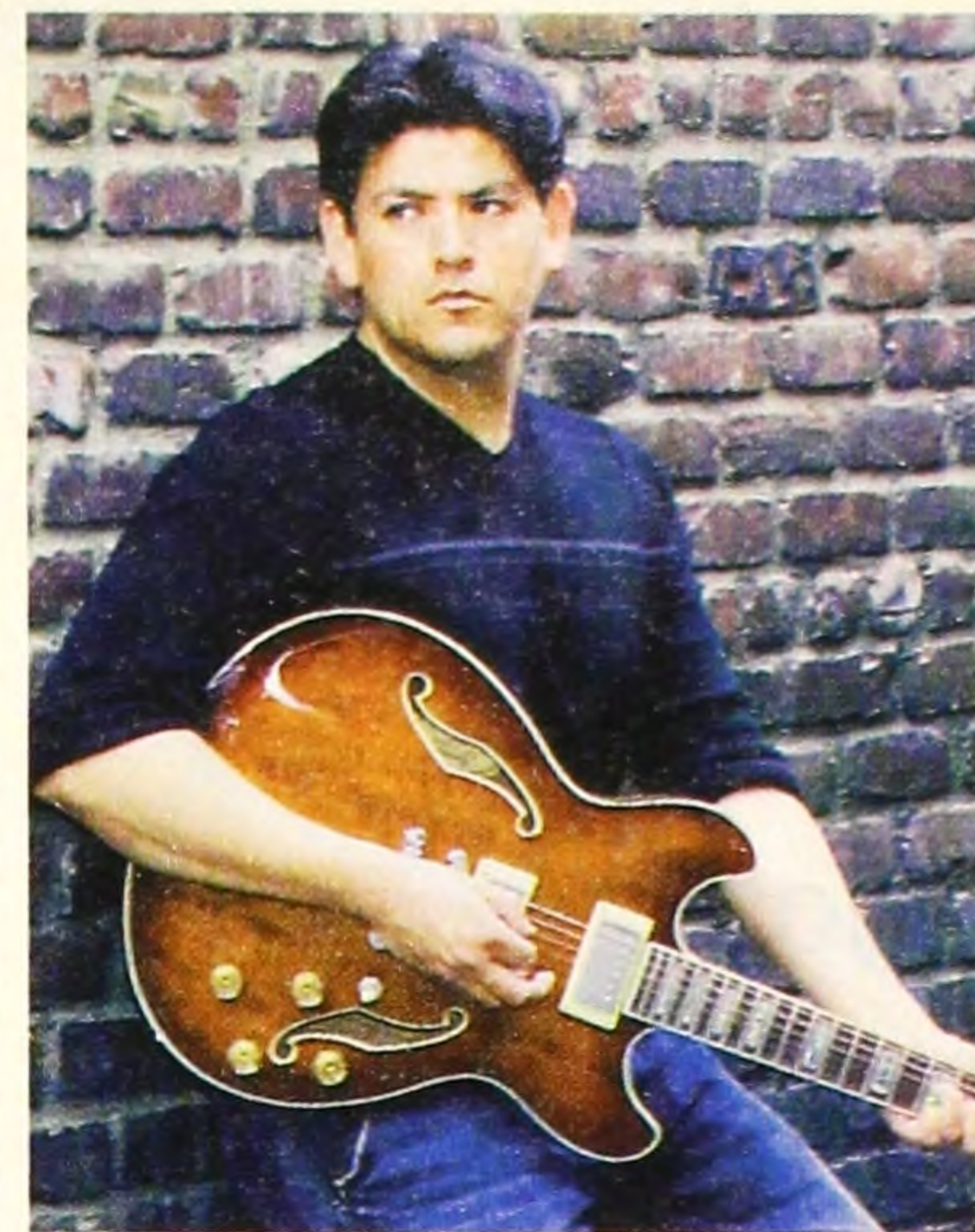
Guitarist Alex Machacek of Los Angeles, CA, released a new album titled *[SIC]* featuring drummer Terry Bozzio. Visit www.alexmachacek.com.

Singer/guitarist/songwriter Anouschka Pearlman of Stockholm, Sweden, has released her third album *My Kind of Heartbreak*. The disc features Pearlman performing 13 of her original songs. Visit anouschka.net.

Saxophonist Mike Theiss of Seattle, WA, composed, produced, engineered, and played all of the instruments on his debut CD, *Doityourselfincrimination*. He performs in the Puget Sound region with Altered States of Funk. Visit www.miketheiss.com.

1996

Guitarist Peter Aguilar of North Hills, CA, has released the CD *I'm on My Way* with his band. The disc features eight of Aguilar's original pop-rock songs. Visit www.peteraguilar.com.



Peter Aguilar '96

Guitarist Prashat Aswani has released the CD *Revelation* featuring nine rock instrumentals. Greg Howe engineered and produced the CD and joins Aswani on guitar on two cuts.

Julian Graciano of Buenos Aires, Argentina, is compiling a three-volume compendium of tango selections.

Mark Jackson of Los Angeles, CA, and his production company cut tracks for Sony BMG artists Jewelry with drummer Vinnie Colaiuta '75. Jackson cowrote three songs for the group. Visit www.markjacksonproductions.com.

Nashville Notes *by Dave Petrelli '05*

Nashville summers traditionally bring heat, humidity, and a significant absence of Vanderbilt University students crowding your favorite local watering hole. For country music fans across the nation however, summer in Nashville also means a chance to meet and speak with their favorite stars.

The Country Music Association FanFest is a weeklong event featuring concerts, photo ops and autograph sessions intended to give fans a close-up look at the biggest acts in the industry today. On June 6, artist Chely Wright kicked off the week's festivities by hosting the sixth annual benefit for her charity organization, Reading Writing and Rhythm (RW&R). As RW&R's unofficial volunteer source, dozens of local Berklee alumni were on hand to ensure that the night was a success. Held at the famous Wildhorse Saloon on Second Avenue, the charity event featured acts like Bryan White, Little Big Town, Julie Roberts, and Wynona. Ultimately, more than \$100,000 was raised to aid in the purchasing of instruments for public schools. "As always, Berklee Alumni have come through for us," said RW&R treasurer Char Daniels. "This is our major fundraiser to advance music

education and help youngsters in need. The alumni all know how important music education is in the development of a student. Thank you for helping us!"

The months of July and August brought in a crop of recent Berklee graduates eager to make an impression on the music industry. Nashville newcomers James Harrington and Joseph Huettner, both 2006 graduates, have secured internships at EMI Christian Music Group and Dualtone Music, respectively.

Meanwhile, some Berklee mainstays in Nashville have also begun to enjoy expanding success. Singer/songwriter Laura Clapp '01 recently joined the ParMusic Group music publishing staff as the creative director. She will work in writer development and begin plugging the ParMusic Group catalog.

Finally, Nashville is the new home of one of the most exquisite and acclaimed symphony concert venues in the country. On September 9, the new Schermerhorn Symphony Center was officially unveiled and it's already being hailed as an architectural gem and an acoustical masterpiece. Berklee alum Pamela Roller '95 helped



Dave Petrelli '05

secure tickets for alumni to attend the Chick Corea and Gary Burton concert on October 13. It was one of the first public performances at this historic venue, and those attending were treated to a night of amazing music and catching-up with old friends. We hope the evening at the Symphony Center will become an annual event. Who says Nashville is just for country music?

For information on the Nashville Alumni Chapter or to post an event in the next installment of Nashville Notes, contact me at berkleealumni@hotmail.com. That's all until next time.

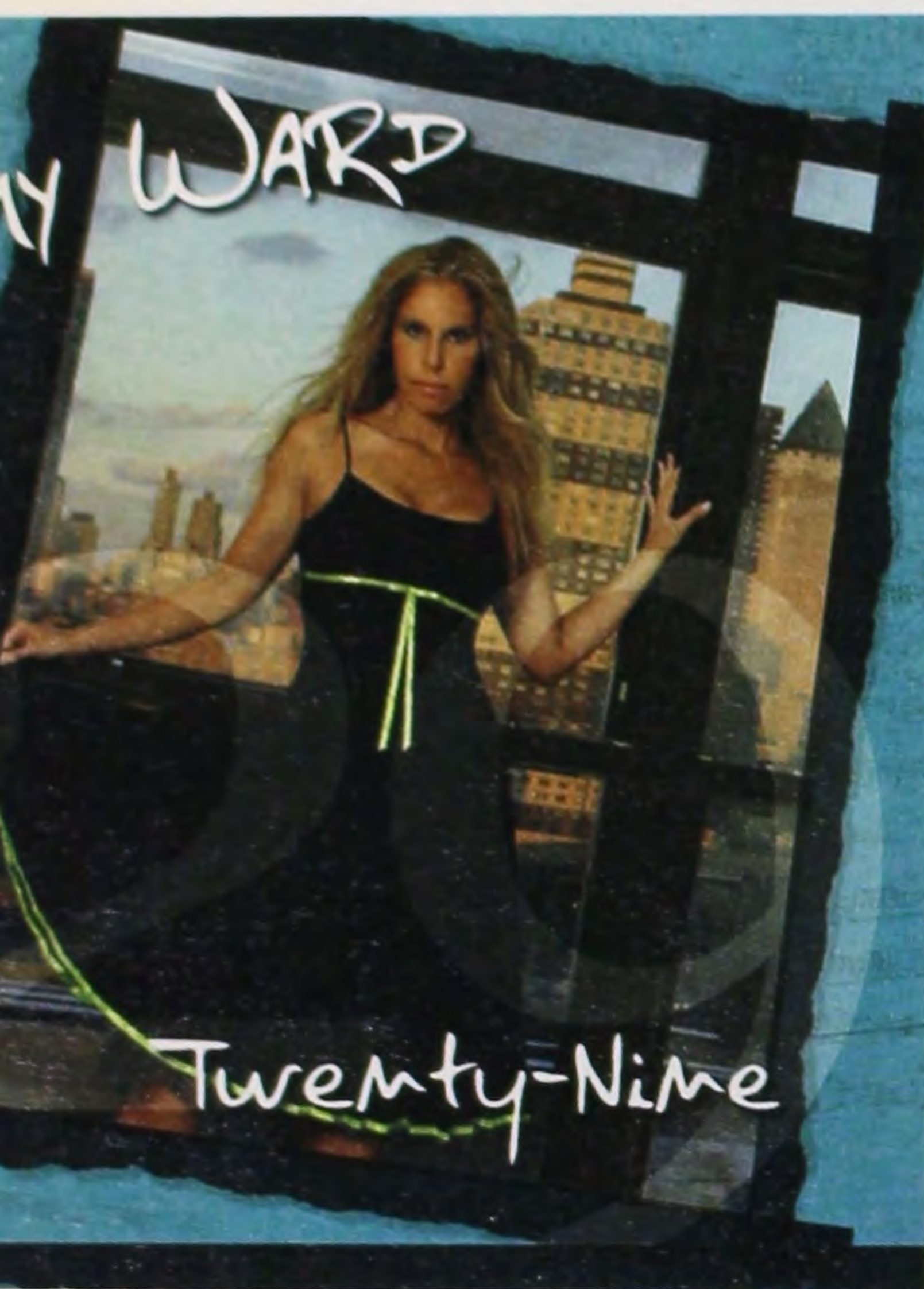
—Dave Petrelli
Nashville Berklee Alumni Chapter President

Geoff Zanelli of Santa Monica, CA, wrote additional music for *Pirates of the Caribbean: Dead Man's Chest*, and is currently scoring the films *Disturbia* and *Delgo*. His score for *Into the West* won a Primetime Emmy for outstanding composition for a miniseries, movie, or special.

1997

Sarah (Re) Keating of Corolla, NC, opened the store Beach Bag Books & Music with her husband, Ken, in North Carolina's Outer Banks area.

Vocalist and songwriter Amy Ward of Franklin Park, NJ, has released her debut CD titled *Twenty-Nine*, featuring 10 original rock and r&b songs. She performs in the New York City area. Visit www.amyward.com.



Amy Ward '97

1998

Keyboardist/producer Joseph Blaustein of West Hollywood, CA, composed and arranged music and conducted the orchestra for the American debut concert of the Bulgarian singer Krassimir at the Kodak Theatre. Blaustein also plays with the band Rowdy.

Drummer Adam Deitch is touring with Wyclef Jean as an opening act for Shakira. Deitch played and cowrote material with John Scofield for his *Uberjam* and *Up All Night* CDs and has played with Meshell Ndegeocello, Justin Timberlake, Lauryn Hill, and others.

(Continued on page 28)

Fortuitous Encounters by Mark Small

"It was a crazy thing to see Herbie Hancock's album under mine on that chart," says saxophonist Mindi Abair. "I just about fell over." The chart she refers to is the Billboard contemporary jazz chart where her third and latest Verve/GRP album, *Life Less Ordinary*, entered in the number one spot.

It's one more reason why last year was indeed "less ordinary" for Abair. In addition to solidifying her status as a staple of smooth jazz and contemporary adult radio stations and logging thousands of miles for appearances at festivals, clubs, theaters, and music cruises to support the new disc, Abair married composer Jason Steele. "The material on the CD reflects the things I felt last year," she says. "I wrote 'Rain' for the victims of Hurricane Katrina and 'The Joint' for the old funky clubs I used to play in Boston. In the love songs, I found that I thought differently about love after getting married."

Abair has arrived at this phase in her career through hard work, some luck, and a few fortuitous encounters. After earning her degree in performance at Berklee, the St. Petersburg, Florida, native set her sights on Los Angeles. She packed her things in her Honda and headed west.

She had no contacts or gigs lined up in Los Angeles. To pay the rent, Abair worked as a waitress and took other odd jobs. "But all I wanted to do was play," she says. "I went to clubs to sit in, but it's hard in L.A. just as it is anywhere. So I started playing a cappella saxophone on the street in Santa Monica. Musicians generally play in places like clubs or theaters where the people aren't so close and there's not a crazed person dancing around in front of you or rolling on the ground. As odd as the experience was, it did teach me a lot."

Beyond the sheer novelty of playing on Santa Monica's Third Street Promenade, Abair made an important connection there. "Bobby Lyle, a veteran jazz pianist, came up one night and told me he'd hire me someday," says Abair. "I was a huge fan of his music. He took my card, and sure enough, he called me. I toured off and on with his band for five or six years going across the country and to Japan and Korea. He'd often tell the story of finding me playing on the street. At first it

was embarrassing, but later I felt it to be a badge of honor."

After the transition from the street to the road, Abair got to know more musicians and other doors opened. "I started hiring really good musicians I'd met around town for gigs that ranged from playing my original music to doing weddings," she says. "Some of the most unlikely gigs led to other things." At a wedding where several musicians, including fellow saxophonist Dave Koz, happened to be among the guests, Abair stood out. A few weeks later, when Adam Sandler was looking for a singer and sax player, a wedding guest told Sandler to call her. The Backstreet Boys, who were seeking someone to play percussion, keyboards, and saxophone, also got a recommendation about Abair's work. She was on the road with the Boys three days later.

"I did their Millennium tour," Abair says. "While some snooty musicians looked down on that, to



Mindi Abair

Matthew Hager '91, one of her closest friends at Berklee, to cowrite and produce the records. "Matthew and I had played in a progressive rock band back in Boston," Abair says. "He never thought that he'd be pulled into my pop-meets-jazz

"I learned that every time you play, it doesn't always have to be serious or about playing the hippest substitutions. Sometimes it's just about having a good time."

me it was a life experience. How often do you get to go on the road with a band playing in front of 60,000 people a night? They would have me play a long solo whenever the singers had a clothes change. That tour was when I learned that every time you play, it doesn't always have to be serious or about playing the hippest substitutions. Sometimes it's just about having a good time."

Another encounter led to Abair's recording contract with Verve. "I played a New Year's Eve party with Jonathan Butler," she recalls. "Bud Harner, the A&R man for Verve, was there and later called me saying he was interested in doing a record. I told him that when I finished the Backstreet Boys' tour and I got a few tunes done, I'd get in touch. A few weeks after I'd sent him the music, we had a meeting, and I got signed. A few months later, I had an album out."

Harner has been the executive producer for all three of Abair's Verve records. Abair called on

world. Some of the friends you meet in college end up being those you build your career with. It's been special to have this partnership from college into my professional life."

While in the past Abair backed such artists as Mandy Moore, Lee Ritenour, Keb' Mo', the Backstreet Boys, and Jonathan Butler, now she does the hiring and draws legendary session musicians to play on her albums (visit www.mindiabair.com for more details).

These days, fronting her own band and creating her own music on a big label is the bomb. "It's been great that Verve has allowed me to be myself and sing as well as play sax. They let me take some chances that other labels might not let me take. I get radio play on smooth-jazz stations, but my vocal songs get played on adult contemporary stations. All I ever dreamed about was being an artist and doing my own music. Whenever I hear something that I wrote on the radio, I get geeked every time." ☺

Giving back by alumni can take many interesting forms. One of the more creative examples is scheduled for December 10 when Justis Kao '03 presents a Christmas Benefit Concert, entitled "If I Had One Wish" at the Richard & Karen Carpenter Performing Arts Center in Long Beach. Kao was recently nominated for the 2006 Los Angeles Music Awards in the Best Male Singer/Songwriter of the Year category. He already has a very strong following in the Los Angeles area and the concert is expected to attract a large audience.

Many of the performing musicians at the concert will be Berklee alumni, and the evening promises to be full of energy and celebration. Consisting of a full rhythm section, two grand pianos, five back-up singers and a string quartet, the ensemble will perform music that blends rock, pop, gospel, and funk.

Most significantly, Kao is donating all proceeds collected to the Berklee City Music Program, enabling musically talented inner-city Los Angeles teens to attend the Five-Week Summer Performance Program in Boston. It's a wonderful gift and I hope many will join us that evening. Visit www.carpenterarts.org and click on "tickets." For information on Kao, go to www.justiskao.com.

Recently local alumni have released a number of impressive CDs. Film composer Gernot Wolfgang '89 has recorded *Common Ground*, a collection of his chamber pieces. As one reviewer states, "the music is dancing, it has a logic and beauty all its own." For more, visit www.gernotwolfgang.com.

Former faculty member and drummer Jerry Kalaf '72 released *Just Like Old Times*. For this recording, Kalaf composed eight songs for his trio and a full string orchestra. The result is a warm blend of mainstream jazz, with excellent soloing and appealing orchestrations. The track "Monk and Mingus" is a standout. To learn more, visit www.jerrykalaf.com.

Award-winning composer Alf Clausen '66 has released a CD of big-band arrangements entitled *Swing Can Really Hang You Up the Most*, featuring a jazz orchestra comprising A-list L.A. studio musicians. Johnny Mandel describes the music as "superb in every way." Maria Schneider says, "this is just great writing." Alan and Marilyn Bergman



note that "the arrangements sparkle with humor and wit and, most importantly, they swing." For information, visit www.alfclausen.com.

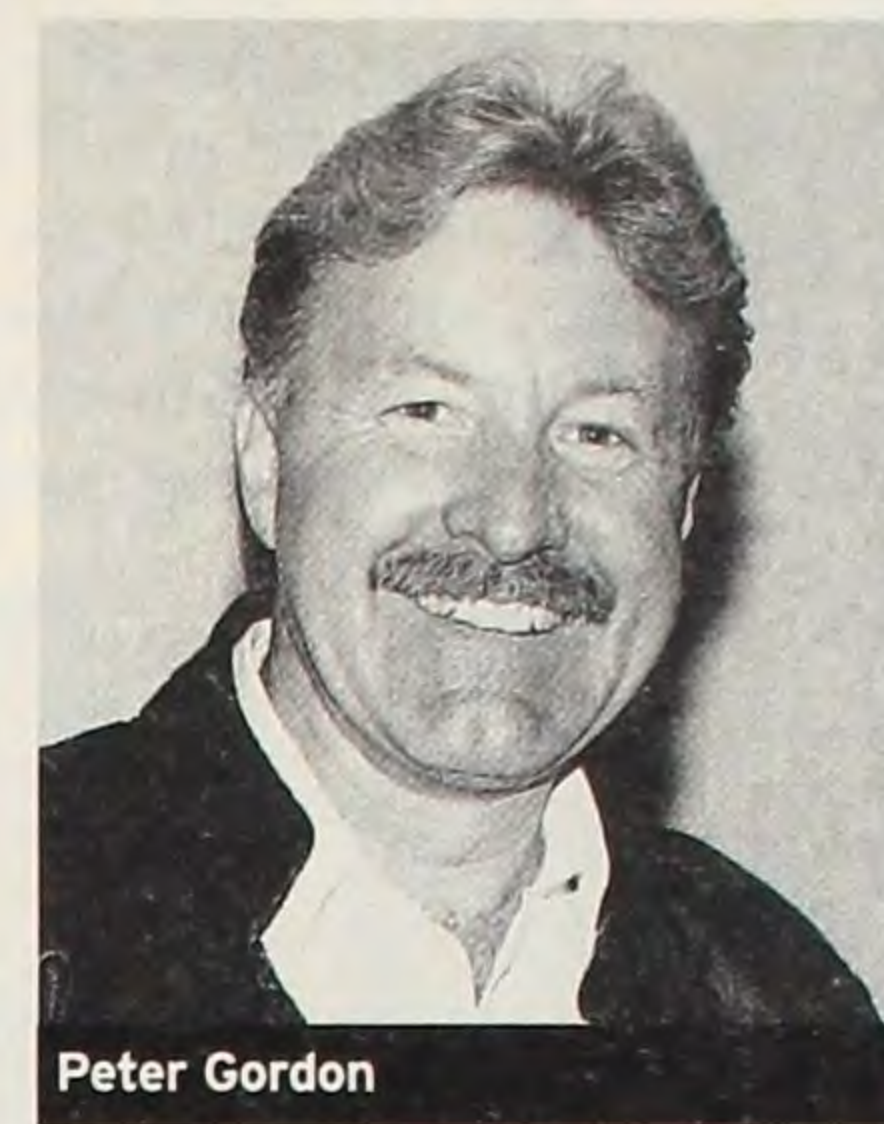
Geoff Zanelli '96 recently won an Emmy for the score he wrote for Steven Spielberg's miniseries *Into the West*, a Dreamworks production that aired on TNT. He also scored David Duchovny's film *House of D*, and wrote additional music for *Pirates of the Caribbean: Dead Man's Chest*.

There were also several alumni Emmy nominees. Sound effects editor David Van Slyke '82 was once again recognized for his stellar work on *CSI: Crime Scene Investigation*.

Daniel Colman '95 was nominated for outstanding sound effects editing in the nonfiction-programming category, for *Two Days in October*, aired by PBS on their American Experience history series. In the category of Outstanding Single-Camera Sound Mixing, Elmo Ponsdomenech '83 received a nomination for the "Youmud-Din" episode of *Sleeper Cell*. Composer Gigi Meroni '96 won a Daytime Emmy for his music featured in *Off-Mikes*, the ESPN animated show from ESPN radio's *Mike and Mike in the Morning*. Congratulations to all!

After finishing her second season on the Emmy Award-winning NBC daytime series *Starting Over*, composer Sharon Farber '97 spent the summer scoring two feature films. *When Nietzsche Wept* is a dramatic period piece starring Ben Cross and Armand Assante, and *The Tribe* is a horror/thriller starring Jewel Staite.

In the world of music supervision, Curt Sobel '78 and Gary Schreiner '79 have placed their songs in such films as *Fun with Dick and Jane*, *Larry the Cable Guy*, *Eight Below*, *Mrs. Harris*, *Thank You for Smoking*, and, most recently, *My Super Ex-Girlfriend*.



Peter Gordon

On the performance front, guitarist Fernando Hernandez '03 played with the legendary Frances Yip at the Palomar Starlight Theater in June. In Yip's 37-year recording career, she has released more than 80 albums, mostly of songs in English, Cantonese, and Mandarin.

Terry Wollman '80 has been touring in Keb' Mo's band playing guitar, mandolin, and keyboards. Recently, the group has been opening for Bonnie Raitt. Wollman also made on-camera appearance playing guitar in an episode of *Desperate Housewives*. That's all for now. Stay in touch.

—Peter Gordon '78, Director, Berklee Center in Los Angeles
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Guitarist Sean Meredith-Jones of Toronto, Canada, released the CD *Turn Up the Good* with drummer Ben Riley, bassist Michael Pellarin, and keyboardist Robi Botos. Visit www.seanmeredithjones.com.

Guitarist and composer Lupa Santiago of São Paulo, Brazil, and his quartet that includes drummer Carlos Ezequiel '99 released the CD *Telescópio*. Santiago serves as the coordinator and vice director of Souza Lima Conservatory in São Paulo, and Ezequiel is a faculty member. Visit www.souzalima.com.br/english/index.htm.

1999

Guitarist Joe De Sa of Sherman Oaks, CA, penned two instructional books, *100 Ultimate Jazz Riffs for Guitar* and *Ultimate Latin Riffs for Guitar*. Visit www.adgproductions.com.

George Kallis of London, England, created the score for the movie *Highlander: The Source* with the Budapest Symphony Orchestra. The film will be released by the end of 2006. Visit www.george-kallis.com.

Carey Yaruss of Glastonbury, CT, is singing backup and is a featured soloist with Michael Amante. Visit www.careyyaruss.com.



From the left: Cinthia Borgani '92, Lupa Santiago '98, Carlos Ezequiel '99, Maria Farinha '99, and Daniel Maudonnet '98. All are staff and faculty members at the Souza Lima Conservatory in Sao Paulo, Brazil.

2000

Drummer Mario Calandrelli of Venosa, Italy, played on the single "One More Blues" by fast-rising Italian artist Valentina Mey. Visit www.mariocalandrelli.com.

Bassist Paco Charlin of Pontevedra, Spain, released *Paco Charlin: Jazz Frequency Group* with Jaleel Shaw '00 (saxophone) and Donald Edwards '00 (drums). Visit www.freecodejazzrecords.com.

Singer/songwriter Kyler England of Toluca Lake, CA, completed her EP *The Green Room Sessions* with engineer/producer Richard Furch '00. Visit www.kylerengland.com.

Bassist Christoph Victor Kaiser of Heppenheim, Germany, and his trio the Jazz Pistols have released a live CD on their own Cherrytown Records label. Visit www.jazzpistols.de.

Drummer Devin Lebsack of Los Angeles, CA, completed a three-month tour with the band (hed) p.e. after the release of its CD *Back 2 Base X*. Visit www.devinlebsack.com.

Trumpeter Rashawn Ross of Brooklyn, NY, has been touring with the Dave Matthews Band since 2005. He previously played with Soulive.

Composer Jason Solowsky of Sherman Oaks, CA, has scored the feature films *The Deepening*, *Driller*, and *The Silencer*, among others. Visit www.jasonsolowsky.com.

2001

Vocalist Marina Elali of Rio de Janeiro, Brazil, has had her music placed in shows on Brazil's TV Globo and in the film *If I Was You*, and she also appeared in a soap opera. Elali recently released her self-titled debut album. Visit www.marinaelali.com.

Engineer Joachin Fernandez of Miami, FL, is working for Telemundo Internacional RTI as a music editor and remixer. The studio creates soundtracks for international soap operas.

Drummer Michael Van Dyne of Cohoes, NY, completed a 34-date U.S. tour with his band Arsis.



Devin Lebsack '00

2002

Fabio Fonda of Genova, Italy, has released the CD *Schema* featuring his aural soundscapes created with synthesizers. Visit www.fabiofonda.com.

Saxophonist Jon De Lucia of Quincy, MA, released the CD *Face No Face*. He is backed by Nir Felder '05, Leo Genovese '04, Garth Stevenson '02, Ziv Ravitz '01, and Sumie Kaneko '02. Visit www.jondelucia.com.

Bassist Marco Panascia of Brooklyn, NY, is heard on the CD *Eldar: Live at the Blue Note* on the Sony Classical label. Joining Panascia and pianist Eldar are Todd Strait (drums) and guest trumpeters Roy Hargrove '89 and Chris Botti. Visit www.marcopanascia.com.

2003

Vocalist Nia Allen of Nashville, TN, has released her debut CD *A New Thing*. Allen won the soloist competition of the I Hear Music in the Air gospel conference and worked with Christian artist Nicole C. Mullen. Visit www.niaallenmusic.com.

Leah Driscoll of Windham, ME, recently sang the National Anthem before a Red Sox game at Fenway Park. Visit www.leahdriscoll.com.



Marina Elali '01



Nia Allen '03

The song "Acrobat," penned by Jamie Rattner of New York City, was a finalist in the lyrics category of the Unisong contest. This is Rattner's fifth acknowledgment in a songwriting competition.

Drummer Mauro Satalino of Buenos Aires, Argentina, made a recording with pianist Alexandra Samsonova '02. They performed throughout Portugal and Spain this past summer.



Justis Kao '03

Ivan Valles of Miami, FL, was the mix engineer for recordings by Mexican artists Armando Manzanero and Danilo Parra and producer for Brazilian artist Marta Rhaulín. Visit www.ivmmusic.com.

2004

Candace Burnham of Sylmar, CA, is serving as an academic adviser for the Thornton School of Music at the University of Southern California.

Annie Clements of Metairie, LA, plays with the platinum country group Sugarland as the bassist and background vocalist. She is featured in Sugarland's music videos and on their upcoming album. Visit www.annieclements.com.

Tim Grace of Brooklyn, NY, and his band Valeze released a five-song EP that was produced by Nic Hard. The band has performed on the East and West coasts and in Canada. Visit www.valeze.net.

Guitarist Fernando Hernandez performed with Chinese superstar Frances Yip at the Palomar Starlight Theater in California on June 3. Visit www.myspace.com/fernierhernandez.

Justis Kao of Newbury Park, CA, was nominated in the Best Male Singer/Songwriter category for the 2006 Los Angeles Music Awards.

Drummer Donovan Pyle of New York City has recorded tracks for a number of jingles, and was assistant engineer to Kevin Evans for Freddie Jackson's CD *Personal Reflections*. He plays with the band 45 High.

Bassist Jon Ososki of Brookline, MA, and keyboardist Tae Gyun Kim '04 have released the CD *Reform* with their group Joint Clarity. Visit www.jointclarity.com.

Percussionist Marco Pacassoni of Fano, Italy, and his band New Vibes Trio have been touring in Germany, Spain, and Italy. The group appears on the Splash label. Visit www.marcopacassoni.com.

Eric Rollins of Plano, TX, began studying at Southwestern School of Law in Los Angeles this fall.



Bassist Annie Clements '04 is pictured onstage with Jennifer Nettles of the platinum-selling country band Sugarland.

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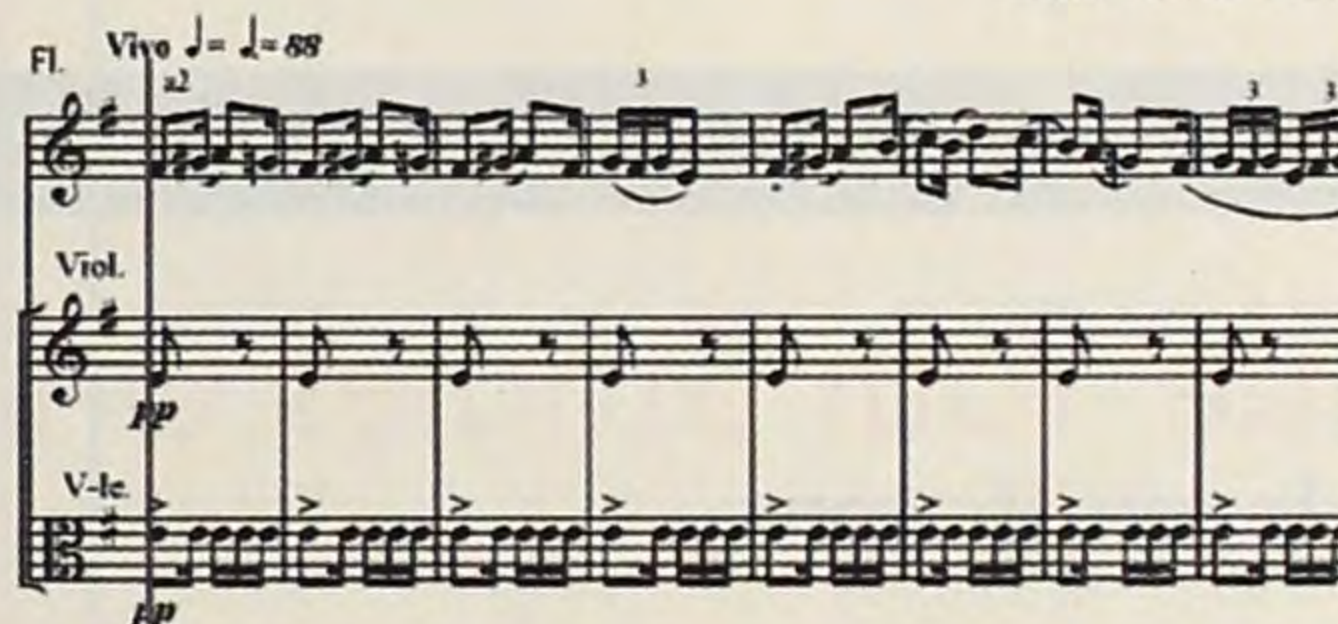
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Drummer Yotam Rosenbaum of Culver City, CA, released the CD *Balance*, featuring eight of his compositions with backing from violinist Mads Tolling '04, pianist Vadim Neselovskyi '04, bassist Mike Oien '04, and faculty vibist Dave Samuels. Visit www.yotamrosenbaum.com.

Guitarist Francisco Javier Vargas of Santo Domingo, Dominican Republic, and his Christian Band Eko made their debut at a contemporary Christian music festival last July in Santo Domingo.

Violinist Lydia Veilleux of Farmington, ME, is touring with the Master Performances Company's musical *The 3 Redneck Tenors*. She and her brother Sam established a full-tuition, room and board scholarship for a student from Farmington to attend the Berklee String Fling 2006.

2005

Songwriter Judith de los Santos of Los Angeles, CA, released her debut album *All of the Above*. It was recorded by faculty member Rich Mendelson and features Jack Deboe '06 on drums, Andres Ascanio '06 (bass), Matt Gelfer '05 (violin), and Alexander Knutsen '04, Greg Galindo '04, and Jose Portilla '05 (guitar).



Arielle Silver '05

Drummer Paolo Lattanzi of Macerata, Italy, released the CD *Night Dancers* with Aurelien Budynek '05 (guitar), Marco Panascia '02 (bass), and students Nikolay Moiseenko (saxophone) and Pau Terol (piano) playing 10 of Lattanzi's originals. Visit www.paololattanzi.com.

Georgi Sareski of Skopje, Macedonia, released his second album of original music titled *SoHoHo* with his group the Georgi Sareski 6, featuring Francesco Bearzatti. Visit www.georgisareski.com.

Guitarist Chris Schreiner of Norwalk, CT, was reviewed on the Guitar Nine Records website undiscovered page. He has released two CDs, and will play with John Zorn on October 28 at the Black Rock Avant-Garde Jazz Festival. Visit www.whostheguy.com.

Singer/songwriter Arielle Silver of South Boston, MA, threw a September release party at the Lizard Lounge for her new CD *somethingprettysomethingtrue* on the Passion Records label. Visit www.ariellesilver.com.

Composer Stefano Switala of New York City wrote the score for the Italian feature film *Ma L'Amore Si!* It will premiere in October at the Rome International Film Festival. Switala has been actively composing for a range of different projects.

Multi-instrumentalist Kenneth Wenner of Nashville, TN, and his group the Wompus Cats released the CD *Never Get Hooked*. Visit www.myspace.com/thewompuscats.

2006

Guitarist Bryan Baker of New York City released his first CD, titled *Aphotic*. Recorded at New York's Avatar Studios by MP&E Chair Rob Jaczko, the disc

includes Aaron Henry '05 (saxophone), Bryan Ladd, '05 (bass), and Nick Falk '07 (drums), and Associate Professor David Tronzo (guitar).

Steven Cielinski of Niles, IL, was the assistant tour manager for Ringo Starr's All-Starr Band tour. The lineup included Billy Squier, Sheila E., Rod Argent, Edgar Winter, Richard Marx, and Hamish Stuart.



Steven Cielinski '06 (right) celebrated his birthday this past summer with a little help from former Beatle Ringo Starr.

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Final Cadence

THOMAS BACCALA '67 of Coventry, RI, died August 22 after a battle with cancer. He was 61. Baccala was a trumpeter and had been a music teacher in the North Attleboro, MA, and Westerly, RI, schools. He was also a U.S. Navy veteran who served during the Vietnam War. He leaves his mother, Rita; and daughters, Nina and Cara Baccala.

THOMAS HOWES '68 of Orwell, VT, died on July 29. He was 60. Howes was a guitarist who taught at Middlebury College in Middlebury, VT. He had played with numerous bands in Boston and New York and worked frequently as a studio musician before moving to Vermont. He leaves his mother, Doris Howes; his wife, Brenda; son, Ian; and grandson, Skylar.

RONALD SEGAL '69 of Peabody, MA, died at home on June 22 after an illness. He was 59. Segal studied saxophone and flute at Berklee before earning a degree in political science from the University of Miami and his juris doctorate from Franklin Pierce Law Center in Concord, NH. He was a noted criminal defense attorney for 26 years in Massachusetts and New Hampshire. He leaves his wife, Ann; three daughters; and a grandchild.

GEORGE DAUDELIN III '72 of Tewksbury, MA, died July 16 at his home after a lengthy illness. He was 57. Daudelin, a drummer, was a life-long musician who had performed on the *Community Auditions* television talent show during the 1960s. He was employed by General Electric Company in Lowell at the time of his passing. Daudelin leaves his wife, Ann; two stepdaughters; and three grandchildren.

JAMES POLIQUIN '72 of Portland, ME, died on September 8 after a long illness. Poliquin was a guitarist and devoted his life to music and the arts. He is survived by his parents and a brother.

CARL WESTIN '73 of St. Louis, MO, died suddenly on August 26. He was 54. Westin was a guitarist and composer and had worked with bands in Minneapolis before relocating to St. Louis. At the time of his passing, he was actively writing and producing music in his home studio. He leaves his longtime companion,

Marybeth Voss; his mother, Phyllis Westin; and his sisters, Barbara Felling and Diane Johnson.

STEPHEN BURTON '76 of Medford, MA, died on June 4. He was 54. A guitarist and saxophonist, Burton worked for Rounder Records for 20 years and was a widely regarded coach for runners. Burton leaves his companion, Nancy Given; his parents, Gordon and Elaine; and sister, Susan Burton Wright.

JAMES C. KEYS, JR. '85, of Stone Mountain, GA, died at his home on June 9 from injuries he sustained in a June 3 automobile accident. He was 42. Keys studied audio engineering at Berklee and played guitar, sang, and composed for bands in CA, PA, and NJ. Most recently, he was employed as a salesman for Skilet Industries in Snellville, GA. He is survived by his mother, Dr. Beverly Trosley; her husband, Michael G. McGoldrick; and his sister, Karen.

Bassist SCOTT PALMER '91 of Rochester, NY, died on June 7 after a valiant battle with cancer. He was 40. Palmer had worked with the American reggae band John Brown's Body since 2002. He toured with the band nationally and can be heard on their CD *Pressure Points*. He is survived by his parents and his brother.

SANDRINE PECHER '98 of Los Angeles, CA, died after a brave battle with cancer. She was 36. A film-scoring graduate, Pecher was working-with composer Ramin Djawade on such TV series *Prison Break* and *Threshold*. She leaves behind her parents and many close friends.

Former composition professor DANA BRAYTON of Jamaica Plain, MA, died of a heart attack on July 3 while on a long-distance bicycle trip. He was 52. Brayton was known as a skilled teacher of music theory, ear training, and orchestration. He taught at Berklee until 1995 before being hired by the Boston Conservatory where he was employed until the time of his passing. Brayton is survived by his wife, Erin; his daughters, Austin Elizabeth and Adriane Anne; his parents, and a brother and sister.

Word also has reached us that ROBERT SINGLETON '53 of Miami, FL, passed away earlier this year on January 21.

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Unanticipated Rewards in Uganda

by Jim Logan '86



It was more fate than fluke that I ended up moving to Kampala, Uganda, a few years ago. For years it had been my dream to live in Africa and learn about African music. During the 1990s, I played in a band with Senegalese percussionist Ibrahima Camara, and the musical heritage of this land piqued my interest. So I committed to the idea of spending two years in Africa. By September 2002, I was on my way. But there were many unknowns. I was unsure of what I'd find in Uganda, a country troubled for decades by brutal leadership, the AIDS pandemic, and 20 years of guerilla warfare. Originally, I had hoped to make the trip to discover a thriving music scene, but after some time in the country, unforeseen events drove me to explore the power of music to bring about social action. I learned that music has great potential to influence lives in positive and unexpected ways.

Synchronistic Meeting

En route from Boston to Uganda, I had a layover at London's Heathrow Airport. At the gate, I met Nick McWiggin, a Brit who carried a bass on his back in a gig bag. During our conversation, I learned that he was returning to Uganda. In addition to the bass he carried, he was bringing back a double bass purchased with money he and his band mates had raised in Uganda. McWiggin invited me to sit in with the band at a club in Kampala where the group played regularly. After jamming a few times, I was invited to join the band. My synchronistic meeting with McWiggin would lead to a turn of events that profoundly shaped my next two years in Uganda.

Initially I had hoped that my visit would allow me to learn more about the country's indigenous music. But every time I wanted to play traditional music, someone in the band would say, "Sure, but first teach us some jazz." Jazz is a rarity there, and the musicians exhibited the same hunger for jazz that I had for their music. So I decided to view this interest in my music as an opportunity to bring jazz back to Africa, and I worked to make the group the best jazz band in Uganda. As this theme of bringing jazz back to Africa crystallized, the U.S. Embassy took notice; and in 2003, my band the Kampala Jazz All-Stars received a grant to play throughout western Uganda. Our tour ended back in Kampala with five performances at the National Theatre and Cultural Centre.

As my Ugandan sojourn neared its end, my friend Stefanie Pollender mentioned a project of hers that brought together youth from countries bordering Uganda in an effort to raise awareness and show solidarity for the internally displaced people (IDP) within the country. Because of the two decades'-long guerilla war that has devastated so many lives in northern Uganda, this population has been uprooted from its homes and

lives in unconscionable conditions. Currently, two million people inhabit these camps, with entire families crammed into tiny mud huts with thatched roofs. The camps do, however, offer some protection from the fighting simply because so many people live close together.

Diminishing the Stigma

Pollender and our band decided that the group should perform at the IDP camp. And once again, with the help of the U.S. Embassy, I raised the necessary money. When we arrived in the town of Soroti, Pollender and I had another brainstorm. What if we brought health organizations in for the performance? In Uganda there is a deep social stigma associated with HIV and the process of testing for it. But it occurred to Pollender and me that the music could diminish the stigma by creating a festive atmosphere. And if the performance could attract a large number of the displaced, perhaps local nongovernmental organizations could offer testing and other services.

The results of our concert far exceeded expectations. Within the first few hours of the gig, the assembled health-care organizations used all 100 testing kits they'd brought—an unprecedented success for health-care providers and members of the band. None of us musicians had ever been to an IDP camp, so our experiences there moved us to tears.

A few months after the Soroti show, I returned to the United States and began to put my own life back together. But I had a persistent feeling that the project shouldn't just end. I'd discovered a way for music to be personally rewarding and create change, and I realized that I had to return to Uganda to continue this work.

In the spring of 2005, I requested Berklee alumni grant funding to return to Uganda and continue this musical outreach. I asked Pollender to try to find matching funds in Uganda. It took us a year to secure the money to return, and we played at six camps. The Berklee grant was matched with funds that Pollender obtained from Christian Aid and Save the Children in Uganda. Additionally, I received a commitment from Abbott, a pharmaceutical company, to donate 2,000 HIV test kits. I'd also learned that bassist and Berklee faculty member Herman Hampton had a daughter serving in the Peace Corps in Uganda. Our band needed a replacement bassist, and with additional funding from Save the Children we got enough money to bring Hampton over to play our gigs.

This past May, we returned to Uganda. We made an arduous six-hour trek, on the Post bus from Kampala to Gulu, a small town in the north with many outlying IDP camps. With armed escorts, the band and health workers traveled by caravan to the camps. The performances

were a complete success; we averaged 200-plus HIV counseling and testing procedures per camp, which far surpassed these organizations' previous results. Organizations delivered health-sanitation education, distributed condoms, and provided safe-sex education. The Red Cross conducted blood drives while checking for the prevalence of HIV, and in one camp alone the Ministry of Health delivered more than 1,200 deworming and vitamin A supplements to children.

A Higher Purpose

My time in Africa has given me an opportunity to use music to facilitate the delivery of health care and to serve a higher purpose. We performed to audiences that by and large had never been exposed to jazz. The music presented a completely new paradigm for them. If our performances tweaked the ear of even one child who can develop a different way to express himself through music, that new perspective might prompt a ripple effect within the culture.

As a result of our experiences, Pollender and I have established the nonprofit organization Caravaan, which strives to enhance the education of young Africans with demonstrated artistic talent and provide access to the best available resources for advancement within their country or abroad (visit www.caravaan.org). Godfrey Lubulwa, the pianist in the Kampala Jazz All-Stars, has since been accepted to Berklee and awarded a partial scholarship. Caravaan is working with Berklee to cover the remainder of his expenses through charitable donations.

With these events now behind me, I have often thought of Pete Townsend's statement that those with musical talent have a certain responsibility to the world. My experiences in Uganda have persuaded me that whenever and wherever we can, we should use music to its full potential and make a difference in the lives of those less fortunate. In doing so, we can fulfill our responsibility to the world as musicians. ☐



Jim Logan is a guitarist who lives in Cambridge and operates an organization that is building an endowment to benefit underprivileged African artists. Visit www.caravaan.org.

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