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**Kevin Eubanks '79:  
Late Night Virtuoso**

**Alumni Shine Behind Hip-hop Hits  
The Marketing Is the Message**

# BERKLEE TODAY



Celebrating 20 years as YOUR forum for contemporary music and musicians.

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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.

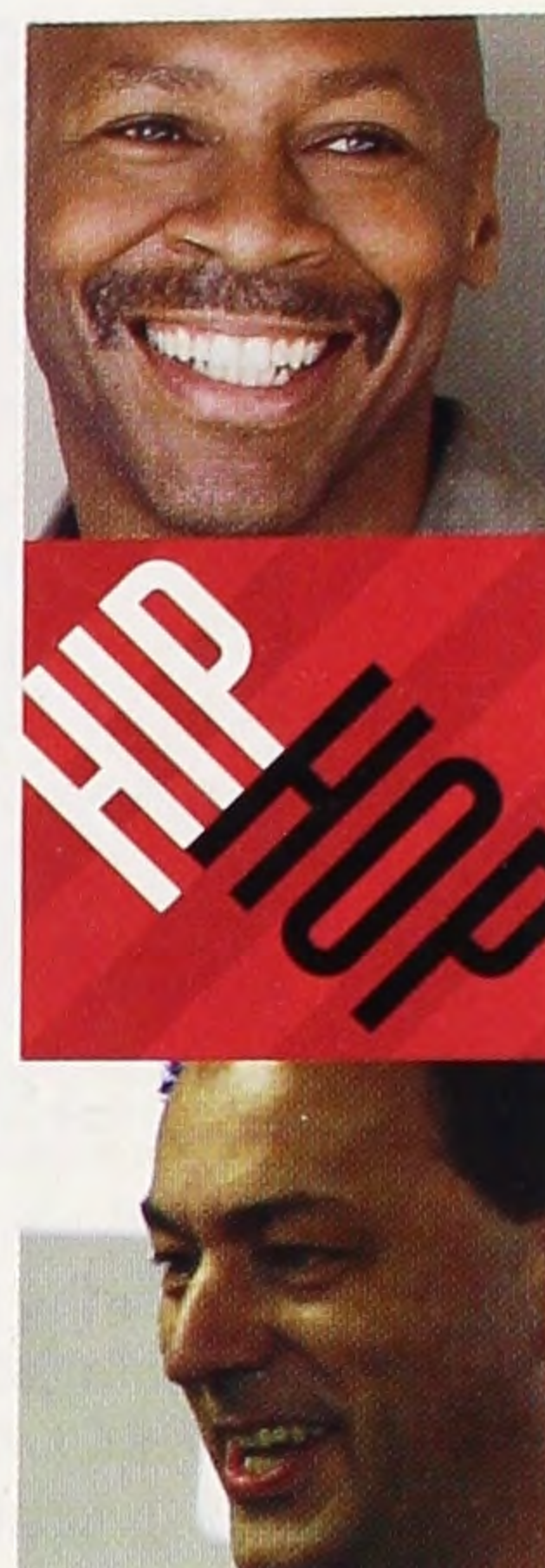
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## Stories Past, Present, and Future

By Mark Small, editor of *Berklee today*

As you may already have noticed, *Berklee today* has gotten a new look to mark the publication's 20th anniversary. The articles in this issue touch the past, present, and future. An introductory lesson on the Schillinger System of composition by Philip DiTullio '89 explores the origins of Berklee 64 years ago (see pages 24–25). College founder Lawrence Berk was trained by music theorist Joseph Schillinger and called his nascent educational endeavor the Schillinger House. (He later named it Berklee College of Music.)

Our cover story on Kevin Eubanks '79 represents the present. Appearing for 17 years, five nights a week before an audience of millions on NBC's *Tonight Night* show with Jay Leno gives Eubanks the distinction of being Berklee's most visible alumnus presently.

The story on page 21 highlights the ideas of Gerd Leonhard '87, who is widely known as a media futurist, author, and keynote speaker. In this article, he presents ideas for those

seeking a future in music and methods for developing careers in the digital era.

Since *BT*'s debut in the summer of 1989, this is the publication's 63rd issue. Establishing the magazine was an effort championed by President Emeritus Lee Eliot Berk, who wanted to create a forum for music and musicians that would tell the stories of the college's alumni and offer articles on matters of importance to professional musicians. *BT* subscribers now number nearly 50,000, and many others outside the community read it via pass along-copies and the Web.

Over the past two decades, 61 extraordinary alumni have graced the cover. We've spotlighted the lives of producers and arrangers Arif Mardin, Quincy Jones, and Rob Mounsey; L.A. session players Abraham Laboriel, John "J.R." Robinson, Michael Thompson, and Neil Stubenhaus; jazz musicians Joe Lovano, Branford Marsalis, Diana Krall, Gary Burton, Antonio Sanchez, and Tierney Sutton; guitar trend-

setters Steve Vai, Al Di Meola, Bill Frisell, Mike Stern, John Scofield, Kurt Rosenwinkel, and Lionel Loueke; film and TV composers Howard Shore, Alf Clausen, and Alan Silvestri; songwriters Tom Snow, Bruce Cockburn, John Mayer, Aimee Mann, Paula Cole, Bruce Hornsby, and Juan Luis Guerra; rockers Aerosmith, Dream Theater, and Train. A formidable group. (Visit [www.berklee.edu/bt](http://www.berklee.edu/bt) to read past issues.)

Since taking the reins from *BT*'s founding editor, Andrew Taylor, who led from 1989 to 1992, I've thoroughly enjoyed producing 54 editions of the magazine. It has been a great honor to converse with so many who are giants in their fields. I'm not just talking about those who've been on the cover, but also the large number of alumni whose contributions have been detailed in these pages.

When I was a Berklee student in the 1970s, my peers and I had a limited view of the professional options for musicians. Aside from perform-

ing, writing, recording, or teaching music, we imagined few other areas of promise for a viable music-related career. Since then, options for those with music skills have mushroomed, and numerous stories about lesser-known opportunities have been presented here.

In producing the magazine, I've been amazed to learn of Berklee alumni who have applied their music skills in so many creative and satisfying ways. I know that you, the readers, are aware of how much there is to learn from our fellow alumni whether their story is a major feature or a blurb in the Alum Notes section. As a group, the members of the Berklee community possess tremendous entrepreneurial talent, infectious enthusiasm, and boundless energy for their work. With many gifted young alumni thriving in every quarter of the music industry, the well for future features is indeed quite deep. It's my continuing privilege to share these stories with you.

### Berklee College of Music and SGAE Present **The 2009 Singer Songwriter Contest** for **Berklee Canta en Español**

Six winners will be selected to perform their original songs with Spanish language lyrics at Berklee Canta en Español in Mexico City at Lunario of the Auditorio Nacional on October 7, 2009. Berklee musicians will form the backing band for the performers, who will be judged by a panel of five recognized judges from the industry. The concert will be taped by Telehit for broadcast in 60 countries.

**JUDGES INCLUDE** Guillermo Del Bosque, General Director, Telehit; Leila Cobo, Executive Director of Latin Content, Billboard; Alberto Gaitan, Producer, Singer/Songwriter; Ricardo Gaitan, Producer, Singer/Songwriter; Judge from Sociedad General de Autores y Editores (SGAE).

Closing performances will feature renowned Latin singer/songwriters.

**THE GRAND PRIZE** is a music video produced by a selected video producer and promoted on Telehit music channel through 60 countries. A profile of the grand prize winner will be featured on MySpace Latino.

Applicants must be between 18 and 27 years old on or before October 7, 2009. **The contest is open to Berklee students and alumni only, and closes on August 4, 2009.**

Entry form and contest rules available at [berklee.edu/berkleecanta](http://berklee.edu/berkleecanta).

**SEND ENTRIES TO** [berkleecanta@berklee.edu](mailto:berkleecanta@berklee.edu) or Berklee College of Music  
Attn: Berklee Canta en Español Contest  
1140 Boylston Street  
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# BERKLEE BEAT



*Smokey Robinson receives the honorary degree from President Roger H. Brown. Robinson served as the commencement speaker.*



*From the left: Honorees George Massenburg, Juan Luis Guerra, Linda Ronstadt, and Smokey Robinson applaud the class of 2009.*



*Tania Jones and Orlando Dixon sing Smokey Robinson's "Crusin."*



*Juan Luis Guerra sits in on his song "La Bilirrubina."*

All photos by Phil Farnsworth

## The Journey Commences for Class of 2009

By Mark Small and Mitzi Dorbu

For the 55 instrumentalists, 39 vocalists, and thousands of audience members assembled at Boston University's Agganis Arena for Berklee's commencement concert on May 8, anticipation was high. The event kicked off the commencement weekend and this year's Grammy-winning superstar commencement honorees (vocalist Linda Ronstadt, r&b singer/songwriter Smokey Robinson, Latin music singer/songwriter Juan Luis Guerra, and producer/engineer George Massenburg) were in the audience.

The young musicians presented a musically impressive and stylistically diverse program that included standards, r&b, rock, folk, and Caribbean music selections. Concert producer Rob Rose and a team that included Ken Zambello, Donna McElroy, Tom Stein, Rebecca Cline, Winston Maccow, Hanna Barakat, and Elizabeth Dawe staged a show with many musical high notes.

Among the evening's great moments was a duet rendition of "Blue Bayou" by Lindsey Blount and Robbie Fitzsimmons, the first of six songs representing Linda Ronstadt's catalog. Equally notable was vocalist Aubrey Logan's sensitive reading of Gershwin's "Someone to Watch over Me" (recorded by Ronstadt with George Massenburg engineering). Ronstadt's smash hit "You're No

Good" began with an alluring string intro penned by Zambello before vocalist Merrily James rendered the tune with the perfect measure of youthful angst.

Five high-energy merengue and salsa tunes as well as the poignant "Bachata Rosa" celebrated Guerra's contributions to Caribbean music. Students from the ensembles led by Assistant Professor Rebecca Cline had arranged all the Guerra selections. Vocalist Romulo Lander sang "El Niagara en Bicicleta" above razor-sharp horn lines and an arsenal of percussion instruments, including the güiro from Guerra's native Dominican Republic. For his hit "La Bilirrubina," Guerra joined the players onstage, thrilling the musicians and audience alike.

From Smokey Robinson's vast output (he has cowritten about 4,000 songs), megahits such as "I Second That Emotion," "The Tracks of My Tears," "The Tears of a Clown," and "Shop Around," resonated especially well with the baby-boomer parents of grads and singers Tara Keith, Ashley Rodriguez, Grace and Phillip Ferrell, and others who performed them.

Musical twists came first with a Celtic-infused medley of Ronstadt's "Different Drum" and Robinson's "Going to a Go-Go" that was played, sung, and step-danced by the string players of the Folk Arts Quartet. As

well, "Those Memories of You" (engineered by George Massenburg for Ronstadt, Dolly Parton, and Emmylou Harris), hinted at Scandinavian influences with Mariel Vandersteel's Norwegian Hardanger fiddle stylings and Bronwyn Bird's Swedish nyckelharpa playing.

The next morning, 850 graduates and their families returned to Agganis Arena for the formal graduation ceremony. Berklee President Roger H. Brown presented honorees their doctor of music degrees and Robinson delivered the commencement address.

In his remarks, Robinson stressed the importance of staying humble while pursuing a music career. "Show business is a very fickle life," Robinson told the grads. "You're up today; you're down tomorrow. You're in today; you're out tomorrow. It's a life of peaks and valleys. Let your valleys inspire you to get to the next peak. And if you have a lot of peaks in a row, don't take yourself so seriously that you think that you're it. You're blessed, you're getting a chance to do something that you love and earn a living at it. I say Godspeed to all of you."

In accepting her honorary doctorate, Ronstadt spoke of her appreciation for a Berklee education. "The first time I visited Berklee, I felt like I had tumbled into Hogwarts," she

observed. "I think the reason for that is because the most important function that music performs for us is transcendence. And transcendence is the truest meaning of magic."

Upon receiving his honorary degree, Guerra thanked President Brown, Berklee faculty members, and students and dedicated the moment to his wife, children, and his Dominican friends in attendance, who cheered enthusiastically. He added, "I would also like to give praise and love to Jesus, my Lord and savior, knowing that all my inspiration comes from him."

Massenburg began his acceptance remarks by addressing the graduates as his new colleagues. He welcomed them to the music business with a caveat. "The record business has been eaten, its young have been eaten, and there is a great place for you out there," he said. "We're looking for you to help us rebuild it. There's a great deal of work that we all have to do together."

Of the more than 850 graduates, 242 were women. International students from 37 different countries made up 13 percent of the graduating class, and domestic students from 44 American states accounted for the remaining 87 percent. The top three majors were professional music, music business/management, and performance.

## First Fulbright Scholar

by Danielle Dreillinger

Liz Davis Maxfield missed her mother, Kira, an Irish harpist and singer who passed away when Liz was only 10. In an effort to feel her mother's presence, young Liz began playing her music on the cello, which she had started playing a year before. The fact that she'd never heard of a folk cellist didn't matter. No one told her it couldn't be done.

Now 22 and a 2009 Berklee graduate, Maxfield has become the first Berklee student to be named a Fulbright scholar. In September she will head to the University of Limerick in Ireland to continue the search for her own musical home.

Maxfield's experimentation began with Fiddlesticks, her family's Celtic band. Based in Maryland and then in Utah, the group played more than 50 concerts a year. "For one of my first performances, I still had tape on my cello to see where I should play," she recalls.

She took instruction in classical music, but for the Fiddlesticks repertoire she didn't have much to go on. Scottish music occasionally featured her instrument—in the 1700s, Maxfield says. But in Irish music, it was unheard of.

So she started cobbling together her own style. Since the fiddle usually plays the melody, she learned to play bass lines. She also started strumming basic chords and plucking the strings, making it up as she went along. In her late teens, she discovered a burgeoning group of nonclassical cellists, headed by jazz-oriented Eugene Friesen. She went to music camp and took a few workshops on new techniques.

Soon afterward, she entered Brigham Young University to study classical cello, but the possibilities outside classical music excited her. She turned to Berklee, where she could study many genres. And the fact that Friesen is a Berklee faculty member was a major draw, Maxfield says.

At Berklee, Maxfield immersed herself in the college's alternative-folk string world. The String Department is "such a tight-knit community," Maxfield says, and "seems like it's doubling every semester. It's really amazing to see so many people interested in it—so many high-caliber people."

That number includes Maxfield. Assistant Professor Natalie Haas, a

Phil Farnsworth



Liz Davis Maxfield '09

Scottish-style cellist, says Maxfield's music is genuinely innovative. "You can count the people who are doing this on your two hands." Haas praises Maxfield's beautiful tone and rock-solid rhythm, and her ability to combine her classical foundation with the signature Berklee multigenre mélange—or a capability that Haas terms "being multilingual on your instrument."

"It's really fun to be at the forefront of this cello movement where there's so much room to explore," Maxfield says. Career-wise, it's also useful. "Because the music industry is changing so rapidly, I think a niche is the only way to make a career for yourself," she says.

As Maxfield sped toward graduation in the spring of 2009, she had far more on her plate than most Berklee seniors. At her senior recital, she released her *Big Fiddle* recording that features her folk-inspired originals including the song "New Time," that she arranged in a hybrid style she calls "ChamberGrass." As she looked toward her future, Maxfield thought about how she had never been to Ireland. In an airport, she ran into a friend who was studying Irish dance at the University of Limerick. Later,

while leafing through a pamphlet on the Fulbright Scholar Program, Maxfield found a page on Ireland that encouraged musicians to apply. And she did. When the acceptance letter came on April 6, she cried.

After completing five semesters at Berklee, Maxfield is excited about developing a more pure voice in Irish music and drinking from the stream at its source. Of all the genres she's studied, nothing captures her heart like Irish music. "I just really think it's beautiful," she says. "It's the type of music that really speaks to me."

At the University of Limerick, Maxfield will be a pioneer as the university's first traditional cellist. In addition to earning a master's degree, she will record podcasts and write a book on applying Celtic performance techniques to the cello.

But sharing discoveries isn't a side project for Maxfield. "I have a passion for teaching," Maxfield says. She currently has several private students and hopes to pursue a dual career in teaching and performing. With such unique talents, she's sure to have a line waiting—at both the box office and the rehearsal room—when she returns from Éire.

## Original Musical Staged at Berklee

In April Berklee students presented an original musical scripted by students and faculty titled *Love and Hunger*. The production is based on the words and music of Billie Holiday. Prior to the performance, veteran singer and actress Dee Dee Bridgewater (who has performed the role of Billie Holiday in productions in London and Paris) spent three days coaching student vocalists and attending rehearsals. Bridgewater added to the stage magic during the song "Love, Come Back to Me," when she engaged in scat-singing duel with students Charles Turner and Nadia Washington. Led by Victor Gould '09, the Berklee Billie Holiday ensemble, supplied accompaniment for Holiday's songs in the production.

*Love and Hunger* was the culmination of the Advanced Theater Production Workshop, a new course co-taught by Liberal Arts faculty members Amy Merrill and Rebecca Perricone that emphasizes scripting and performance. The class was offered simultaneously with an advanced small ensemble class led by Professor Terri Lyne Carrington dedicated to playing and arranging Billie Holiday's music. On September 24, *Love and Hunger* will be performed as part of BeanTown Jazz Festival 09.

The Advanced Theater Production Workshop is one of several newly added courses that focus on musical theater. Other classes have centered on the performance of the musical *Parade* and on arranging and writing for musical theater.

In the upcoming academic year, theater production classes will focus on the life and work of Michael Jackson in a new course taught by Merrill titled "Advanced Scriptwriting Workshop." Students will research and write the Michael Jackson script, and in April 2010 the piece will be refined and performed by students from the Theater Production Workshop and instrumentalists from Carrington's Michael Jackson ensemble.

Recently, Berklee has begun offering classes in writing for musicals. "We are very excited about this initiative," Merrill says. "For many Berklee students, doing musical theater in high school was the impetus for their considering a career in music."

# A Symphony to Call Its Own

by Adam Olenn

Berklee is best known for focusing on relatively new musical idioms. Jazz, rock, gospel, and country have existed for fewer than 100 years. Through the years, the conflation of diverse styles at the college has revealed the different dialects of a common language. Recently, with the establishment of the Berklee Contemporary Symphony Orchestra (BCSO), Berklee has added classical symphonic music to the mix. According to the orchestra's principal violist and faculty adviser Melissa Howe, "The BCSO has all the power, color, and variety of a traditional orchestra but looks forward more than it looks back."

Over the years and with varying degrees of success, Berklee has launched several orchestras. While the college has housed various student- and faculty-led efforts and the long-standing conducting chamber orchestra, classically inclined musicians have not found broad institutional support for their interests—until now.

Performers, composers, conductors, and soloists alike have expressed a desire for an orchestra of high-caliber musicians with Berklee's open-minded sensibility. The recent successes of the student-led Video Game Orchestra brought media attention to Berklee's symphonic efforts.

In what faculty sponsor and Dean of the Performance Division Matt Marvuglio described as a "perfect storm": all the necessary ingredients came together at the right time. A group of students led by cellist Josh White '08 approached Marvuglio about creating an orchestra that would offer ensemble credits to the players. Marvuglio liked the idea and helped create the course. "It serves the students well by broadening what they can do so they can meet any challenge when they leave here," Marvuglio says.

Over the past few years, the substantial increase in string players attending Berklee has been a key development that made BCSO

possible. The addition of the acoustic strings major and a new focus on bluegrass music have brought an influx of violinists, violists, and cellists to the college providing a full string section and a foundation on which an orchestra could be built.

Berklee's Vice President for Administration John Eldert secured a space for the orchestra to rehearse at the college's Fordham Road facility and had it renovated to meet the group's needs. "This project has been very fast on its feet," Marvuglio says. "A year after the students came to me, we had a conductor, a room, and a program." Every successful orchestra is led by a dynamic conductor, and Assistant Professor Francisco Noya has filled the role admirably. "His programming is imaginative, he has a real vision for where to go, and the students are really playing for him," Marvuglio says. The orchestra's programs range from traditional symphonic repertoire to student compositions and arrangements to well-known video-game scores.

Students have eagerly embraced the opportunities of a resident orchestra. Rosemary Hilliard '09 says that the BCSO was one of the most positive experiences of her student career. Derek Remes, the winner of Berklee's Composition Competition, premiered his work *Dreams of Flight* with the BCSO. And Cyprian flutist Burak Besir, the winner of Berklee's first Concerto Competition, performed the virtuosic *Carmen Fantasie* with the orchestra.

In addition to offering a valuable performing experience, the orchestra provides additional faculty-student mentoring. Berklee faculty members lead each section of the orchestra and guide students during rehearsals. At performances, however, they play shoulder to shoulder, sharing the excitement and responsibility of making the orchestra sound as one.

**Adam Olenn is a website developer in Berklee's Office of Institutional Advancement.**

# Green Jams

by Nick Balkin



Participants in the April Berklee in Dublin workshops gather in front of the Dublin Institute of Technology.

From April 13 to 17, Berklee faculty members and admissions department representatives crossed the Atlantic to hold a series of improvisation workshops and scholarship auditions in Dublin, Ireland. While Berklee is known for its large international community, Irish musicians are a small minority at the college. As an addition to Berklee's international outreach programs, Berklee in Dublin is an important first step toward remedying the dearth of Irish musicians at Berklee and establishes more formal links with the Emerald Isle.

The Dublin Institute of Technology's classrooms in which these workshops took place were abuzz each day with the sounds of fiddles, flutes, cellos, harps, guitars, drums, piano, and lots of laughs too, as students bonded instantly with their teachers. Though most participants were Irish, many came from elsewhere in Europe and from parts of North and South America to attend.

The Berklee faculty members making the journey included Greg Badolato, the assistant vice president for international programs and program director for Berklee in Dublin; Michael Farquharson, a professor of contemporary writing and production; Matt Glaser, the chair of the String Department; Jim Kelly, a professor of guitar; and John McGann, an associate professor of strings.

Prior to the launch of Berklee in Dublin, the college already had important connections with Ireland. Riverdance composer Bill Whelan is a member of the Berklee Board of Trustees and U2 guitarist The Edge received an honorary doctor of music degree at the college's 2007 commencement.

After attending a Berklee graduation and seeing only one Irish student walk across the dais, Whelan approached Berklee President Roger Brown about creating a program modeled after the Berklee on the Road jazz clinics to help recruitment efforts in Ireland. Subsequently, Berklee staff members traveled to Ireland to meet with musicians and educators. In consultation with Newpark Music Centre, a Berklee International Network school, the decision was made to design a program that focuses on improvisation for musicians of all disciplines, including the classical and traditional genres. The program's long-term goal is to create a flow of students and musical ideas between Ireland and Boston.

At the week's closing event, four students won full-tuition scholarships to Berklee's Five-Week Summer Performance Program, and three received scholarships for a *Berkleemusic.com* course. That night, the program participants celebrated, all but taking over downtown club Shebeen Chic, where students and faculty held dual jam sessions. In the basement, jazz and blues sessions lured many renowned Irish musicians to sit in, and the jam upstairs featured traditional music.

Students had so much fun showing off their new skills that they barely noticed the club's proprietor locking up and turning off the lights to signal that the party was over. It was a fitting end to the Berklee in Dublin inaugural effort, which by all accounts was a rousing success.

**Nick Balkin is a publicist in Berklee's Office of Public Information.**

# Berklee in Washington

by Rob Hayes

Over the past half-decade, Berklee students have performed regularly in our nation's capital. Blues Alley, Twins Jazz, the Smithsonian Institution, the Voice of America, Sirius XM Radio, the Duke Ellington Jazz Festival, and the John F. Kennedy Center for the Performing Arts each have presented some of our finest young musicians in programs of various genres.

In May, Berklee was represented at the Kennedy Center, our country's national palace of music, dance, and theater, by incandescent singer/songwriter Liz Longley '10 and her band.

How do music students get to play contemporary music on a main stage in our country's national concert hall? The answer is the Conservatory Project. Each year, the Kennedy Center invites the top American conservatories and music colleges to present one performance

of their choosing. The theater and all the production are provided free of charge through the good offices of Target Corporation.

Over the past six years, while other schools have performed primarily classical music at the Conservatory Project, Berklee has presented bluegrass, jazz quartets, country, "jazz grass," and a 10-piece salsa band. (To hear webcasts of Berklee's six Conservatory Project shows, visit [www.kennedy-center.org/programs/millennium/conservatory.html](http://www.kennedy-center.org/programs/millennium/conservatory.html).)

This year, Liz Longley got the chance to perform in the Kennedy Center's annual event. A few months after being chosen as one of only a handful of songwriters who got to work with John Mayer during his October residency, Longley was invited to play at the Terrace Theater. Mayer raved about Longley's songs and voice, and rightfully so. The



Singer Liz Longley and guitarist Johnny Duke perform at the Kennedy Center in Washington, D.C. in May.



The Roy Guzman Quintet from the left: Michael Sachs, Mark Whitfield Jr., Roy Guzman, Greg Chaplin, and Billy Buss

packed audience hung on her every word. Longley's smart, intuitive band—Jake Cohen (drums), Johnny Duke (guitar), and Derek McWilliams (bass)—provided her music with a gorgeous envelope on stage.

In June, another Berklee group, the Roy Guzman Quintet, went to Washington to play several venues as part of the Duke Ellington Jazz Festival. Guzman, a guitarist, has in his own quiet way taken Berklee by storm. He has won both the Jimi Hendrix award, presented to our top guitarist, and the Billboard Endowed Scholarship, which goes to top upperclassmen entering their final year at the college. Guzman's quintet includes Billy Buss (trumpet), Greg Chaplin (bass), Michael Sachs (saxophones), and Mark Whitfield, Jr. (drums). They will also represent the

college at George Wein's Newport Jazz Festival and the Monterey Jazz Festival.

During their three days at the Duke Ellington Festival, the band played its heady, long-form compositions in a radio concert in Sirius XM studios, performed to a packed house at the Kennedy Center's Millennium Stage (also available as a webcast), and played three rousing shows at the hopping V Street nightclub and bookstore known as Busboys & Poets. Washington has proved a hospitable venue for Berklee's touring students. Could a White House performance be in their future? Stay tuned.

*Rob Hayes is Berklee's assistant vice president for public information.*

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# GLOBAL GROOVE

By Jason Camelio, Director of Educational Operations,  
Office of International Programs



Berklee Professor Ken Cervenka (seated) conducts a clinic held in tandem with the Puerto Rico Heineken Jazz Festival.

With applications to the college increasing and the acquisition of new property for the campus, Berklee has experienced a major growth wave. So too, Berkleemusic.com offers 130 online courses and programs to students in 95 countries. Optimism about music and music education in the United States has overtaken our partners in the Berklee International Network (BIN) schools as well.

## **BIN Faculty Development Week**

Every two years, we invite our BIN partners to Boston to visit the college, observe classes, and meet with academic leaders. This year we made two modifications to the faculty development week. First, we invited our partner institutions in the continental United States, Puerto Rico, and Canada to attend along with our BIN partners. Second, we offered a week of sessions surveying our academic offerings, from core curriculum courses to turntablism and hip-hop courses. One of the week's highlights was the live broadcast of the "Berklee Storytellers" radio show from the Red Room at Cafe 939 via the Berklee Internet Radio Network (BIRN). More than 25 faculty members from 15 institutions took part this year.

## **Africa Scholarships Tour in Nairobi**

In early June, Berklee paid its second visit to Africa. We auditioned nearly 85 candidates who showed a lot of natural talent, motivation, and commitment. With help from our host Eric Wainaina '99, the artistic direc-

tor at the Brookhouse International School, as well as other Berklee alumni and active music professionals, we glimpsed a music culture in Nairobi that shows great promise. Ensemble Department Chair Ron Savage, Associate Professor of Harmony George Russell Jr., and Assistant Director of International Programs Samuel Skau and Assistant Director of Admissions-International Recruitment Michael Shaver organized a forum with local musicians and teachers; met with Michael E. Ranneberger, the U.S. ambassador to Kenya; and greeted alumni at a special reception. The week finished with clinics and a concert at the Brookhouse International School.

## **Puerto Rico Clinics Attract 200**

The college has strong musical connections to Puerto Rico, especially among musicians involved with the Berklee clinics held in conjunction with the Puerto Rico Heineken JazzFest. Exceptional local talent and achievement have been aptly demonstrated by artists like Miguel Zenón '98, a recipient of a 2008 MacArthur Fellows Program fellowship, and Roy Guzman '10, winner of the 2009 Billboard Endowed Scholarship. This tradition of excellence helped attract 200 young musicians to the clinics in June.

This year the college awarded \$88,000 in merit-based scholarships and an additional \$10,000 through a generous gift from Berklee Board of Trustees member Luis Alvarez and the Mendez Corporation. We look forward to a special program



Berklee faculty members, staff, alumni, and other met with Kenya's U.S. ambassador Michael E. Ranneberger in June.

next year when we will celebrate the 20th anniversary of the Puerto Rico Heineken JazzFest.

## **Berklee Partner Opens Arts Center**

The Cuyahoga Community College (Tri-C) will soon open its new Center for Creative Arts. The building will house Tri-C's jazz studies program directed by alumnus Steve Enos '89. Along with a state-of-the-art facility, the students will study next to the Rock and Roll Hall of Fame library and archives, which will soon take up residence at the center. Tri-C has an academic agreement with Berklee enabling students who complete their program to transfer to Berklee to continue their major course of study. For more information, visit [www.tric.edu/news/Pages/20090518a.aspx](http://www.tric.edu/news/Pages/20090518a.aspx).

## **Study Abroad in Ecuador**

In January 2010, the Instituto de Música Contemporánea at the Universidad San Francisco de Quito will begin hosting Berklee students for semester-abroad studies. Semester-abroad programs are currently offered at BIN partner schools in Athens, Greece, and Freiburg, Germany. Berklee students will be able to enroll for a semester of study at our Ecuadorian partner institution, immerse themselves in the rich local musical culture, and take a field trip to the Galápagos Islands.

*Samuel Skau contributed to this article.*

## **Berklee Clinics, Auditions and Interview Schedule**

### **August 19-26**

BIN auditions and interviews  
Berklee Week at Koyo Conservatory  
Kobe and Nagoya, Japan

### **August 23-28**

BIN auditions and interviews  
PAN School of Music  
Tokyo, Japan

### **October 5-10**

BIN auditions and interviews  
Instituto de Música Contemporánea  
Universidad San Francisco de Quito  
Quito, Ecuador

### **October 5-12**

Patrick Kunka Quartet at Music  
Academy International  
Nancy, France

### **October 18-24**

Berklee Turntable Ensemble Tour  
Finland, various locations

The complete international travel schedule will be posted in July at [www.berklee.edu/admissions/general/audition\\_dates.html](http://www.berklee.edu/admissions/general/audition_dates.html).

## From the President

Dear Members of the Berklee Family:

I'm pleased to write you about the progress of our Giant Steps capital campaign. You may recall that in the spring of 2008 we kicked off Giant Steps as the first ever capital campaign in the history of Berklee, with a five-year goal of \$50 million.

We've been overwhelmed by the generous support of alumni, parents, business leaders, and others who have contributed to the campaign. I'm pleased to report that in the most difficult financial climate most of us have ever experienced, we've reached our aggressive 2009 goal, and the Giant Steps total now stands at \$36 million. In a little more than three years, we have raised more than 70 percent of our five-year, \$50 million goal.

We have ambitious goals for Berklee, and they are achievable. But we need the resources to make them realities. Giant Steps will help us establish the financial foundation necessary for Berklee to sustain its status as the leader in contemporary music education. This means increasing scholarship support, improving our facilities, and revitalizing our campus, as well as constantly cultivating and realizing innovative ideas.

While all three goals are vitally important, I'll focus my comments here on facilities, a front on which we've recently made enormous progress. I believe part of what helps make the magic of Berklee is the physical proximity and concentration of so many musicians practicing, performing, composing, and creating. Acquiring property in the Back Bay neighborhood is never easy, so we are fortunate to have purchased several properties that are close to our core campus, and all within 200 feet of its center.

First to come online will be our 7 Haviland Street building, formerly the Fenway Community Health Center, which will open in January 2009 as the new home for the Liberal Arts, Music Business, and Music Therapy departments (see drawing on page 9). Feeding the musician's inner life, using music as a tool for healing, and remaking a music business that can inspire the creation of new music are part and parcel of these areas. Not only is this a brand-new facility with eight classrooms, it brings these

important aspects of our curriculum directly to the center of our campus.

We've also completed the purchase of the Mason Block spanning 155, 161, and 171 Massachusetts Avenue, which many of you know houses ground-floor tenants Dunkin' Donuts and Daddy's Junky Music. Most recently, we acquired the property directly across the street, 154-174 Massachusetts Avenue, the site of McDonald's, Arirang House restaurant, and Berklee's mailrooms.

A couple of years ago, before the financial picture changed, we purchased several properties in our campus core along Boylston Street, between Massachusetts Avenue and Hemenway Street. By this fall, the row will also feature a new, larger Berklee bookstore and several other retailers that will improve the look and feel of this stretch of Boylston Street. All these services will better meet the needs of our students.

Given the financial pressures we face and the large investment we've made in additional student financial aid, developing the Massachusetts Avenue properties will be a longer-term project. But with these strategic acquisitions, we have assembled several prime properties in the heart of our campus. The prospect of securing significant new space for our community is becoming a reality.

While we are looking forward, I think it's important to reflect on the growth in Berklee made possible by the visionary moves of Lawrence and Lee Berk with the purchases of 150 Massachusetts Avenue, the Berklee Performance Center, and the Uchida building, to name just three. Without these facilities, what would a Berklee experience be like for students, faculty, and staff? I think this helps us to understand the benefits of these new facilities for future Berklee students.

It's important to understand that during these difficult financial times, it's our Giant Steps donors who have made these strategic moves possible. We are deeply grateful to them. Through their support of vital scholarships, innovative ideas, and groundbreaking facilities, they are making a new Berklee possible.

Yours,  
Roger H. Brown

## In-Kind Donations

By Danielle Dreilinger

The Berklee-trained studio assistant has spent months fetching coffee and plugging in gear. But now the album production is in crunch time. The producer looks over to the assistant and says, "We need some drum fills in the bridge." The assistant pulls out her laptop. Using a program called KitCore, she quickly adds the perfect fill. The producer listens and says, "Sounds great, perfect, actually. You saved the day!" The rest is history.

This type of scenario can happen when Berklee provides the most forward-looking facilities and technology for students. And the college can't do it alone. All students now have KitCore on their computers because its creator, the alumni-founded company Submersible Music, generously donated the software.

KitCore lets musicians add great drumming to their compositions by manipulating samples of famous drummers in all genres. "You can take a groove by one drummer and have it played on a different drummer's drum set," explained David Mash, the college's vice president for technology and education outreach. Berklee students in particular can use it when learning sequencing for song production, for arranging class assignments, or even as accompaniment to their practicing. Without Submersible's donation, "We would not have been able to provide this" across the board, Mash says. "It's a great gift and will affect every student at Berklee."

A program like KitCore gets broad usage, but also in heavy use at Berklee are amplifiers. "A music college puts special demands on its guitar, bass, and keyboard amps," says Sandro Scoccia, Berklee's director of performance technology. In ensemble and practice rooms, they're on for 18 hours a day. They have to work.

This year Berklee took a big step to improve the number and health of its amplifiers with help from Fender. The renowned musical instrument company has supported the college since 1998 through both scholarship assistance and a loan program of over 400 Fender amplifiers. Recently, Fender gifted these loaned amplifiers and made a substantial donation of new amplifiers. The college now has more than 600 amps on hand. "I think this will make the experience



Fender Musical Instruments has provided 600 amplifiers to Berklee.

for students dramatically different," says Scoccia.

In turn, Berklee is donating the Fender amplifiers replaced in the latest gift to local organizations. James McCoy, Berklee's Director of Community and Governmental Affairs has been involved in providing 100 Fender amplifiers to schools and community organizations in the Boston area and beyond as part of Berklee's commitment to supporting underserved youth through music programs.

In-kind donations such as the Fender and KitCore gifts are crucial to keep Berklee on technology's leading edge. "We need to remain state-of-the-art in our facilities," says Beverly Tryon, director of corporate and foundation relations. "It takes the support of our friends in the music products industry for Berklee to create the best possible learning environment for our students."

Not that the best technology is always the newest. This past year, Berklee's Piano Department became the grateful recipient of a gorgeous Steinway grand piano donated by Trustee Bill Lynch and his wife Beth. The sweet-toned Steinway is among the handful of top pianos at Berklee that put students "over the moon" when they get to play them, according to Piano Department Chair Stephany Tiernan. For faculty instructors, she says, "It is much easier to demonstrate piano technique,

# Fellowships Open Doors for Faculty

By Danielle Dreilinger

Even the most committed teachers sometimes wish for more time, encouragement, and resources to dig into their subject. Since 2007, Berklee faculty members have been fortunate to have the opportunity to do just that. Mike and Laura Dreese launched the Newbury Comics Faculty Fellowship in 2007 seeking to promote creative, outside-the-box work that has the potential to transform the college's curriculum.

Guitar Professor Dave Fiuczynski jumped at the opportunity to delve into his "global microjam" concept. "I set the bar high," he says "My wish is to come up with a new musical language."

Fiuczynski's compositions combine micro-tonal melodies derived from Eastern musical systems with jazz harmonies and new beats. The approach grew out of his 21st Century Grooves and Microjam ensembles. And he's already playing some of his new pieces in those groups.

Fiuczynski used the \$7,500 faculty fellowship he received to pay for a recording that features students Jovol Bell (drums), Evgeny Lebedev (piano), Evan Marien (bass), and David Radley (violin). The Massachusetts Cultural Council liked the results so far, and gave Fiuczynski a \$10,000 music composition fellowship.

Associate Professor of Liberal Arts Sally Blazar pursued global concepts of a very different kind.

Drawing on a course she teaches, Blazar traveled to Cambodia, Thailand, and California to learn about Buddhist notions of identity. Over the course of the several weeks she spent in Southeast Asia, Blazar asked how people could create peace and social justice through understanding their differ-



An architectural rendering showing Berklee's newest facility located at 7 Haviland Street. The building is slated to open in the spring of 2010 and will house the Liberal Arts, Music Business/Management, and Music Therapy departments, classroom space, and office space for Jazz Revelation Records, Heavy Rotation Records, and Fusion magazine.



This architectural rendering shows the new look planned for Boylston Street between Massachusetts Avenue and Hemenway Street.

ences. A two-month silent meditation retreat on the West Coast explored the idea of identity from an additional angle. She went on to compile her insights in an essay for an anthology she's editing.

The experience was also rejuvenating, which is another goal of the faculty fellowships. On retreat, "you reconnect with what's most important to you," she says. "I felt my commitment to teaching."

Blazar had already arranged to take a sabbatical, but without the \$7,500 fellowship award she would

have gone into debt for the project. Beyond the financial support, however, she says, "It was really huge psychologically to know that Berklee was supporting this kind of work" on subjects that didn't fit into the typical academic realm.

Fiuczynski thought the fellowship was part and parcel of the drive to innovation that the college promotes during Opening Day and Berklee Teachers on Teaching sessions. Thanks to the Newbury Comics fellowship, he said, "I've talked the talk—now I walk the walk."



Piano student Ruby Biloskirka-Conley plays Berklee's new Steinway piano

sound production, and expressive devices such as dynamic phrasing, articulation, and pedaling on a high-quality piano."

In fact, students need to learn to tailor their skills to the instrument: "They usually overplay first because it's very responsive, and then they realize they have way more control over dynamics." Tiernan says. Once they learn, however, the Steinway "makes them more aware of what's possible. They learn how to listen and turn the piano into an orchestra."

Smart companies know that helping Berklee students will help business in the end. "In-kind donations give back to the company through word-of-mouth recommendations and future sales," Tryon says. "Once students find their special sound on a particular Fender amp, they're likely to buy that amp when they can."

"That's basically the big return for every manufacturer associated with Berklee," Scoccia says. "People tend to buy what they learned on," Mash concurred. Donations like KitCore build long-term value for the company and help build the careers of fledgling Berklee pianists, guitarists, and studio assistants.

To learn more about opportunities to give, contact Beverly Tryon at 617 747-2660 or btryon@berklee.edu.

Danielle Dreilinger is a writer and editor in Berklee's Communications Department



Professor Dave Fiuczynski



Associate Professor Sally Blazar

# FACULTY NOTES

Compiled by  
Jaclyn Sanchez '12



Associate Professor Dan Moretti



Assistant Professor Susan Cattaneo

Chair of Composition **Greg Fritze** received the Renee Fischer Prize for his composition *Quidditch*. Fritze's composition *Magallón* was selected for the World Music Contest in the Netherlands, and the Brazilian Wind Orchestra recently played his *Sinfonia de Valencia*.

Music Education Department Chair **Cecil Adderley** was a contributing author to the book *Musical Experience in Our Lives: Expanding the Boundaries of Music Education*.

Associate Professor of MP&E **Alex Rodriguez** produced, engineered, and composed music for the audio book *René y el pigmeo en la selva* by Emma Romeu.

Assistant Professor of Guitar **Tomo Fujita** is recording his latest CD with legendary drummers Steve Gadd, Bernard Purdie, and Steve Jordan, as well as bassist Will Lee. Fujita toured Japan with guitarists Takeshi Yamaguchi and Yousuke Onuma in May.

Professor of Ensemble **Carolyn Wilkins** completed a CD of original music to accompany the release of *Stompin' at the Grand Terrace: A Jazz Memoir in Verse* by poet Phillip Bryant.

Percussion Instructor **Sergio Bellotti** recently gave clinics in Italy with world-renowned drummer Bernard Purdie.

Professor of Ear Training **Yumiko Matsuoka** held a release party for her

album *To Every Thing There is a Season* in May featuring Acousticity, Syncopation, and Boston Jazz Voices. Proceeds from the benefit event went to Ken Greenhouse, the former chair of Berklee's Voice Department, who suffers from ALS.

Associate Professor of Contemporary Writing and Production **Daniel Moretti** received the MacColl Johnson Fellowship for Jazz Composers from the Rhode Island Foundation to further his work with Italian musicians. Moretti also released the album *Foundations* on the Foundations of Jazz label he formed with Curt Ramm and Bill Cunliffe.

Professor of Liberal Arts **Peter Gardner** gave two presentations on intercultural education at an annual colloquium at the University of Fribourg in Switzerland. He also taught a two-week graduate course on intercultural communication at Astrakhan State University in Russia.

Associate Professor of Strings **John McGann** is recording his second album of original and traditional Irish music with legendary accordionist Joe Derrane.

In June, Assistant Chair of Voice **Bob Stoloff** performed as a featured guest with the Mystic Chorale at the Tremont Temple under the direction of Nick Page.

Professor of Woodwinds **Wendy Rolfe** recently performed with the Handel and Haydn Society in Boston, with

Boston Baroque at the Festival Casals in Puerto Rico, and with New York's Clarion Orchestra at the Brooklyn Academy of Music. Rolfe was also added to the Fulbright Commission's senior specialist roster.

Assistant Chair of Music Business/Management **John Kellogg** was quoted in the article "Is Music Dead or About to Blow Up?" in the June issue of *Ebony* magazine. Kellogg was also featured in the *Ebony* Power 150 list of African-American organizational leaders for his work as the president of the Music and Entertainment Industry Educators Association (MEIEA).

Professor of Music Business/Management **Peter Alhadeff** served as the chair of the 2009 MEIEA Conference at Berklee, where Assistant Professor Pam Kerensky, Associate Professor Martin Dennehy, and MP&E Associate Professor Prince Charles Alexander made presentations.

Professor of Guitar **John Baboian** performed at the Philharmonic Center for the Arts in Naples, FL with vocalist, dancer, and actor Ben Vereen.

Associate Professor of Guitar **Tim Miller** performed with jazz drummer Paul Motian and his group at New York's Village Vanguard in April.

Assistant Professor of Music Education **Dominick J. Ferrara** recently received his doctorate in music education from Rutgers University.

Assistant Professor of Songwriting **Susan Cattaneo** released the CD *Brave and Wild* featuring 11 of her original alt-country songs. Visit [www.susancattaneo.com](http://www.susancattaneo.com).

Professor of Percussion **Mark Walker** played at a private party hosted by President Barack Obama at Blair House in January with Professor of Bass Oscar Stagnaro and alumnus Diego Urcola (trumpet). Walker has recorded albums with the WDR Big Band, Arturo Sandoval, Paquito D'Rivera, Xiomara Laugert, and other artists and toured Estonia and Lithuania with the Paquito D'Rivera Quintet.

Associate Professor of MP&E **Prince Charles Alexander** received a City Music Mentoring Program Recital Performance and Recognition award in May recognizing his service to local youth. Alexander also chaired a panel discussion and presented a paper on hip-hop technology at the 2009 Popular Culture Association and American Culture Association joint conference in New Orleans in April.

Associate Professor of Music Education **Nalora Steele** received a distinguished alumnus award from the Jefferson City, MO, Public Schools Alumni Association.

Professor **Wayne Naus** released a new music-minus-one CD titled *Touch The Spirit*. It is a collection of patriotic and spiritual tunes arranged for trumpet and orchestra with synthesizer realizations by Brad Hatfield.

Professor of Percussion **Ed Saindon** performed and gave a clinic at the Music Conservatory in Paris in May. Professor of Piano **Laszlo Gardony** performed at the Hungarian Jazz Celebration Festival, Hungarian Radio Concert Hall, and the Budapest Jazz Club in March.

## J. Curtis Warner

## Transforming Young Lives

By Mark Small



J. Curtis Warner

Chair of Music Therapy **Suzanne Hanser** contributed a chapter to the book *Music, the Breath and Health: Advances in Integrative Music Therapy*. She was also a contributing writer to the book *Prayers for the Journey: A Jewish Healing Guide for Women with Cancer* and served as a panelist at a Brandeis University confab.

John Holt commissioned Associate Professor of Composition **Francine Trester** to compose two works for his upcoming album *Facets 3: New American Music for Trumpet* on Crystal Records.

Instructor **Ramón Castillo's** composition *Agak-Agak* is featured on Gamelan Galak Tika's album *Bronze Age Space Age*, which premiered at the International Festival of Arts & Ideas. Castillo's *Gargantuan* for violin premiered at the Beeline Festival at MIT. He also traveled to Russia to perform at the U.S. Consulate as part of the Educational Bridge Project.

Professor of Music Education **Peter Cokkinias** received the Berklee Presidential Award for excellence in teaching in the Berklee City Music Saturday mentoring program. Cokkinias has performed with the Boston Symphony Orchestra and at the Providence Performing Arts Center.

Associate Professor of Liberal Arts **Lori Landay** published "Having but not Holding: Consumerism & Commodification in Second Life" in the *Journal of Virtual Worlds Research*. Landay was the keynote speaker on virtual subjectivity at the New Media Consortium Symposium, where she screened her digital video *The Falling Woman Story*.

Assistant Professor of Liberal Arts **William Banfield** released the new album *Spring Forward* in June.

Associate Professor **Jane Miller** contributed a lesson article in *Acoustic Guitar* magazine for the June 2009 issue. Miller will contribute the bimonthly column "Jazz Perspective" in *Premier Guitar* magazine.

When Philadelphia native J. Curtis Warner Jr. came to study at Berklee, he dreamed of becoming a professional drummer, but his mother urged him to major in music education, and he dutifully obeyed. The move proved providential. "All I wanted was to be a player, but when I did my student teaching, I really got into it," he says.

It was a colorful path that led Warner to his present position as Berklee's associate vice president for education outreach and executive director of the Berklee City Music Program (BCMP). His position has enabled him to positively affect the lives of numerous urban youth in Boston and elsewhere.

Back in 1977, with a music education degree in hand, Warner accepted his first teaching job at South Boston High School and promptly found himself amid Boston's desegregation busing turmoil. The school was under federal receivership, and there was little left of the music program. "That's because during the riots, it was a tradition to roll a piano down the stairs and smash it," Warner says. "I really didn't want the job, but a friend told me, 'Curtis, you know, they're going to send our kids over there whether they like it or not. So somebody needs to be there with them.' That reached my conscience."

Warner set about rebuilding the school's music program and learned instantly that the white students in his classes wanted to test his mettle. Every time Warner wrote on the chalkboard, they chanted the first syllable of a racial epithet. When he turned around, he saw closed mouths, eyes staring straight ahead, and hands folded on desks. "The third time, I turned around and said, 'I want to continue, but I'm so puzzled by you guys.' I was acting very dramatic. I said, 'You defy everything I've heard. I really believed that white people didn't have rhythm, but you do! They just cracked up, and that was it. I had them. They started looking forward to me coming every day.'"

Warner taught at the school for nine years. After earning his master's degree at Cambridge College, he worked for the next seven years as the headmaster at Dorchester High School, then arrived at Berklee in 1993. The experience he'd gained equipped him to help the college cultivate relationships with Boston's public schools and develop the incipient Berklee City Music Program. Launched in 1991, the strategic initiative offers underserved urban middle- and high-school students a year-round music-education program designed to prepare them to pursue higher education.

Warner noticed that many students returning for a second summer had not improved their skills during the intervening year. "They had gone back to schools with no music programs, so there was nowhere to apply what they had learned the summer before," Warner says. "I immediately recognized that we needed a year-round mentoring program." That program included Berklee faculty and student mentors helping urban youth reach for the Berklee City Music Summer Scholarships to enable them to attend the Five-Week Summer Performance Program. The best of these students then competed for full scholarships to attend Berklee.

As the initiative blossomed, the number of participants began to exceed the allotted resources. In 1998, with a matching grant from the Massachusetts Cultural Council, Warner established Saturday music programs to reach out to more students. Noting the success of the program, the Theodore R. & Vivian M. Johnson Foundation offered funding to further expand it.

The programs Warner and his staff now administer include the Music Mentoring Program, the Faculty Outreach Program, the Preparatory Academy, the High School Academy, the City Music Summer Scholarships, and the City

Music College Scholarship (visit <http://berkleecitymusicnetwork.org>). The success of these efforts is evidenced in the lives of the programs' participants. "There are kids who have been with us since they were 12 and 13 years old," Warner says. "When they finish City Music and enroll at the college, they're testing into third- and fourth-semester core courses." Many who entered as BCMP students later serve as City Music mentors before embarking on professional careers or further education after Berklee. Among the many successful graduates are Nichelle Jones '93 and Sean Skeete '04, current Berklee faculty members. Brian Abreu '04 toured as the keyboardist for singer Keyshia Cole, and Brent Irvine '00 is an attorney.

Warner has begun expanding BCMP to other cities. "I knew we could do this if we organized it as a consortium of organizations that we would coach and support and provide Berklee scholarships for their students," Warner says. "It's modeled after the Berklee International Network. We started with organizations in Philadelphia, Washington, D.C., and one in L.A." Now there are 14 in such far-flung cities as Seattle, New Orleans, and San Juan, Puerto Rico. Another initiative is the virtual Berklee City Music project PULSE. The Web-based music-education curriculum is available to students nationwide who participate in an online community with trained mentors and state-of-the-art support materials.

Warner says that more than 1,000 students have participated in BCMP to date, and 116 have attended Berklee on full-time scholarships. Others have gone from the program to graduate from Brown and Harvard universities. "And a lot of the City Music students say that college was not on the map when they began," says Warner. "This work has been great—a privileged way for me to earn a living."

# Late-Night Virtuoso

By Mark Small '73

**G**uitarist Kevin Eubanks is in a dressing room at NBC Studios in Burbank, CA, shortly before the taping of *The Tonight Show with Jay Leno*. It's early May, a few weeks before Leno's much-publicized handoff of the show's hosting chores to comedian compatriot Conan O'Brien. There's no hint that Eubanks feels any butterflies in the half-hour before he is to go onstage before 5 million-plus TV viewers and the hundreds sitting in the studio audience. His calm demeanor makes sense. He's got his role down. Eubanks has been Leno's bandleader and comic foil five nights a week for the past 14 years.

In 1992, at the outset of Branford Marsalis's three-year stint as the bandleader for the *Tonight Show* Band, the saxophonist plucked Eubanks from the New York jazz scene to play guitar in the band. Then, in 1995, Eubanks took over Marsalis's post.

Marsalis and Eubanks had some history of making music together. They met at Berklee and continued to play and record after Eubanks left the college in 1979. Throughout the 1980s, Eubanks toured and recorded with such jazz luminaries as Slide Hampton, Roy Haynes, Art Blakey, Sam Rivers, Dave Holland, Gary Thomas, Buster Williams, Dave Grusin, Ron Carter, and others.

By 1982, Eubanks was releasing albums as a leader for the Elektra, Blue Note, and GRP labels. His recordings showcase his multifaceted guitar explorations in his own straight-ahead jazz, fusion, avant-acoustic, and soft-jazz compositions. His distinctive finger-style guitar technique allows him to slip seamlessly between fleet-fingered jazz lines and chordal work, screaming rock licks, funk-rhythm chomping, and meditative arpeggiated improvisations. This broad musical palette has served Eubanks well throughout his TV career. Over the years, he and the *Tonight Show* Band have been called on to back such artists as k.d. lang, Solomon Burke, Willie Nelson, and others. They also supply fitting—and often tongue-in-cheek—intro and bumper music for the show's guests. For these musical bits and the songs

they perform for the studio audience during commercial breaks, Eubanks draws on rock, funk, country, and jazz repertoire as well as film and TV theme songs.

Eubanks is clear that during his years growing up in Philadelphia, the prospect of becoming a television personality was not on his radar. But he believes it was almost inevitable that he would become a musician. His mother, Vera Eubanks, was a public-school music teacher and an accomplished pianist. Her brothers, pianist Ray Bryant and bassist Tommy Bryant, were well known in jazz circles and frequently brought musicians to the Eubanks home when gigs took them to Philly. Kevin's brothers Robin, Shane, and Duane, who also pursued music, were influential as well.

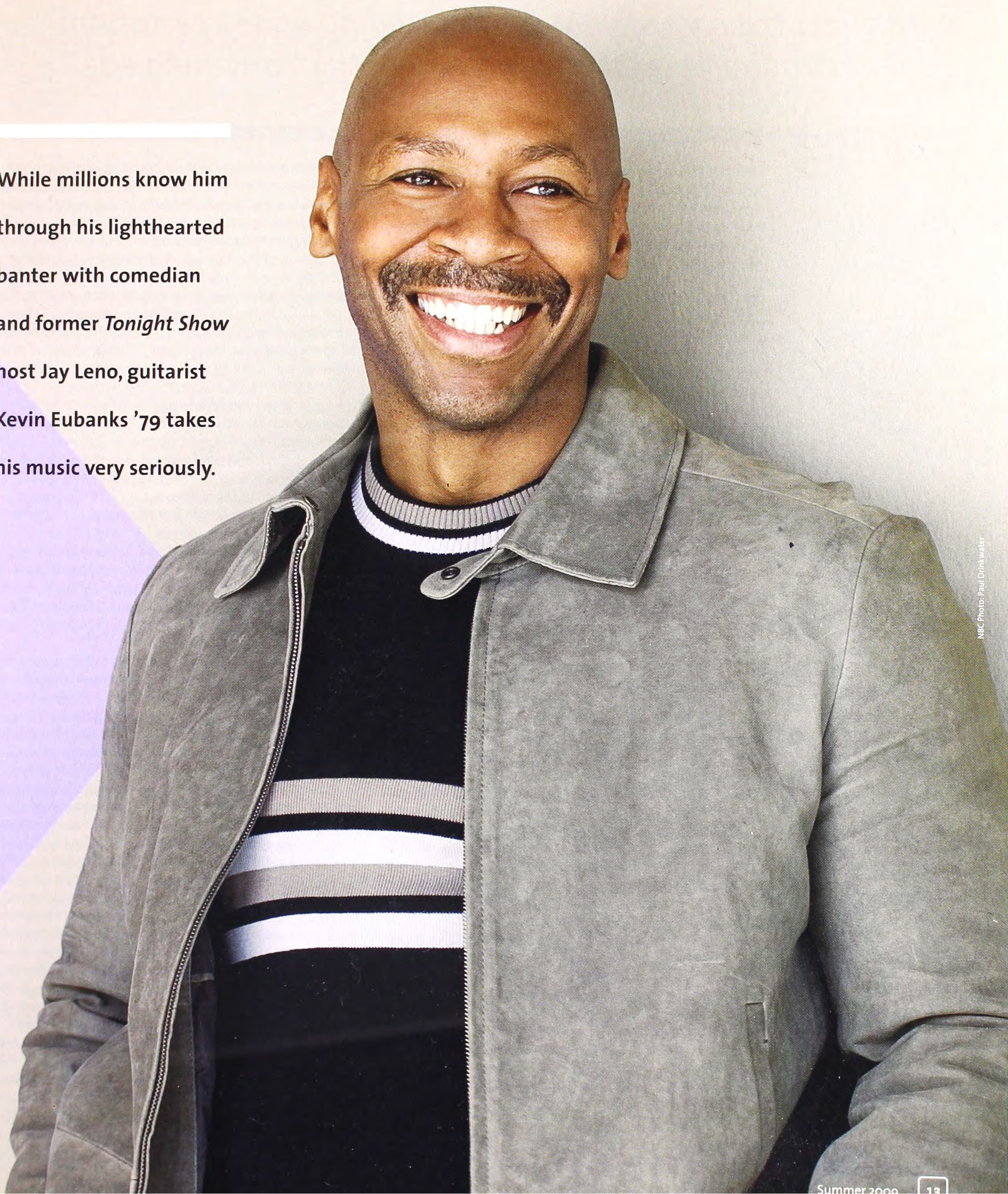
Despite his strong commitment to the *Tonight Show*, Eubanks has always managed to fit other projects into his schedule. He has written music for the TV movie *Rebound* and for the five-part PBS documentary *Black Westerners*, to name just two. On weekends, he appears frequently at jazz clubs and festivals around the country headlining a band that features his *Tonight Show* bandmates Marvin "Smitty" Smith '81 (drums), Gerry Etkins '76 (keyboards), and Stanley Sargeant (bass), as well as Berklee Woodwind Department Chair Bill Pierce (saxophone).

During his recent hiatus from the *Tonight Show*, Eubanks has been actively touring and preparing for a new album. He's also sharpening his chops and his wit for the reprise of his role at NBC when the *Jay Leno Show* debuts on September 14.

## **How did you get your start in music?**

My mother was a music teacher, and she would bring different instruments home for me to try. Back then they had musical instruments in public schools. Finding out how instruments worked was a mystery to me. I started off playing violin and trumpet and probably should have been a piano player. My mother's side of

While millions know him through his lighthearted banter with comedian and former *Tonight Show* host Jay Leno, guitarist Kevin Eubanks '79 takes his music very seriously.



NBC Photo: Paul Drinkwater

*“As you develop a career, the people you play with and travel with affect the core of your understanding and expectations. Your environment influences you more than anything else.”*

the family was very into music, she taught piano and played classical and gospel music. My uncles Ray Bryant [pianist] and Tommy Bryant [bassist] were jazz musicians and played with Jo Jones, Carmen McRae, Betty Carter, and others. I was around a lot of music, so I was bound to play some instrument.

***Is it true that you chose guitar after attending a James Brown show?***

Yeah, I saw his show at the Uptown Theater in Philadelphia when I was about 12. I left there wanting to play guitar. I still don't understand the connection between seeing James Brown and wanting to play guitar; you'd think I would have wanted to sing or dance after that.

***Were you self-taught on guitar?***

Yes. I had taken violin lessons, so I wanted to teach myself guitar.

***You have your own unique right-hand approach to guitar. Did you begin by playing with your right-hand fingers instead of a pick?***

No, I played with a pick for about seven or eight years. But I'd seen some bluegrass players using a pick and fingers, and then I learned that Wes Montgomery only used his thumb. Hearing how well Wes played gave me the corroboration I needed to decide to stop using the pick altogether.

I don't understand why people would choose a pick over the fingers. It seems like trying to type a letter with one finger. You have all of your [right-hand] fingers and if you use a pick, it's like deciding to only use one. You also have less connection with the guitar. Your fingers aren't touching the string because there's a piece of plastic between them and the string. Maybe when there were only acoustic guitars, people used a pick to be heard. Now it seems like an oddity to me. I'm amazed when I see what people can do with a pick, but it seems so much harder to play that way. When you use the fingers, you have a lot more working for you.

***You play all kinds of acoustic and electric guitars. Did a broad palette of musical styles appeal to you from the beginning?***

All kinds of music—not just guitar music—appealed to me. I never divided things up between playing rhythm or lead guitar; it was all-inclusive, just part of what you needed to do. Playing melody, harmony, and rhythm is all part of playing guitar.

***Can you mention some early musical influences?***

I was influenced by all kinds of music. There are lots of musicians we can be influenced by, but it seems those closest around you are the biggest influences.

The people you're with every day influence you more than a record you hear or a video you see. Being around the music of my mother; my brother Robin, who plays trombone; and hearing my mother play gospel and classical music; and hearing my uncles Ray and Tommy playing jazz, affected me. The big, warm sound my brother Robin got from his trombone helped me develop an affinity for the low register. I love cellos, French horns, bass clarinets, and baritone guitars. I think it comes from hearing Robin play long tones on the trombone. It made me want to have a big, fat sound on guitar and play through bass amps. It seemed to me that the lower register in music was where all the action was going on, where the resolutions were. You see a plant sprout leaves, but the action is in the roots. The melody is above, but there is a lot of interest for me in the harmony below it.

The primary influences around me shaped my instincts more than those I heard on a record or studied with. As you develop a career, the people you play with and travel with affect the core of your understanding and expectations. Your environment influences you more than anything else.

***Did you spend lots of time practicing as a kid?***

I was kind of a loner when I was young. I was shy and didn't like going to parties or talking to girls. So it was natural for me to sit in a room for hours with a record to learn how Cannonball Adderley played something and then figure out how I could articulate it on guitar.

***You started playing gigs while you were very young.***

I was playing at bars when I was 13. I must have sounded terrible because I'd only started playing a year before. I remember my parents disagreeing on whether I should be playing in bars. My mom won. Because her family had so many musicians in it, she understood the life of a musician. My father was a detective and didn't understand. He couldn't get past the fact that I was young; it was against the law for me to be in bars. He was a disciplinarian. But my mother also showed great discipline in her own life learning to play Mendelssohn and Chopin. My father would say to me, “You weren't in there very long. Did you practice enough?” When I look at my job here at *The Tonight Show*, I could see the influence both of them had on me. For my dad's part, this job is very structured. For my mother's part, it's all about the music. I had a good foundation for maintaining a job like this.



***It seems that you met some people at Berklee who were important to your future career.***

I met so many people there: Branford Marsalis, Marvin "Smitty" Smith, Tommy Campbell, Victor Bailey, Jeff Watts, and others. The most important thing we did there was play music and hang out.

***After you left Berklee, which jazz musicians did you begin working with?***

Art Blakey, Roy Haynes, Sam Rivers, Slide Hampton, McCoy Tyner, Dave Holland. I worked with a lot of people.

***How did you get the opportunity to record your own music?***

My brother Robin was studying trombone with Slide Hampton and I was working with Slide, so we moved into a house he had in Brooklyn. Slide was one of the musicians who bought a house early on, and Wes Montgomery, Trane, Freddie Hubbard, and lots of others stayed at his home when they played in New York. When Slide was putting his trombone choir together, I played guitar with the group, and we did a showcase for a record deal with Bruce Lundvall. After that, Bruce called me about doing my own record. So my first record deal came as a result of my work with Slide.

***Do you own the masters to your early recordings?***

No, I might have to pursue that. I'd like to have the music I made for Blue Note and GRP. Some of those records were very satisfying. But if it's too much of a hassle, I'll just make new records and forget about those.

***Now you have your own imprint, InSoul Music. How do you feel about making CDs as we move further into the digital age?***

I'm as lost as anyone else is in this. We are musicians, so we are going to play and record. We have to figure out how to fit into the new technology. Meanwhile, we still have a passion to play. Many jazz musicians never made money from their records because the companies ripped them off by having them pay for the cost of making the records. But as musicians, we should have understood things better and not gone along with it. We should have stood up against that. Musicians lost sight of the bottom line.

***Now the playing field is more level, in that you can record your own album and sell it from a website or the stage.***

If you haven't spent a lot of money to make the album, selling it out of the trunk of your car may be a profitable venture. The amount of money you spend deter-

mines how widely you need to distribute the album in order to make enough to keep recording more music.

Musicians are going to make music no matter whether there is a distribution network set up or whether they are making money. This is what keeps our spirits happy.

***Becoming the Tonight Show bandleader seems like a fortuitous and unforeseen turn in your professional path.***

I was living in New York playing with Dave Holland and my own groups, and then this came up. It wasn't in my mind at all.

***You are such a natural for your role on the show. Aside from your musical abilities, you have a great comic side when trading lines with Jay Leno.***

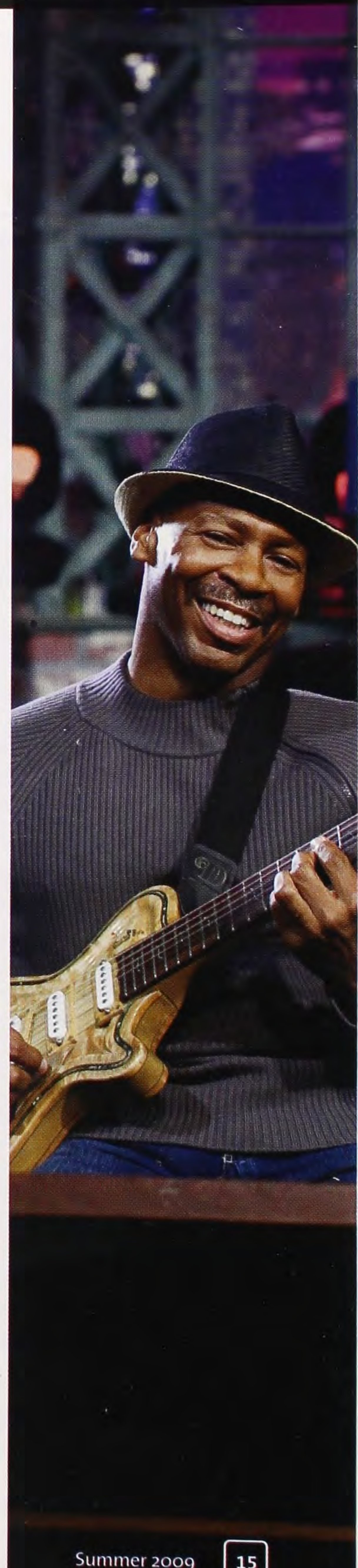
Growing up, I spent a lot of time at the schoolyard dreaming about dunking a basketball—I still dream about that! Being my height, which is short for basketball, I spent a lot of time sitting around watching the games waiting for a chance to play and getting teased a lot for being the shortest one. Kids can be cruel, but at the time, you develop a thick skin and find that everyone had something you could tease them about. So hanging out, busting on each other and trading one-liners became pretty natural. It was more of the same during the years I spent on the road with musicians and hanging out in airports. With Jay Leno, it's like having one of those quick conversations, but everybody is listening. Jay and I are really comfortable talking about anything, and things just come out.

***You play the Tonight Show five nights a week, but you also book gigs around the country in your off time.***

If I have weekends off, I'm going to book a gig and worry about being tired later. We have this summer off before Jay's new show starts in September, so I have gigs booked at the Blue Note in New York, Jazz Alley in Seattle, and dates in Pittsburgh.

***For these gigs, will you draw from your entire catalog of original music?***

We have plenty of material. I won't play the music from the early records. The oldest stuff will be from four years ago, and the new material will be just a few months old. All of it is new to people because we don't get out to play it that much. At the end of August, I want to record as much of the material as I can. Psychologically, it will be good to record this body of work so we can move on. My writing is evolving, and the new stuff is different.



*“If music gets back into the school systems, let’s see what kids come up with. I want to be part of giving that opportunity back to the kids.”*



**Have any of your musical collaborations involved artists whom you’ve met through the Tonight Show?**

Solomon Burke is someone we had a good time playing with, and we did some tracks in the studio together. But nothing has happened with that music yet. Through the years, I’ve made a lot of friendships with people who have played on the show.

**Do you see yourself having a dual legacy as a TV personality and a jazz musician?**

I think people will remember me more from TV than from the body of work I’ve created. There are some deep music fans that seek the other music out, but due to the enormity of TV as a medium, the music can’t get that kind of exposure. People know me best for trading one-liners with Jay and doing what I do to help the show.

This isn’t unusual. Many people think of George Benson just as a singer, but he is a great guitar player. Nat Cole was a great pianist, but he’s also best known as a singer. The audience only knows what they are exposed to, and they compartmentalize things. That can be a little frustrating.

I think sometimes it requires too much from the observer to keep track of everything about you. Some people think that if I am on TV laughing at jokes, I can’t be a serious musician. But here I am. It’s possible to be on a late-night TV show and also be capable of playing with Art Blakey or whomever. It all can exist in one place.

**Does working on TV enable you to attract audiences to your jazz gigs?**

People want to see someone they’ve seen on TV in person. So they come out and hear us, and they like it. In a way, if they like you, they will tend to like what you do. They come with an open mind. This is a great opportunity to turn people on to something they might not otherwise find. It’s shown me how open people can be.

The way they are exposed to things helps them accept new ideas and gives me the opportunity to share what I do. Presentation is so important. When you present bluegrass music to someone who lives in the inner city, you are presenting something from a different environment and a different part of society. The music is almost inconsequential. If Snoop Dogg is playing in a bluegrass band, you might check it out because you like Snoop. We build walls that we feel safe behind. When someone you know is on the other side, then it feels OK to go to the other side of that wall.

I’d like to see people feeling that it’s OK to listen to rap, hip-hop, or opera—it’s just more music. As soon as someone gets popular and makes a million, then oth-

ers lose their fear because they think they can make some money off it too. Traditionally, the arts communicate and break down barriers of fear between people on every continent. You can share art effortlessly and create interest—even among people who speak different languages. Nothing else does that.

**What are your future goals?**

I have two goals. The first is to tour with a great band for a couple of years playing on great stages where people can be exposed to the music. I’ve always wanted to do that. The second is to become involved in a national campaign to put music and instruments back into the public schools. I’m trying to join with organizations that have this goal but don’t know how to get there.

I feel music should be available in public schools. By and large, the kids who want to become musicians will find a way to get their hands on an instrument. But this is not about creating more musicians. A music experience is helpful to anybody. It gives you a sense for working out problems. You learn to work together in a group, whether it is an orchestra or small group. You deal with emotions that you can only express in an artistic way. You spend time by yourself with an instrument and gain confidence about being alone without needing to be entertained by a television or something else.

When you take music or other arts out of the school you take a certain amount of humanity out too. So the kids are learning math and English, but the arts help students to become more emotionally literate. Students from other countries where the arts are still promoted in the schools learn faster and have other advantages. If kids have an instrument, they learn responsibility for taking care of it and making sure it plays right. Let’s say their violin doesn’t play, that will affect others in a group they play with and will hold the group back. Taking these experiences away deprives our children of another avenue of understanding.

With less music in the schools, you can feel that something’s missing. Why are kids sampling music from decades ago? I think it’s because some didn’t have a chance to develop their own skills with instruments. They have computers that can sample, and so they bypassed having to make music for themselves. They sample very creatively, and that shows there is originality in their thinking. If they had the chance to have real music to deal with, they would do it. If music gets back into the school systems, let’s see what kids come up with. I want to be part of giving that opportunity back to the kids.

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Being a behind-the-scenes mover and shaker isn't for everyone. Many talented artists—some with oversized egos from birth—jump into the spotlight at an early age and never step out. But many more decide that their gifts are equally appreciated away from the trappings of conspicuous celebrity.

Berklee has produced its fair share of backstage legends, and over the past decade, alumni contributions to the world of hip-hop and r&b-infused pop music have been huge. Here is a snapshot of three alumni who work with some of the top artists in the hip-hop industry.

## Working with Hip-Hop's Most Famous "Dropout"

"I'm a pretty busy guy, but I'm not complaining," says 29-year-old engineer, mixer, and producer Andrew Dawson '01 from the airport in Honolulu, Hawaii. He's just arrived for a multiweek recording session with his number-one client, rapper and superproducer Kanye West. Parker's been so busy lately that he still hasn't unpacked silverware or dishes in his new apartment in Los Angeles. "Until recently," he adds, "I had my Grammys in a box in my garage."

He also can't keep up with release dates on soon-to-be hit records with which he has been involved. "I don't get involved in the timing of records or the business and all the politics involved," he says, with relief in his voice. "I just make sure everything sounds right and let the suits worry about the rest."

A Minnesota native who moved to New York City in late 2001, Dawson left Berklee a few credits shy of earning his sheepskin. But over the past three years, he's has been racking up engineering and mixing credits on huge records. His projects include Kanye West's *Graduation* and *Late Registration* albums and West's 2009 smash single "Love Lockdown," Lil' Wayne's *Tha Carter III*, Jay-Z's "Swagga Like Us" and "Jockin' Jay-Z" (a single from the upcoming *Blueprint 3* CD), Common's *Finding Forever*, among many others.

Now a talented engineer and mixer, six-time Grammy nominee, and two-time winner, Dawson was surprised but fully prepared when opportunity came knocking. In 2003, West tapped him to jump in as engineer halfway through the sessions for his breakout debut, *The College Dropout*, widely considered the best hip-hop album of the past decade. Dawson and West have worked together ever since.

Before his audition with West, Dawson cut his teeth in New York at the now-defunct Sony Music Studios working on projects as diverse as mixing work for Destiny's Child's *Destiny Fulfilled* album in 2004 and recording Coldplay live at Madison Square Garden during the group's 2005 *Twisted Logic* tour. His work hasn't always been credited in liner notes, but the artists and label execs know what he brings to a record, and he gets BMI royalties on songs he's cowritten.

"Part of my job has nothing to do with engineering and mixing; it's just about being flexible," Dawson observes in analyzing his success. "In a physical sense, I'm always on the move, and I'm always working in a new room, and that's always a challenge. I have learned that it's OK to have professional disagreements with people, and I'll fight for ideas I feel strongly about. But at the end of the day, it's their album; their face is

By Brian Coleman

on the cover. Some engineers think they should have as much say as the artist, but I don't agree with that."

Dawson is one of the most in-demand young engineers in the business, but these days West is about the only artist for whom he engineers (he usually mixes or co-mixes these same tracks). When given a choice, he prefers mixing to engineering. "I love mixing because it's extremely technical, but it's also really creative," he says. "You can change sounds and have a fun time and go nuts. Mixing to me is putting everything together to make one cohesive sound and creative vision. A lot of times, I get a track to mix and I don't know where I'm going with it until it's done. It can be so wide-open."

He has also done several remixes, another of his passions. His most high-profile assignment was the remix he did of West's single "Stronger" (which was released on iTunes in early 2008). "That's probably my favorite remix," Dawson says. "I did that in just one night, just for fun, after we had finished mixing the original track. Even though I had access to the multis, I only ended up using the vocal. I played it for Kanye the next week, and he loved it. He said 'I'm going to put this out!'"

Thinking about the time before his work schedule was so packed, Dawson looks back on his Berklee experiences fondly. "I always wanted to do mixing and engineering," he recalls, "But I wasn't sure if it was going to happen or not. I knew the odds and percentages. Still, I definitely went full-force. Classes I took with Terry Becker, Jeff Largent, and Carl Beatty were all fun. I still use all of that [material] in my daily work. I remember the first time I got nominated for a Grammy, the first person I e-mailed was Terry Becker. I said, 'Well, I have to brag to somebody!'"

For more information on Andrew Dawson and his ever-expanding discography, go to his website at [www.soundeq.com](http://www.soundeq.com).

## Doctor's Orders

Dawaun Parker '05 is a classic behind-the-scenes guy. He is quiet and confident and has skills for days. But his behind-the-scenes status isn't likely to last too much longer. "Berklee was college, and I'm now in my third year of grad school," he says. But in his current home in Los Angeles, Parker is not in a university setting. Parker's job is to sit at the right hand of one of hip-hop and pop music's legends: Dr. Dre.

Hired as a staff musician and songwriter for Dre's Aftermath Entertainment empire right after his Berklee graduation in 2005, Parker has been absorbing knowledge from Dre ever since. He has also slowly worked his way into the spotlight with keyboard performances

and cowriting credits on such albums as 50 Cent's *Get Rich or Die Tryin'* soundtrack, Busta Rhymes's *Big Bang*, and Jay-Z's *Kingdom Come*.

"I think I got the gig with Dre and Aftermath because of my ability to play piano and keyboards more than my production skills," Parker says before another session with the legendary producer. "I was useful for what Dre needed. I think that if I wasn't a producer, I wouldn't have made it past the first audition. When I play something, it's always with the intent to fit into that style of music."

Dre's Aftermath studio atmosphere is like any classic powerhouse label—Motown, Stax, TSOP, LaFace—with staff musicians and songwriters on call for sessions whenever they are needed. Parker says, "In the Aftermath environment, it's strictly collaboration; we jam in the studio every day. We knock out ideas until we find something that's dope, and then we start building on it. We always keep it moving."

And keep it moving they do—sometimes literally. Most recently Dre and the Aftermath entourage camped out in Detroit for weeks at a time to work on Eminem's long-awaited return album, *Relapse*. Parker says that he cowrote and coproduced the first single from the album "Crack a Bottle" and plays or is featured on all but one of the CD's tracks. "We worked together with Eminem from the beginning of the album to the completion," he says. The team worked through the spring to knock out initial tracks for 50 Cent's next album.

But these days, Dre-related work is not Parker's only focus. His deal with Aftermath is nonexclusive, so he can explore other options as a producer. This year marked the first official releases from his group the GodBody (with MC Inner Sense) on his own label, High Renaissance (visit [www.godbodymusic.com](http://www.godbodymusic.com)). The group has been around since his Berklee days, when Parker and Sense performed in Boston under the GodBody name with a live band chock-full of Berklee peers.

"GodBody is a whole other sound for me [compared to] what I do for Dre," Parker explains. "The sound of the group has actually gone through a couple metamorphoses since I've been in L.A. with Doc [Dre]. There are Dre, [J] Dilla, and Pharrell [Williams] influences in my production, and Sense is an old-school rhyme fan, so our references are different. We're going to put out three seven-song EPs this year, the 'Triple Seven Series.' Each one will have a theme."

At the still-young age of 26, he has advice to up-and-comers that marks him as wise beyond his years. "You need to know the business, but you can't be overzealous either," he notes. "You can't always worry that you're going to get taken advantage of. Swagger and intelligence will get you very far, and it lets you remain after you get into the circle."



Andrew Dawson '01



Dawaun Parker '05



Makeba Riddick '99

Darlene Davis

And, he adds, "I tell kids that more than a good lawyer or a manager, you really need dope music and skills. It seems weird to say that, but I think people forget. Always be prepared, and the door will open for you when your stuff is good enough. Your gift will make room."

As for his own next open door, he says, "Whenever the time is right, Dre will let me move on with his blessing. He knows that I'm building my own work. I'm just going to keep progressing and carving out a lane."

Follow Dawaun Parker at [www.twitter.com/dawaunparker](http://www.twitter.com/dawaunparker).

## Living Her Life

Songwriter Makeba Riddick '99 is continuing her ride to the highest corridors of power in the music business. After cowriting one of last year's biggest hits, T.I.'s "Live Your Life" (with Rihanna), which held the number-one spot on Billboard's Hot 100 for nine weeks, she signed on with Jay-Z's Roc Nation management. With the new deal, Riddick is actively engaged not only as a management client but also as an A&R consultant with the company's record label wing.

"I'm working with all of the newer artists on Roc Nation, including Alexandra Burke, Sugababes, and Rita Ora," Riddick explains from her home in Los Angeles,

on a rare day off. The fact that many of her new songwriting clients are from the United Kingdom is no coincidence. "London is becoming the 'new' New York. Everybody wants to record there, and there are a lot of great record labels over there. Nowadays, artists want to be bigger than just the United States." This summer, Riddick will be in London working with longtime collaborator Rihanna for the singer's next album. Riddick has plans to record in Spain and Morocco as well.

Later this year, she will reach another milestone in her career: the end of her first joint venture publishing deal with Bad Boy/EMI. Looking back, she says she has learned a great deal since signing with the company in 2002. "A publishing deal is great if you need the money, but no matter what, the ultimate goal is to own your own catalog. Any publishing deal is just a stepping stone, and that up-front money is great to have. But it does come at a price."

"To be honest, I wish I knew what a 'song commitment' really meant when I signed," she confesses. "Five songs doesn't mean that you're part of five songs and you're all set. It means you have to be involved with 100 percent of five songs. You have to put together cowriting percentages to make up one song in total. I would have signed for a way lower song commitment." Still," she says with a wry smile, "EMI and Bad Boy are very happy with me. I've been so fortunate, I don't really have a lot of records that didn't do well or didn't come out."

In addition to continuing to build new talent and rack up more hits with collaborators that include Beyoncé Knowles, Riddick is most excited about a multimedia development project that is a new cartoon property. "I created it, I developed it, and I'll be executive producer," she beams. "It's a music-based cartoon, I would describe it as *X-Men* meets *High School Musical*." Since talks are in process to sell it, that's all she can say for now.

With her incredibly busy schedule, relaxed days at home are few and far between for Riddick. But traveling is just part of a top-tier's songwriter's job description in 2009. "I travel wherever people are working," she explains. Her work on T.I.'s "Live Your Life" required a trip to Italy. "But I love to travel and see the world. And I'm not paying for any of it, so that's OK with me! A lot of times, we'll record for five days in Italy or Hawaii and the label will give me three or four days afterward to vacation."

"It might be nice to work at home in L.A. all the time," she notes, "but when people call with great opportunities, you've got to go and get it while it's hot." And as one of the hottest songwriters in pop music today, her bags are always packed.

*Brian Coleman is the author of Check the Technique: Liner Notes for Hip-Hop Junkies (Random House/Villard). Visit [www.checkthetech.com](http://www.checkthetech.com).*



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# The Marketing Is the Message



**Gerd Leonhard '87 shares ideas on how musicians can thrive in the “link economy,” where audience attention will trump CD sales.**

*By Mark Small*

**A**t the recent Creative Capital conference in London hosted by the University of Wales, Newport, three distinguished presenters gave their take on how musicians might receive compensation as music increasingly becomes downloaded and shared online rather than purchased in physical format. The trio—composed of Gerd Leonhard '87 (a music and media futurist), Jeremy Silver (the CEO of Mediaclarity), and Ron Berry (the e-business inward investment adviser for the Isle of Man government)—outlined ideas that offer hope for 21st-century musicians seeking to make their living in the Media 2.0 era.

For part of his presentation, Silver offered sums representing lost potential revenue because conduits for music trading such as YouTube, Lime Wire, and the Pirate Bay lack licensing arrangements for multimedia sharing. He stressed that monetizing peer-to-peer file sharing will happen only once policies for rights licensing, charging for access, exploiting metadata, and various technology issues are agreed upon. But as they say, the devil is in the details.

Berry demonstrated that he has rolled up his sleeves to work on these details through legislation and licensing in his region. He spoke about an initiative in the Isle of Man, which lies in the Irish Sea between England and Northern Ireland. Thirty-two miles long by eight miles wide, the island is a self-governing Crown dependency with its own parliament and a population of 80,000 and broadband connections available to every household.

Berry has enlisted support from major music industry players for an experiment that would impose a modest sum (approximately \$1.50 per month) to be bundled with monthly Internet service provider fees in exchange for legal, unlimited music downloading for all Isle of Man subscribers. Berry hopes the policy

Kaylee Hillier

## Gerd Leonhard on Artist Branding via the Web

1. Think hard about what you are all about and the message you want to relay to people. Are you the next hot guitar player or the new John Coltrane? Shape your image and message to support that.
2. Attract as much attention as possible. Performing live is a must, but you can set up your own radio station that allows people to take your music and make widgets, which are embedded objects like a YouTube player. Fans can then have—and distribute—your music by copying the player and putting it on their own site. The player actually sits on another site and links back to YouTube. That's syndication. You want your music available for people to cut and paste and put somewhere else to play creating a syndicated viral system.
3. Put your photos on Flickr. Upload photos of everything you do, from band rehearsals to backstage moments to scenes on the tour bus. Just make sure they are authentic and convey your "brand." The images don't necessarily need to be high quality.
4. Write about what you do on a blog and publish things on Twitter. Set up your own YouTube channel. Fully exploit the Web—which is pretty much free—to create a large output. Offer everything for free initially.
5. Create applications that can be downloaded to mobile phones. Many bands have done this to create a personal window to their world on mobile devices. Be advised, though, that this avenue of music distribution involves some costs.

"This output becomes the foundation for your audience," Leonhard counsels. "You'll know pretty quickly if people like you. These efforts—coupled with live appearances, e-mail newsletters, and working the social networks—will help you build a fan community. Once you gain a lot of followers, those who are really hooked will help you do the rest of your marketing. This is the mechanism that will increase your revenue."

will prove viable in the Manx microcosm and provide a model that legislators, Internet service providers, and music business decision makers around the world can build on. (For more information, see [www.theregister.co.uk/2009/01/19/isle\\_of\\_man\\_music\\_tax](http://www.theregister.co.uk/2009/01/19/isle_of_man_music_tax).)

Leonhard outlined the challenges that lie ahead, saying, "There is no recipe. We can't go to Universal, Warner Music, EMI, and Sony and say, 'Here is the solution so you can stay in business.' There is an ecosystem comprising content owners, telecoms, advertisers, marketers, artists, and social networks that have to build the solution together." Leonhard advocates a blanket license and a flat rate that users would pay for unlimited access to, and unfettered use of, digital music. This method, he maintains, would be one of many revenue streams that could support a new middle class of musicians who are not superstars but who can make a comfortable living in the new music economy.

The day following the conference, I met with Leonhard, who shared more thoughts from his latest book, *Music 2.0*, a series of essays about the emergence of a new music business model driven by the Internet.\* He spoke at length and optimistically about the opportunities he envisions for Web-savvy artists who produce their own music and bring it directly to fans.

\*Download *Music 2.0* and other titles for free at [www.mediafuturist.com/free-pdfs.html](http://www.mediafuturist.com/free-pdfs.html).

### Out of Control

For the past 14 years, Leonhard has called for a reevaluation of the prevailing logic in the music industry that exercising complete control over the distribution and use of the assets in record label catalogs is the principal way to make money in music. In the digital era, that model is tanking. Leonhard stresses that computers and handheld telecom devices are essentially copy machines that facilitate the sharing of music, text, photos, video, and more on the Web. In his online book *The End of Control*, he wrote, "Let's face it, in our increasingly networked world, the vast majority of media content simply cannot be kept away from its audience. Today in our world of Googles, Facebooks, YouTubes, and iPhones, all content is just zeroes and ones, and trying to prevent its 'leakage' is simply futile."

Everyone knows that the vast array of music is accessible for free via "pirate sites," software applications that harvest streaming music, and via other sources. Users freely download songs, share files, post songs on their Facebook pages, sync them with their videos and slide shows, and more. For copyright owners—especially the major record labels—the genie is out of the bottle, and litigation against users sharing copyrighted music without payment has yielded little more than bad press. The problem of making enough money to continue producing music is most acute for content creators, whose primary business has been to develop superstars that sell millions of records.

Leonhard has long advocated a shift from tight control of products and copyrights. In what he refers to as the "link economy," the new commodity is the public's attention. In this climate, he predicts superstar status will be much harder to attain—and sustain—as the marketplace experiences further fragmentation and mainstream artists compete for attention with lesser-known artists in specific musical niches.

"Thirty years ago, 72 percent of the television audience used to watch *Dallas* or *Gunsmoke*," Leonhard says. "Now 7.1 percent of Americans watch *American Idol* on a good night. That's it. There is no ubiquitous TV show these days because there are so many options."

It's the same in the music industry. It's much harder for current artists to sell the number of records their predecessors sold simply because there are more artists out there, more competition for people's attention. A look at the RIAA's [the Recording Industry Association of America's] top-selling albums of all time underscores the point. Vintage artists—including the Eagles, Michael Jackson, Pink Floyd, Led Zeppelin, AC/DC, and several others—dominate the chart. In the United States, the most recent album to sell more than 20 million copies is Garth Brooks's *Double Live* album, and it was released in 1998.

Major labels and other repositories of valuable copyright properties may not be wild about the notion that products should take a backseat to audience



attention, but they have noted the power of an energized fan base. Leonhard avers that musicians who fully utilize their Internet resources realize that they rather than their CDs are the product, and if they sell themselves properly, they will do well in the link economy.

"In the link economy, the product is the marketing," says Leonhard. "If you want to promote yourself as a musician, you publish and make everything available on the Web so that people can pick it up and go elsewhere with it. If they like you, they do the marketing for you by telling others and sending links around. In the old days, if you were a star, MTV or the *Letterman Show* would recognize that by putting you on. Today, your fans recognize your value and send your links to friends, who send them to more people. This is what makes someone a celebrity on the Web. And you can't buy that; you have to earn it."

Today, the Web is flooded with content. Anyone with a computer can be a producer. Leonhard contends that this will ultimately raise the bar of artistic quality. "You have to be very good and very unique, and constantly innovate to get people's attention," he says. "There are 140 million blogs, and many new ones are created every second. We don't pay any attention to a blog unless it is good. The same is true with music."

### **Show Me the Money**

So if musicians loosen control of their copyrights, what sources other than the proposed flat rate on Internet users for access to music could provide income? According to Leonhard, there is a \$1 trillion worldwide advertising economy, and Google took in \$27.1 billion of it last year. Projections are that in five years, Google's share could rise to \$200 billion. If licensing agreements can be forged with the powerful search engine, the fees could pay musicians for a lot of "free" content. "If Google was authorized to play on-demand music, someone could see my name and play my song," says Leonhard. "Google would agree to pay a percentage of the revenue from every ad on the page with my song. The fee would be paid to a rights organization like ASCAP or BMI to be divided between all the artists whose music is played. Google can track everything that's been played, so all artists could be compensated. The technology is in place to do this now. This system is currently being used in China and Denmark."

It is important for agreements to be made sooner rather than later. When radio began broadcasting music during the 1920s, songwriters demanded a share of the money generated by programming featuring their compositions. ASCAP negotiated for compulsory licenses and radio began paying writers. But there was no provision at the time for a fee to compensate the recording artist if he wasn't the songwriter. Even today, American radio stations, unlike European broadcasters, pay a fee to the composer or songwriter but not to the recording artist. Radio ad revenue currently yields about \$20 billion annually, with the benefit of hindsight we can see that this was a missed opportunity.

This situation should be kept in mind as new agreements are made. Half the world now uses cell phones, and a tremendous amount of music is downloaded to handheld devices. In a recent address at Berklee College of Music, Terry McBride, the CEO of Nettwerk Music Group, described the role smart phones already play in the sale of music (visit [www.berklee.edu/bt/204/bb\\_smartphones.html](http://www.berklee.edu/bt/204/bb_smartphones.html)).

"Musicians need to push for legislation to require issuing licenses for use of content on the Web," says Leonhard. "Right now if you have a video that gets a million plays on YouTube, you don't get a dime because there is no license or agreement. Through revenue share, every click, forward, download, [or] video play on the Web would get monetized."

### **Fifty Ways**

Too many musicians believe that playing gigs and selling CDs or digital copies of their music are the primary ways to make money. "We have to do away with that mentality, because there are 50 other ways a musician can get paid," says Leonhard. "In the new music economy, you need to build an audience and energize them to act on your behalf and forward your music virally. Later, they can become paying customers. Don't ask them for their money first. Once fans are sold on you, you'll be able to 'upsell' them special shows, backstage passes, webcasts, a live concert download, a multimedia product, your iPhone application, a premium package for \$75.

"When musicians start thinking of themselves as brands, like Nike, they will see that they have more assets than just the zeroes and ones that people can download. Other assets are their creativity, the way they express what they experience, their performance, and their presentation. As a musician and composer, you stand for something. The Web allows you to publish things that showcase who you are and what you do. In 10 minutes of clicking around on your site, people will be able to understand who you are if you've put enough out there." [See the sidebar "Gerd Leonhard on Artist Branding via the Web" on page 22.]

Even in a time when many have predicted doom and gloom in the music business, Leonhard is optimistic. "Current developments are good news for the artist—provided he or she is good. You have to be different, unique, and honest; have a powerful persona; and know your brand. If what you are doing is real and you are forthright, people will pay you. It's all about the creator and the person who wants the music. Musicians of the future will do well if they can view themselves as more than someone who wants to be a star and sell a lot of records."

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*Gerd Leonhard has been hailed by the Wall Street Journal as one of the world's leading media futurists. He has penned four books, including the bestseller *The Future of Music* (Berklee Press), and is an in-demand keynote speaker and strategist. Visit [www.mediafuturist.com](http://www.mediafuturist.com).*

# THE WOODSHEP

## The Power of Permutation

By Philip and Teresa DiTullio

*The strength of the Schillinger System rests on the foundation of permutations that offer infinite possibilities.*

The name Joseph Schillinger may strike a chord with some, but Schillinger's contributions to music have eluded most students and musicians. The Ukrainian-born theorist lived from 1895 to 1943 and taught professional musicians the system of musical composition he devised. In turn they composed music that is familiar to millions. George Gershwin's *Porgy and Bess* and Glenn Miller's "Moonlight Serenade" were written with the Schillinger System. Film composers Leith Stevens and John Barry both studied the Schillinger System. Music written by Vic Mizzy for the TV shows *The Addams Family* and *Green Acres* and for the film *The Ghost and Mr. Chicken* was written with the system. B.B. King, John Cage, and Quincy Jones used facets of the Schillinger technique. Avant-garde composer and performer Mikel Rouse composes multimedia rock operas that are based on the system, as are works by experimental pianist and composer Yaron Herman. Today, students of the system occupy all genres, from pop to classical to jazz to new age. Because Schillinger's system is a musical theory based on mathematics, it can be applied to all styles of music past, present, and future.

The complete Schillinger System of Musical Composition was written as a four-year course that was taught in private lessons. During the 1940s, Schillinger-certified teachers spread throughout the country and developed more than 40 schools under his name. Berklee founder Lawrence Berk was trained by Schillinger and established Schillinger House in Boston. Later he renamed it Berklee College of Music. "[The Schillinger System] constitutes my formal musical education almost in its entirety," attested the late Bill Leavitt, Berklee's first Guitar Department chair.

Schillinger's teachings continue to be useful, fresh, and exciting and can aid your music writing. The basic philosophy is that the system can help solve musical problems. In fact Berk's initial course offerings were called Schillinger

Problems and focused on solving compositional problems. Schillinger's mathematical approach addressed many of the exceptions to the rules of traditional music theory.

In this introduction to the system, we'll examine permutation, a simple technique that offers the musician infinite options. You can start to apply permutation techniques in your compositions without having to learn the entire Schillinger System. These techniques are the most important aspects of Schillinger's system of composition in terms of generating material and overcoming writer's block.

There are two types of permutations—general permutations and circular permutations—which are used to create variations in every aspect of musical composition. The general permutations procedure creates a large number of variations, while the circular permutations procedure creates a small number of variations.

### General Permutation Procedure

1. Choose two elements from pitches, rhythms, or melodic phrases. To start, our elements will be two rhythmic values: a half-note and a quarter-note.
2. Assign the letters A and B to each element.
3. Permute (A+B) and (B+A)  
This yields only two permutations. See examples 1a and 1b, where the permutations are shown on both a grand staff and a single staff.
4. Expanding the permutation to three elements (A+B+C) will yield six possible permutations.

A B C	B A C
A C B	B C A
C A B	C B A

Example 2a illustrates this permutation with three rhythmic elements. Example 2b uses the three rhythms as well as three pitches.

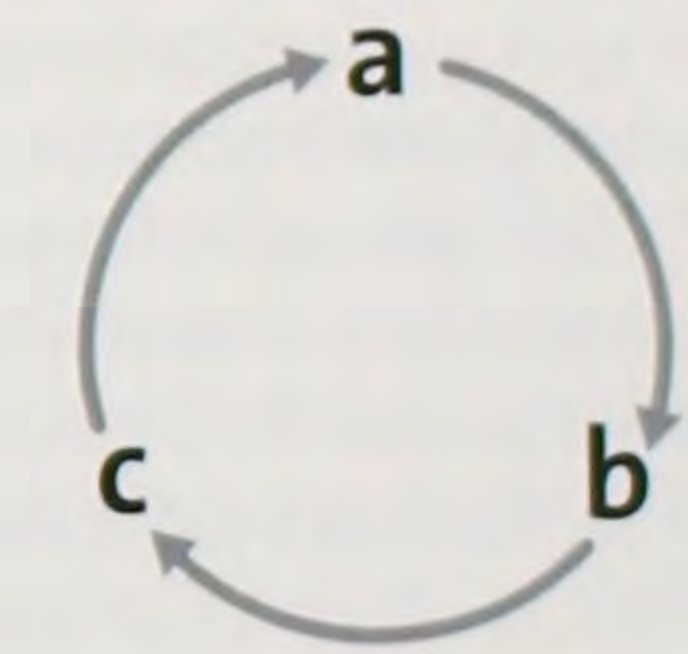
Here is the list of all possible general permutations using two to 12 elements. The uses are numerous and quite powerful.

Two elements:	Two permutations
Three elements:	Six permutations
Four elements:	24 permutations
Five elements:	120 permutations
Six elements:	720 permutations
Seven elements:	5,040 permutations
Eight elements:	40,320 permutations
Nine elements:	362,880 permutations
Ten elements:	3,628,800 permutations
Eleven elements:	39,916,800 permutations
Twelve elements:	479,001,600 permutations

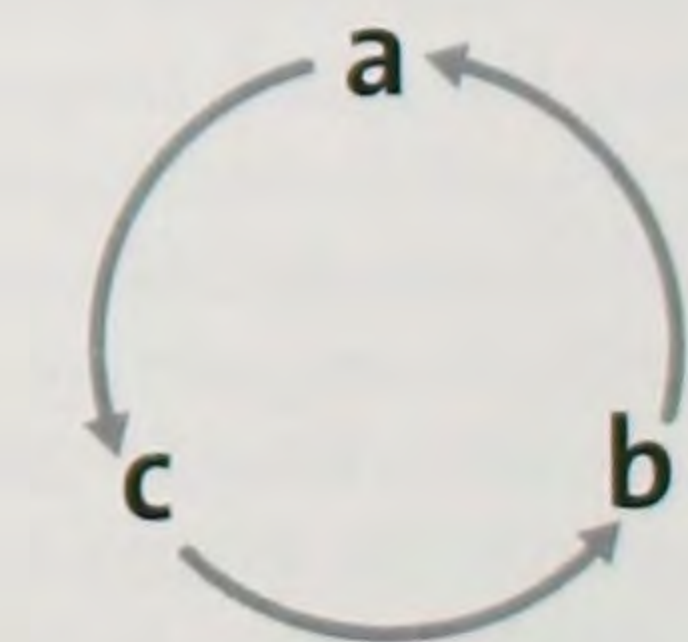
Example 3a illustrates permutations with five melody notes and a repetitive rhythm pattern. Example 3b shows permutations with 12 melody notes. General permutations can be useful for creating scales of two to 12 notes for use as practice exercises to develop instrumental technique.

### Circular Permutation Procedure

The circular permutation approach can be used to expand a melodic idea.



abc bca cab



acb cba bac

**1a**

A B A B

B A A B

**1b**

A B A B

Example 4a shows the rhythmic pattern for a four-bar melodic phrase and the three possible groupings of the bars within the phrase. To construct a phrase, write three melodic elements based on the rhythm pattern. As previously, assign a letter to each element (A,B,C). Permute the elements in clockwise direction: ABC BCA CAB. Example 4b is a blues tune written this way. For this piece, I chose bar grouping 3 and adjusted the accidentals to fit the blues progression beneath.

The same process can be used to permute in counterclockwise direction. The elements would then be grouped as follows: ACB CBA BAC.

### Controlling the Possibilities

The strength of the Schillinger System rests on the foundation of permutations that offer infinite possibilities. The system changes the composing paradigm from "What do I write next?" to "What do I choose from the seemingly endless possibilities?" The sheer number of choices can easily overwhelm the composer. In order to solve this problem, Schillinger instructed his students to choose a limited number of techniques or permutations for each piece they wrote. He called this a "song manifold," and it's the guiding force to limit musical choices.

The examples provided here barely scratch the surface of the available techniques and applications that are possible. The Schillinger System is progressive, and each lesson builds on the prior one. This article provides only a glimpse into the system's power. The Schillinger Society is the only entity that offers tutelage under certified Schillinger instructors. For information on the Schillinger method and workshops, visit [www.schillingersociety.com](http://www.schillingersociety.com).

*Philip and Teresa DiTullio are music professionals, researchers, and the cofounders of the Schillinger Society.*

### Rhythm

**2a**

A B C A C B C A B B A C B C A C B A

Combination of notes and rhythms

**2b**

A B C A C B C A B B A C B C A C B A

### Permutation with five note elements and 2+1+2+1+2 rhythm pattern

**3a**

A B C D E A B C E D A B D C E A B D E C

etc.

A B E C D A B E D C A C B D E A C B E D

### Permutation with 12 note elements and 4+4+1 rhythm

**3b**

A B C D E F G H I J K L

etc.

A B C D E F G H I J L K

**4a**

1 A B C

2 A B C

3 A B C

### SCHILL HOUSE BLUES

BY PHIL DITULLIO

**4b**

A B C B C

7 A C A B

# ALUMNOTES

Compiled by Emily Dufresne and Brandon Tuzio '11



Ed Lanagan '79



Lennie Peterson '79

## 1957

Pianist **Hal Galper** of Cohecton, NY, released his latest recording, *Art-Work*, as part of an exclusive agreement with Origin Records, which will release all his future recordings. Visit [www.halgalper.com](http://www.halgalper.com).

## 1963

Composer **Graham Collier** of Skopelos, Magnisia, Greece, has released his book and double CD *The Jazz Composer*. He is also preparing the new compositions "Forty Years On" and "The Vonetta Factor" for big-band concerts in the United Kingdom in November. Visit [www.grahamcolliermusic.com](http://www.grahamcolliermusic.com).

## 1970

**Paul Rene Avril** of El Granada, CA, has performed with the San Francisco Philharmonia Baroque Orchestra, the Portland Baroque Orchestra, the San Jose Symphony, and the Santa Cruz County Symphony.

## 1971

Bassist **George Gordon** (a.k.a. G. Gordon Elliot) of Wareham, MA, worked for years as a bassist in Reno and Las Vegas, NV, backing major artists. He also served for 32 years as the band director for the city of New Bedford, MA, whose

various bands, won numerous medals. In 2005 he retired from music after a medical condition left him a paraplegic. Contact him at [musiccman@hotmail.com](mailto:musiccman@hotmail.com).

## 1972

Composer **Frank Ferrucci** of New York City scored the "State of the Planet's Oceans" episode for the PBS series *Journey to Planet Earth*. Ferrucci has also released the CD *Film Music Inspired by the Indian Railway*. Visit [www.frankferrucci.com](http://www.frankferrucci.com).

## 1975

Drummer and songwriter **Bobby Deitch** of Upper Nyack, NY, released his first book, *The Drummer in You*. It teaches students how to play rock, r&b, and funk beats without using traditional rhythmic notation. Visit [www.myspace.com/bobbydeitch](http://www.myspace.com/bobbydeitch).

Composer and producer **Richard Niles** of London, England, released *Triptych, Part 2: Alexander Shulgin's Songbook*, an album featuring Niles's quartet with guest soloists John Patitucci, Bob James, Billy Cobham, Bob Mintzer, Gary Husband, Grégoire Maret, and Janek Gwizdala. Niles also produced and cowrote the music for the CD *True to You* by Korean singer and piano virtuoso Younee (visit [www.youneevernal.com](http://www.youneevernal.com)). In October, Younee and Niles will tour Britain.

## 1976

Guitarist **Charles Golomboski** of Johnston, RI, has worked as a guitar teacher throughout Rhode Island. He also studied with former Berklee faculty member David Spadazzi '71.

**Ruth Greenwood** of Princeton, NJ, appeared at the Mamapalooza Festival at Arlene's Grocery in New York City, the Millennium Music Conference in Harrisburg, PA, and at the Bluebird Cafe in Nashville, TN. She is currently teaching songwriting and jingle writing for recording and film projects.

**Marc Macisso** of Lancaster, CA, has released five smooth-jazz albums, including *Movin' On*. His career has also taken him on the road with Bette Midler, Al Stewart, Michael Bolton, and many other artists. He currently teaches junior-high-school music in the Palmdale School District. Visit [www.marcmacisso.com](http://www.marcmacisso.com).

## 1977

Guitarist **Tony Corman** of Berkeley, CA, released *Crotty Corman and Phipps Jazz Trio*, featuring bassist Ron Crotty and bass trumpeter Frank Phipps. Visit [www.tonycorman.com/trio.html](http://www.tonycorman.com/trio.html).

## 1979

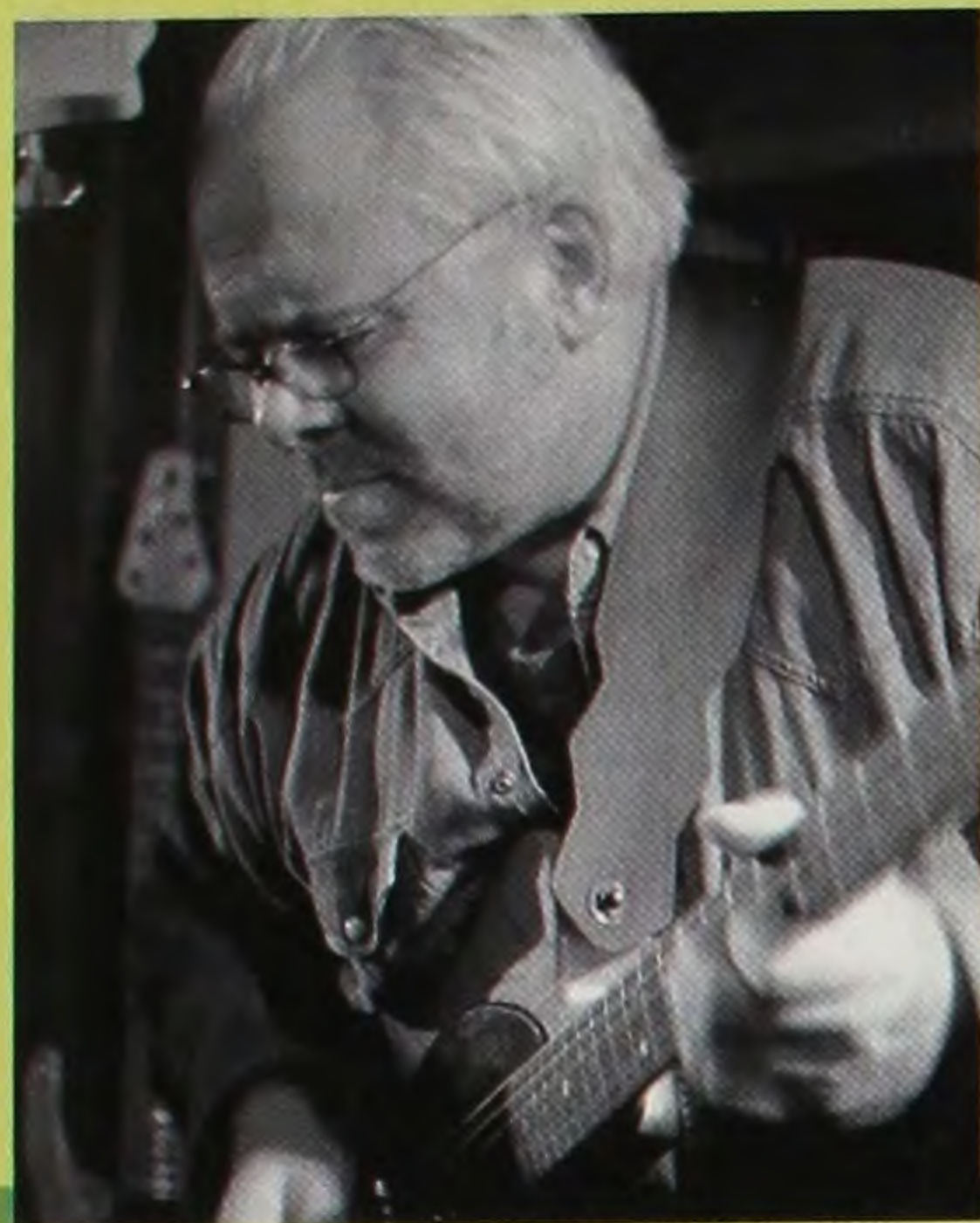
Drummer and composer **N. Glenn Davis** of Twinsburg, OH, has recorded the CD *Come Right In* with the N. Glenn Davis Quintet and special guest Phil Woods. Visit [www.glennlavismusic.com](http://www.glennlavismusic.com).

Vocalist **Carole Demesmin Arty** of Plantation, FL, created the United Haitian Artists organization to protect the interests of Haitian artists and offer opportunities to showcase their talents. She has been the recipient of several awards for her singing and advocacy of Haitian history.

**Ed Lanagan** of South Easton, MA, published the book *Creating with the Law of Attraction: 10 Principles That Will Change Your Life*. Using music as a metaphor, the book teaches the law of attraction and self-esteem and is available from Amazon. Visit [www.beyourbean.com](http://www.beyourbean.com).

**Jonathan Lax** of Summit, NJ, performed at the New Jersey MENC (the National Association for Music Education) Conference. He also performed as a faculty soloist with the Bayonne High School Alumni Big Band.

Trombonist and visual artist **Lennie Peterson** of Scituate, MA, presented projections of large portraits he created of five composers for a May 15 concert sponsored by New York University at the Angel Orensanz Foundation Center for the Arts. Visit [www.youtube.com/lenniepeterson](http://www.youtube.com/lenniepeterson).



Emiel van Egdom '83

## 1980

Bassist **Michael Dimin** of Averill Park, NY, released his book *The Art of Solo Bass* with Mel Bay Publications. Dimin is also writing, recording, and performing with blues guitarist **Rhett Tyler '73** and Early Warning. Visit [www.michaeldimin.com](http://www.michaeldimin.com).

Composer **Cynthia Hilts** of Brooklyn, NY, premiered her piece "Larkspur" in May at the Douglass Street Music Collective in Brooklyn.

TV and film producer **Gregan Wortman** of Glasgow, MT, has been editing projects for Hollyflicks. And over the past 15 years, Wortman has produced independent film and TV works. Visit <http://imt.net/~kruzndog>.

## 1981

**Eric Hall** of Healdsburg, CA, owns and runs Roadhouse Winery in the Russian River Valley. He founded and produces wine events such as Pinot on the River and Russian River Passport. Visit [www.roadhousewinery.com](http://www.roadhousewinery.com).

## 1982

**David DeQuasie** of Winter Springs, FL, performs in Central Florida with his blues trio Mud Rooster and also does solo classical guitar gigs. Visit [www.reverbnation.com/mudrooster](http://www.reverbnation.com/mudrooster).

## Julian Lage '08

# As Relevant as Possible

By Mary Hurley

When he was five years old, artist Julian Lage first picked up the guitar. Three years later, he was playing with Carlos Santana. By the time he was 13, he was performing "A Night in Tunisia" with Gary Burton '62 and Herbie Hancock.

The child prodigy from Santa Rosa, CA, who is a composer and arranger as well as a top-flight jazz player, has grown up. Lage, 21, released his first solo record, *Sounding Point*, in March to positive reviews on both sides of the Atlantic. "Julian Lage is a big talent blossoming," said the *Guardian* of London, praising his "agility, glowing tone and originality of phrasing."

The articulate and smooth-spoken Lage—with confidence and charisma to spare—is already an old pro (although described as a "youngster" by an admiring *Washington Post* critic) and philosophic about the nature, and nurture, of musical talent. "The gift," he says, "is the circumstance."

Take that boyhood gig with Santana. Lage was seven years old when he turned down Santana's request to perform with him onstage, believing he needed more time. "It can be a big setup for you to go from zero to a hundred too fast," Lage explains. So he waited until he was eight.

That same year, he was the subject of an Academy Award-nominated documentary short. That opportunity led him to the stage he shared with fellow wunderkinds at the Grammy Awards in 2000. Watching the live telecast was Grammy-winning vibraphonist Gary Burton, who took notice of Lage and tracked him down. Lage toured with Burton's quintet

as a teenager and was featured on Burton's 2004 album, *Generations*.

Lage declined several offers to make his own record. But again, he want to make sure the timing was right. "You have to make decisions for the right reasons," he says. "When there were offers, my parents would talk about them with me. 'Would this one be helpful?' they would ask. They did it in a nurturing way." Lage is the youngest of five children. "I wasn't the only one they paid attention to; we were all equal."

Once a child prodigy himself, Burton became a trusted mentor and friend. Lage pays tribute to Burton as a bandleader. "He was the leader, but he knew how to feature a band," Lage says. It is clear that Lage attempts to do the same as he leads his own quartet.

From Burton he learned about organization and logistics, how to make a set list, prepare for a show, how to keep things fresh every night, and how to avoid exhaustion while traveling. "There is a science to it," Lage notes. "He kind of demystified it. That's kind of huge."

Burton also introduced Lage to Berklee. "I needed a place to be a research student. What Berkee offered me was a safe place to study and interact with people," says Lage, who now makes Boston his home base. "The openness is what I love about Berklee. They can recognize what students need at all levels."

While studying at Berklee, Lage decided to finally make his debut album. But he found it difficult to carry the traditional course load at the same time. The artist's diploma program at Berklee, limited to students with special musical talents and above-average proven ability



Julian Lage

allowed Lage to study classical composition and work on his CD.

Released on the Emarcy label, *Sounding Point* reflects Lage's multiple influences by mixing folk, blues, classical, and jazz. The album's special guests include Taylor Eigsti (piano), Béla Fleck (banjo), and Chris Thiele (mandolin). The album also features Tupac Mantilla (percussion), Aristedes Rivas (cello), Ben Roseth (saxophone), and Jorge Roeder (bass).

"The best music you make is relevant to the culture you are in, the timeframe you are in," Lage says. "I want to keep it as relevant as possible,"

*Mary Hurley, a former newspaper reporter, is a grant writer in Berklee's Office of Institutional Advancement.*



From the left: Sam Purkin '88 and Warren Hill '87



Damon Stout '89



Ivan "Funkboy" Bodley '92

## 1983

Composer and performer **Gina Biver** of Falls Church, VA, and her group Fuse Ensemble premiered her piece "No Matter Where" for piano and electronics at the Kennedy Center's Contemporary Music Festival in Washington, DC, on May 9. The group also premiered "Darshana" by composer **Gernot Reetz '82**. Visit [www.ginabiver.com](http://www.ginabiver.com).

Bassist **Gabriel Espinosa** of Pella, IA, released *From Yucatan to Rio*. The CD features **Claudio Roditi '70**, **George Robert '84**, **Helio Alves '90**, **Antonio Sanchez '97**, **Anat Cohen '98**, and Berklee faculty member Alison Wedding. Visit <http://www.myspace.com/ashantimundo>.

Producer and composer **Emiel van Egdorn** of Buffalo, NY, produced and scored the documentary *46 Lights* about a children's home in Kathmandu. He also worked on live tracks for the Dutch all-female band Reincarnatus and did music engraving for a book on guitar harmony.

## 1985

Pianist **Barry Rocklin** of Skokie, IL, is on a 2009 world tour with appearances at Pianobar Maxim in Amsterdam and Crazy Totem Bar in Skiathos, Greece. Visit <http://barryfromboston.com>.

## 1986

Guitarist **Scott Cavanagh** of Litchfield, NH, received his MBA in international business from Southern New Hampshire University in May. He currently works as a product line manager at Fantasy Entertainment in Salem, NH.

Guitarist **Mike Dangeroux** of Chicago, IL, won the 2008 GigMasters Rising Star Award for top rock band.

Songwriter and producer **Rhob Elliott** of Asheboro, NC, was a finalist in the Song of the Year songwriting contest for his tune "Borrowed Time." Elliott performs with the band Sixty Eight Seasons and operates Sunset Recording Studio.

Saxophonist **Tommy Smith** of Larkhall, Scotland, has been nominated for best new CD for his *Live at Belleville* at the 2009 Scottish Jazz Awards. Visit [www.jazz-in-scotland.co.uk/sja.htm](http://www.jazz-in-scotland.co.uk/sja.htm).

Guitarist **Kevin Twit** of Nashville, TN, is working as a pastor to college students at Belmont University. He also operates an indie record label called Indelible Grace Music. Also a songwriter, Twit cowrote the song "Thou Lovely Source," which appeared on the Grammy-nominated album *Redemption Songs* by Jars of Clay. Visit [www.igracemusic.com](http://www.igracemusic.com).

## 1987

Saxophonist **Warren Hill** of Boulder, CO, won album of the year for his release *La Dolce Vita* and song of the year at the fifth annual Canadian Smooth Jazz Awards. **Sam Purkin '88**, who was also honored, cowrote the CD's title track. Hill is the artist who has received the most wins in the history of the Canadian awards. Visit [www.warrenhill.com](http://www.warrenhill.com).

## 1988

Drummer and composer **Izzy Kieffer** of Brooklyn, NY, released the CD *Let There Be Peace*. Visit [www.kiefferorchestra.com](http://www.kiefferorchestra.com).

## 1989

Guitarist **Bert Cotton** of New Orleans, LA, and his band Bonerama performed at the New Orleans Jazz & Heritage Festival, the Festival International, High Sierra Music Festival, and a jazz festival in Norway. Visit [www.boneramamusic.com](http://www.boneramamusic.com).

Bassist **Damon Stout** of Los Angeles, CA, and his band the Diviners won best rock video and best overall video on OurStage. This summer the Diviners are on a multicountry tour. Visit [www.myspace.com/thedivinersband](http://www.myspace.com/thedivinersband).

## 1990

**John Alexander** of Greensboro, NC, works at NOTION Music developing music software. He previously worked at Coda Music Technology and other software companies.

Vocalist and composer **Jose Conde** of Brooklyn, NY, is the leader of Ola Fresca, a Latin funk ensemble. Conde also released the children's album *Baby Loves Salsa: Salsa for Kittens & Puppies*. Visit [www.myspace.com/olafresca](http://www.myspace.com/olafresca).

Bassist **Christopher Sharkey** of New Orleans, LA, performs locally and recently performed at jazz festivals in Malaysia and Austria.

Songwriter and composer **Colin McCaffrey** of East Montpelier, VT, won first place in the bluegrass category at the 2009 Chris Austin Songwriting Contest. He also cowrote "Love Gone By" with Carol Hausner for her album *Still Hear Your Voice*. Visit [www.colinmccaffrey.com](http://www.colinmccaffrey.com).

## 1991

**Juan Camacho** of Madrid, Spain, released *La estrategia del tiempo (The Strategy of Time)* with the Juan Camacho Quintet. Visit [www.myspace.com/jcamachojazz](http://www.myspace.com/jcamachojazz).

Saxophonist **Antonio Hart** of Brooklyn, NY, performed original works with the United States Navy Band Commodores jazz ensemble. Hart is a member of the Dave Holland group, which recently released the CD *Pass It On*. Visit [www.antoniohart.com](http://www.antoniohart.com).

## 1992

Bassist **Ivan "Funkboy" Bodley** of Brooklyn, NY, has released his third album, *Pigs Feet & Potted Meat*, on his own Funkboy music label. It features keyboardist **James Dower '93** and drummer **Joe Goretti '00**. Visit [www.funkboy.net](http://www.funkboy.net).

# ALUMNI BEAT

Happy summer, everyone. I am originally from the South, so I am enjoying the belated return of warm weather to Boston. We have held several alumni events since my last column. On March 26, at the annual alumni reception at the Massachusetts Music Educators Association convention at Boston's Seaport Hotel, alumni gathered, and a great time was had by all.

On April 16, in celebration of the 25th anniversary of Singers Showcase, alumnae Paula Cole '90, Lalah Hathaway '90, and Darcel Wilson joined students to present an incredible show in the Berklee Performance Center.

During the last weekend of May, 20 Berklee alumni chapter leaders from the United States and London gathered on campus for a conference. This was the second time we've brought this group together in Boston, and the event fostered an exchange of ideas, suggestions, and music. The conference also featured an impromptu jam with the chapter leaders and the admissions alumni representatives who also happened

to be in town that weekend. The event was such fun and featured such talent! As a result of the chapter leader gathering, we have wonderful things in store for the various chapters. Thank you, chapter leaders for your leadership, hard work, and dedication on behalf of your alumni communities. These terrific folks are advocates for you, our alumni, and a great asset to the alumni office.

On June 4, Brandon DeMaris '04, who works for Gibson Guitar, opened the company's fabulous showroom in Austin, TX, for an evening of socializing among Berklee alumni and friends. Performances of original music by songwriters and performers Dave Madden, Dan Barrett, Sarah Sharp '95 and her band Buffalo Speedway, and Mark Abernathy '00 were the highlights of the evening. The Gibson showroom was the perfect setting for the event. Everyone agreed that this songwriters-in-the-round show should be a regular event in Austin. There are other Berklee alumni in Texas for whom we don't have contact information. Please update your address so we can

invite you to upcoming events (see information below).

We welcome the members of the class of 2009 who recently graduated to become members of the Berklee alumni network. Make a point to connect with them when you run into them at events in your chapters.

Finally, as you see, your alumni magazine has a different look. The new design commemorates the magazine's 20th anniversary. Thanks to all who have sent in alum notes or been featured in *Berklee today* over the years. It's your stories that make this magazine a good read and a way to stay connected, so send your alumni notes and address changes to Emily Dufresne, our alumni coordinator at [edufresne@berklee.edu](mailto:edufresne@berklee.edu). Also, don't forget to create or update your profile in the online directory on the alumni website at <http://alumni.berklee.edu>.

Until next time, and have a great summer,

*Karen Bell, '90*  
Director of Alumni Affairs



*In May, Berklee alumni chapter leaders representing 16 domestic and international chapter locations gathered at Berklee.*



*In June, members of the Austin Berklee Alumni Chapter shared their tunes at the Gibson Guitar Showroom. Chapter leader Sarah Sharp '95 (in the white dress) and Marjorie O'Malley Berklee's assistant vice president for institutional advancement hosted the event.*



*San Francisco Chapter coleader Hermann Lara plays saxophone at a jam session with Puerto Rico chapter leader Luis Santiago (congas), Berklee staff member Pedro Verdugo (bass), and student Giancarlo de Trizio (drums) during the chapter leader meeting in May.*



*Alumna Robin Kinchen, the chapter coleader for New Orleans, shared an original song at the jam.*

## Alumni Chapter Leaders

### Atlanta

Michael Trammel '95  
[t4indisoul@aol.com](mailto:t4indisoul@aol.com)

### Austin

Sarah Walter Sharp '97  
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### Boston

Jennifer Truesdale Brogan '92  
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Darcie Wicknick '01  
[dwicknick@berklee.edu](mailto:dwicknick@berklee.edu)

### Denver

Doug Murphy '90  
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Melissa Axel '02  
[berklee02@melissaaxel.com](mailto:berklee02@melissaaxel.com)

### England

Chris Rodgers '99  
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### Japan

Norihiko Hibino '97  
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### Los Angeles

Justine Taormino '06  
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### Miami

Paul Hoyle '83  
[phoyle@bellsouth.net](mailto:phoyle@bellsouth.net)

Chuck Mason '90  
[chuckcj6@yahoo.com](mailto:chuckcj6@yahoo.com)

### Minneapolis

Mindy Gallagher '80  
[ajdcreate@aol.com](mailto:ajdcreate@aol.com)

Mary Ellen Skeesick '80  
[skeesickfamily@aol.com](mailto:skeesickfamily@aol.com)

### Nashville

Dave Petrelli '05  
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### New Orleans

Suzanne Denu '02  
[zandernation@yahoo.com](mailto:zandernation@yahoo.com)

Robin Kinchen '01  
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### Orlando

Jennifer Dixon '90  
[jenrdixon@gmail.com](mailto:jenrdixon@gmail.com)

Rick Richbourg '78  
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### Puerto Rico

Luis Santiago '03  
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### New York

Marianne Solivan '02  
[jazzinmind@gmail.com](mailto:jazzinmind@gmail.com)

Andrea Setaro '07  
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### San Francisco

Karen Kindig '90  
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Hermann Lara '96  
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### Santa Fe

David H. Geist '85  
[dgeist@berklee.net](mailto:dgeist@berklee.net)

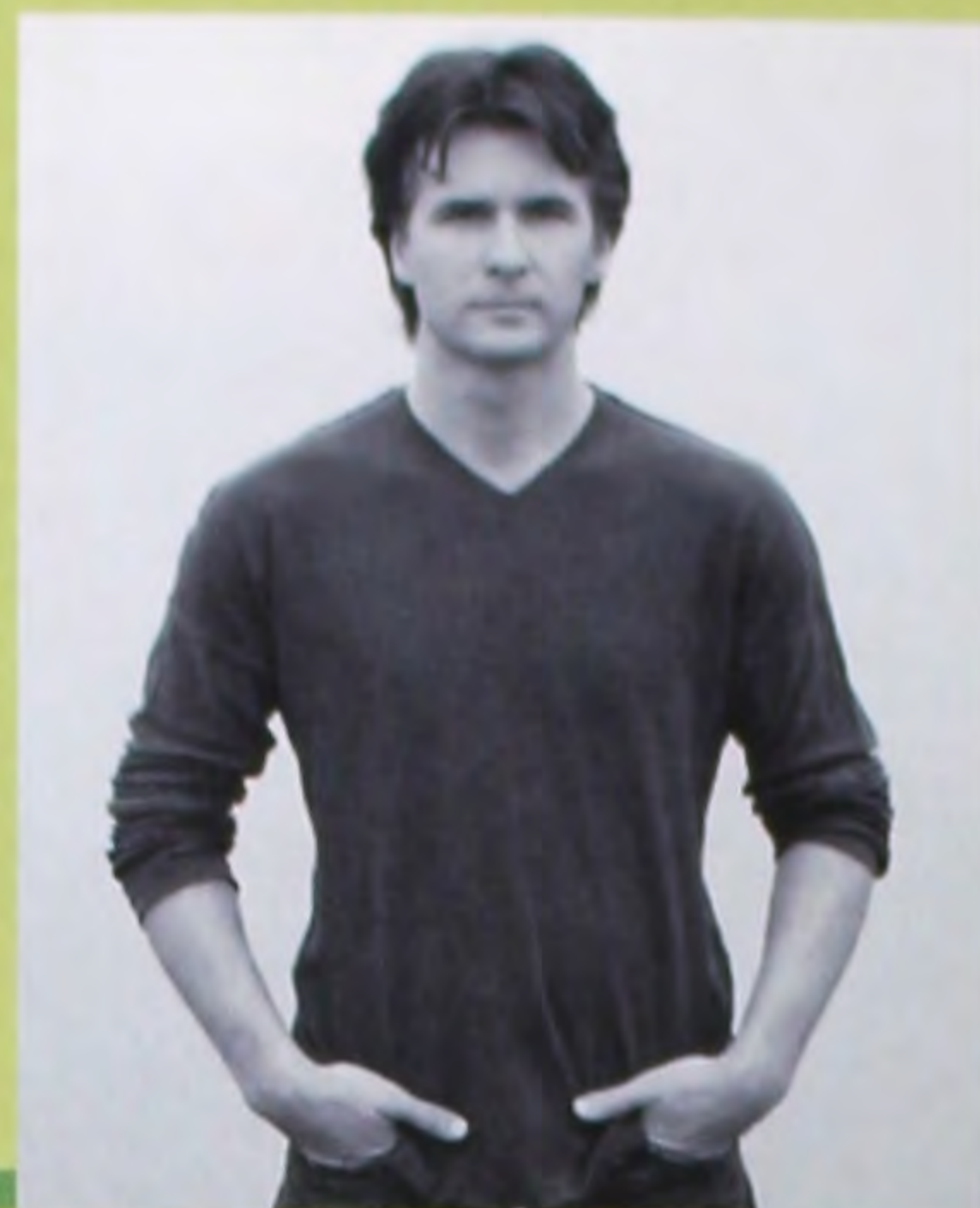
Michael Shorr '02  
[michael@michaelshorr.com](mailto:michael@michaelshorr.com)

### Washington, DC

Alphonso Jiles '88  
[jcoolal@aol.com](mailto:jcoolal@aol.com)



Marek Dykta '93



Martin Case '94



Lizette Santana '96



Sandro Rebel '00

## 1993

Keyboardist and programmer **Marc Delcore** of Middleton, MA, is on his fifth world tour with Britney Spears since he began working with the singer in 1999. Delcore has also lent his skills to Gwen Stefani, Hilary Duff, Ciara, Jesse McCartney, Paulina Rubio, Joey McIntyre, Lionel Richie, and Usher.

Guitarist **Marek Dykta** of Maspeth, NY, recorded a duo album with **John Abercrombie '67** titled *Cradle of Light*. Dykta wrote seven of the disc's eight original compositions. In April the duo completed a promotional tour of Poland. Visit [www.marekdykta.com](http://www.marekdykta.com).

## 1994

Saxophonist and composer **Martin Case** of Boston, MA, released *Beyond East*, chronicling a five-year shamanic journey through five countries. He plays world music and jazz with Martin Case and the Lee (which also features **Francisco Molina '07**) and has written original music for film, TV, and other clients. Visit [www.sonicbids.com/martincaseandthelee](http://www.sonicbids.com/martincaseandthelee).

## 1995

**Daniel Colman** of Burbank, CA, won the 2008 Motion Picture Sound Editor's Golden Reel Award for best sound effects editing on a television series for his work on *Battlestar Galactica*. Visit [www.anefx.com](http://www.anefx.com).

## 1996

Singer/songwriter **Lizette Santana** of Miami, FL, released *Aún sueño en ti* in June, which includes the single "Extranadote estoy." Visit [www.myspace.com/lizettesantana](http://www.myspace.com/lizettesantana).

## 1997

Bassist **Paco Charlin** of Pontevedra, Spain, released the new CD *Organic Motion Philosophy*. Since 2000 he has taught at Seminario Permanente de Jazz de Pontevedra. Visit [www.pontejazz.org](http://www.pontejazz.org).

Pianist and composer **Toru Dodo** of the Bronx, NY, has released the book *Excellent Jazz Solo Piano*, with Rittor Music. He also received a Bronx Recognizes Its Own (BRIO) award from the Bronx Council on the Arts. Visit [www.myspace.com/torudodo](http://www.myspace.com/torudodo).

Singer/songwriter **Sarah Sharp** of Austin, TX, won the 2008–2009 Austin Music Award for best jazz band. Visit [www.sarahsharp.com](http://www.sarahsharp.com).

Singer/songwriter **Amy Ward** of Franklin Park, NJ, placed her song "So Much More" in the motion picture *Sunshine Cleaning*, which stars Amy Adams, Alan Arkin, and Emily Blunt. Visit [www.amyward.com](http://www.amyward.com).

## 1998

Singer and guitarist **Keith Cornella** of Somerville, MA, and his band Broken City released *Live As F--k*, the band's second album. Guitarist **Matt Cadarette '98** and drummer **Jeff Muzerolle '99** are also featured on the recording. Visit [www.brokencity.com](http://www.brokencity.com).

Mix engineer **Bryan Cook** of Los Angeles, CA, recorded and mixed *Edendale* for the Norwegian rock group Big Bang. The disc was certified platinum in Norway and is the band's fastest-selling studio album. Cook also worked on Nigel Godrich's *From the Basement* series featuring Damien Rice, the Eels, Autolux, Iggy Pop, the Raconteurs, Fleet Foxes, and more. Visit [www.juicemonster.net](http://www.juicemonster.net).

Conductor **Gerard Salonga** of Muntinlupa, Philippines, recently conducted the FILharmoniKA Orchestra in a program of music by romantic composers. Salonga also recently made his third guest-conducting appearance with the Hong Kong Philharmonic Orchestra.

## 1999

Pianist and composer **Marco Benevento** of Brooklyn, NY, has released *Me Not Me*, his third recording with the Benevento Trio, which features Matt Chamberlain, Andrew Barr, and Reed Mathis. Visit [www.marcobenevento.com](http://www.marcobenevento.com).

Pianist and composer **Soo-Jung Kae** of Seoul, Korea, performed at the Moers Festival in Germany. She was also invited to be a guest mentor in the 2009 Music OMI International residency program. Visit [www.soojungkae.com](http://www.soojungkae.com).

## 2000

Keyboardist and producer **Sandro Rebel** of Los Angeles, CA, recently embarked on a 14-country world tour with African singer Maria de Barros. He also performed with Brazilian star Gilberto Gil at the Hollywood Bowl. Rebel wrote four songs featured on the new album *Iran Banoo* by Habib. Visit [www.myspace.com/sandrorebel](http://www.myspace.com/sandrorebel).

**Jon Urrutia** of Laukariz, Spain, recorded *Jon Urrutia Monnot*, a new CD featuring **Patrick Cornelius '00**, **Peter Slavov '02**, and faculty member Francisco Mela. Visit [www.myspace.com/ionum](http://www.myspace.com/ionum).

## 2001

Singer/songwriter **Nick DeKoff** of Nashville, TN, recorded *Dig It Y'All* with his group the Mulch Brothers. In April the band performed at the Freestyle Music Park in Myrtle Beach and Detroit's Downtown Hoedown. Currently the group is touring with Armed Forces Entertainment in Saudi Arabia. Visit [www.mulchbrothers.com](http://www.mulchbrothers.com).



## L.A. Newsbriefs



Tine Bruhn '01

Jazz vocalist **Tine Bruhn** of Brooklyn, NY, released her debut CD *Entranced* on her own label Inenomus Records. The CD features **Daniela Schachter '02** on piano and **Marco Panascia '02** on bass. Visit [www.tinebruhn.com](http://www.tinebruhn.com).

Vocalist **Andrea Capozzoli** of Boston, MA, completed her new independent r&b-jazz album *So Real*, which features several Berklee faculty members, alumni, and students. Visit [www.andreacapozzoli.com](http://www.andreacapozzoli.com).

Composer **Ruth Shyu** of Woburn, MA, scored the music for a half-hour documentary about the historic Park Street Church on the Freedom Trail in Boston. The film was commissioned by the church in celebration of its bicentennial. Visit [www.parkstreet.org](http://www.parkstreet.org).

**Jonathan Weed** of Los Angeles, CA, currently tours and performs with Schwarzenator, a concept-parody-metal band that includes **J.P. Von Hitchburg '03**, **Shane Gibson '03**, **Eloy Palacios '03**, and **Damion Sanchez '02**. The group's album is due out this summer. Visit [www.schwarzenator.com](http://www.schwarzenator.com).

## 2002

Bassist **Jose Bernardo** of Kowloon, Hong Kong is the editor of a new Hong Kong-based music education and resources website called the Weekly Riff. Current Berklee students, alumni, and faculty are invited to send in CDs to be reviewed for the site. Visit [www.theweeklyriff.com](http://www.theweeklyriff.com).

In an interesting example of musicians finding new paths and outlooks, award-winning L.A.-based film and television composer **Ernest Troost '78** has experienced newfound success as a singer/songwriter. He is the 2009 New Folk award winner at this year's Kerrville Folk Festival in Texas, which is considered the premier songwriting event in the country. Troost was among 32 finalists selected from all over the globe. To put this award in perspective, previous winners in the New Folk category include Steve Earle, Lyle Lovett, Lucinda Williams, Nanci Griffith, and Robert Earl Keen. He has just completed his second solo CD, *Resurrection Blues* (visit [www.ernesttroost.com](http://www.ernesttroost.com)).

**Curt Sobel '78** has been working on the upcoming movie musical *Nine* with director Rob Marshall. Sobel serves as the supervising music editor on this adaptation of the Tony Award-winning musical of the same name, which is slated for release in November 2009. He also recently scored the music for the short film *Prodigy* directed by Brandon Camp (visit [www.responsibilityproject.com/films/player/prodigy](http://www.responsibilityproject.com/films/player/prodigy)).

Two pieces by composer **Sharon Farber '97** were recently featured in concert at Walt Disney Concert Hall in Los Angeles. The music was performed by a symphony orchestra and a 100-member gospel choir, and the featured soloists included renowned sax player Dave Koz. In April, Farber's work for women's choir and chamber ensemble *My Beloved* was premiered in New York and her choral piece in memory of Daniel Pearl *The Third Mother/Mothers' Lament*, which was premiered by the prestigious Los Angeles Master Chorale, was published by the Lorenz Corporation. Farber is also the composer in residence for the Beverly Hills International Music Festival, which takes place in August.

Composer **Roger Bellon '75** is keeping busy on several fronts. His recent composing assignments include the original scores to three plays: *Man.gov* and *Harm's Way*, the second of which is running at the 45th Street Theatre in New York City, as well as Shakespeare's *The Taming of the Shrew*, which has just complet-

ed its run at the Odyssey Theatre in Los Angeles.

Bellon also scored the feature documentary *12 Stones*, which has won awards at film festivals in Tallahassee, Atlanta, Boston, Palm Beach, Newport Beach, Santa Cruz, and Little Rock. Additionally, he has also completed the scores for two Hallmark television movies, *Generation Gap* and *Always and Forever*.

Producer, musician, and songwriter **Matthew Hager '91** has emerged from the shadows of several successful acts to become a pop-rock recording artist in his own right. To date, Hager has spent most of his career as a producer and songwriter working with such notable acts as Duran Duran, Scott Weiland of Stone Temple Pilots, Simply Red, jazz star **Mindi Abair '91**, and singer/actress Mandy Moore. The June release of his debut EP, *Peace Love, and Animosity*, puts the spotlight on his own brand of pop-rock songwriting (visit [www.matthewhager.com](http://www.matthewhager.com)).

Keyboardist, composer, producer, and music educator **John Novello '73** has a new solo project that includes both a CD and a live touring band. Coproduced with multiplatinum-awarded songwriter and producer Andy Goldmark, *Novello: B3 Soul* has just been released on Nu Groove Records. The live B3 Soul Band features Novello on Hammond B3 and keys and **Eric Marienthal '79** on sax (visit [www.myspace.com/novellob3soul](http://www.myspace.com/novellob3soul)).

**Leo Flynn '03** has found a niche in record production. Working for the Los Angeles division of CMH Records, he produces music for very young children under the banner of Rockabye Baby Records. The tunes are lullaby versions of hits by all your favorite classic-rock bands. *Rockabye Baby! Lullaby Renditions of Queen* was released in April and is the latest in a series that also includes the music of the Beatles, U2, AC/DC, Pixies, the Rolling Stones, Radiohead, Green Day, the Ramones, and Bob Marley (visit [www.rockabyebabymusic.com](http://www.rockabyebabymusic.com)).

That's all for now. Stay in touch,

*Peter Gordon '78*  
Director of Berklee Center in LA  
[pgordon@berklee.net](mailto:pgordon@berklee.net)



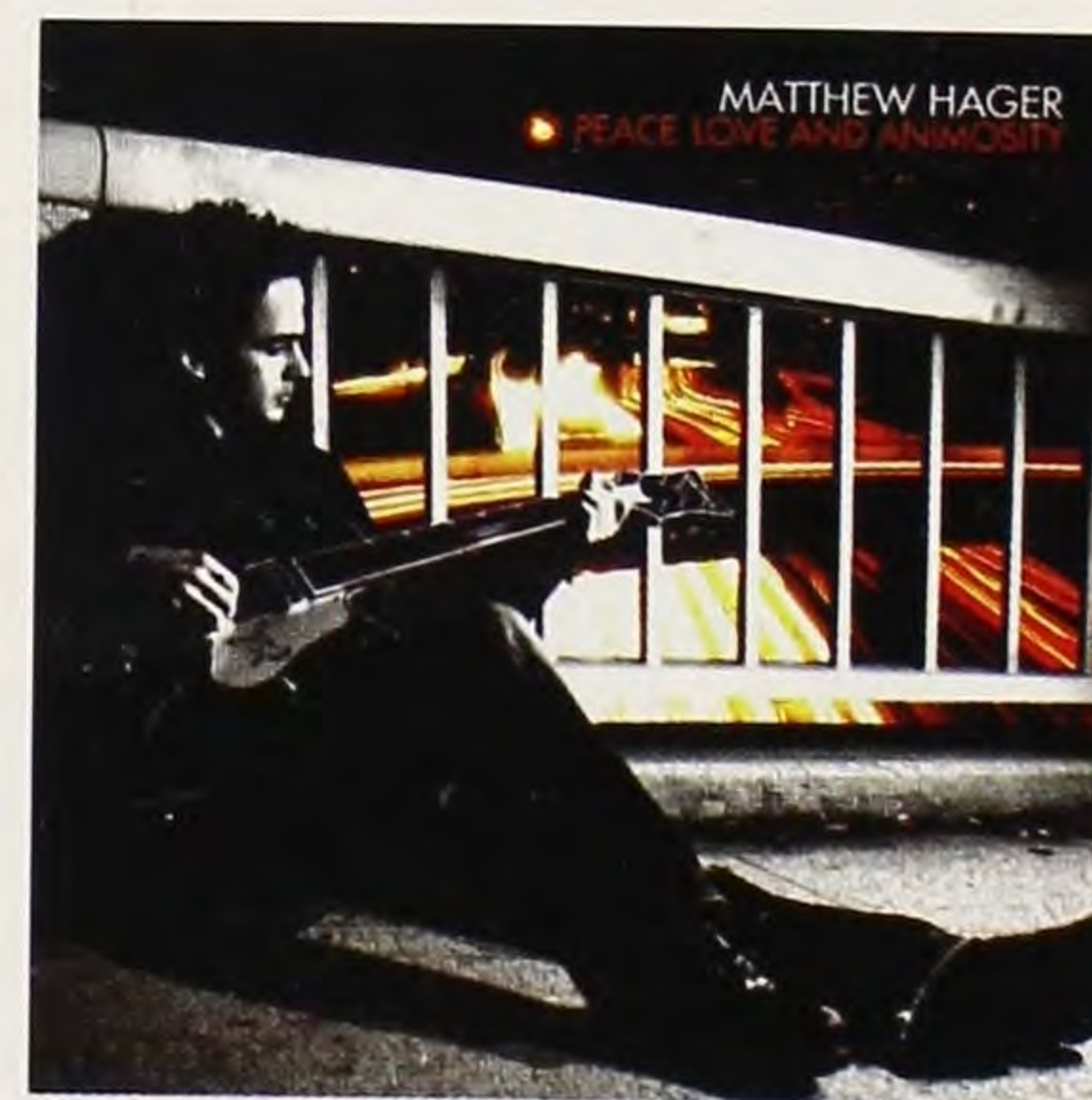
*Justine Taormino was named the Berklee Los Angeles Alumni Chapter leader in January 2009. She graduated from Berklee in 2006 with a dual major in Music Business/Management and Songwriting. Taormino's chapter leader role combined with her position as Berklee's L.A. intern services coordinator will enable her to connect alumni business owners with student interns for professional opportunities that will benefit both parties.*



Sharon Farber '97 and saxophonist Dave Koz



Ernest Troost '78



Matthew Hager '91



Katie Burduli '02



Shane Gibson '03



Tiff Jimber '03



From the left: Christian Scott '04, Kris Funn, Rudy Van Gelder, Milton Fletcher '03, Jamire Williams '03, and Matt Stevens '03.

Vocalist and keyboardist **Katie Burduli** of Ulm, Germany, released the CD *Artist* featuring six original songs and six standards. Burduli cowrote and sang a song for the soundtrack of the award-winning indie film *Radio Cape Cod*. Visit [www.katieburduli.com](http://www.katieburduli.com).

Guitarist and composer **Joe Conley** of Medford, MA, released the album *Eternal Ant eater of the Universe* with his band Tamandua on the Bennett Alliance label. **Rick Landwehr '02** plays drums on the disc.

Pianist **Markus Hauck** of Brooklyn, NY, served as the pianist and assistant music director for the national tour of *I Love a Piano*, a revue of Irving Berlin's music. Currently he is the music director for a production of the musical *The Wild Party* at the 4th Wall Theatre in Bloomfield, NJ. Visit [www.markushauck.com](http://www.markushauck.com).

Vocalist **Tera Johnson** of Los Angeles, CA, has become a certified massage therapist and has started a business called Organic Knead. Visit [www.organicKnead.com](http://www.organicKnead.com).

Guitarist **Bryan Leitch** of Durham, NC, is writing the book *How to Quit Jazz*. Leitch begins his first year at Duke University School of Law as a scholarship student in the fall.

**Damion Sanchez** of Jamaica Plain, MA, is drumming for *Blue Man Group* and plays on nine tracks on the forthcoming CD from SchwarZenator. In 2009 he received his MBA from Northeastern University. Visit [www.myspace.com/studiodrummer](http://www.myspace.com/studiodrummer).

## 2003

Vocalist **Leah Driscoll** of Santa Monica, CA, sang "God Bless America" before an L.A. Dodgers game and performed music from her debut album *Rising* at the Los Angeles Pride Festival in June. She is developing new material with producer Gary Miller. Visit [www.leahdriscoll.com](http://www.leahdriscoll.com).

**Lauren Flaherty** of Mendon, MA, recently released her sophomore album, *You Don't Know Me*. Berklee alumni featured on the disc include **Ryan McCormack '03**, **Lindsay Gardner '05**, and **Jeni Magana '08**. Visit [www.laurenflaherty.com](http://www.laurenflaherty.com).

Guitarist **Shane Gibson** of Los Angeles, CA, has been touring with Korn in the United States and Europe. Gibson has recorded new albums with the bands Stork and SchwarZenator. Visit [www.shaneguitar.com](http://www.shaneguitar.com).

Singer/songwriter **Ryan Green** of Tucson, AZ, released *The World Awaits* with his acoustic duo Ryanhood. The recording was produced by Ross Hogarth. Visit [www.ryanhood.com](http://www.ryanhood.com).

Composer **Chie Imaizumi** of Denver, CO, recently presented her original big-band music with drummer Jeff Hamilton. Imaizumi's piece "Adversity" won second place in the jazz category in the 2008 International Songwriting Competition. Visit [www.thousandpictures.org](http://www.thousandpictures.org).

Singer/songwriter **Tiff Jimber** of Los Angeles, CA, released her sophomore album, *Burning at Both Ends*, featuring collaborations with **Matt Bobb '03**, **Oren Hadar '02**, **Jonny Morrow '02**, **Chris Peterson '03**, and **Paul Cristo '01**. Visit [www.myspace.com/tiffjimber](http://www.myspace.com/tiffjimber).

**Luis J. Santiago Sierra** of San Juan, Puerto Rico, was the composer and coproducer of the CD for La Banda 248 Guardia Nacional de Puerto Rico titled *Recuerdos y Tradición*. **Uziel Colon '03** wrote arrangements and **Francisco Hurtado '89** and **Alfredo Hurtado '89** engineered. The disc features several renowned vocalists and was a gift to families of National Guard soldiers.

## 2004

**Marco Pacassoni** of Fano, Italy, released *Latino Italiano* with his band Partido Latino featuring Alex Acuña on percussion and Amik Guerra on trumpet. This summer, the band is touring Europe. Visit [www.partidolatino.com](http://www.partidolatino.com).

Trumpeter **Christian Scott** of New York City recently completed a recording at the historic Van Gelder Studio with **Milton Fletcher '01**, **Matthew Stevens '03**, and **Jamire Williams '03**.

**Steven Shewbrooks** of Brooklyn, NY, was the songwriter and producer for three pop-electronic collaborations: *Kyven*, *Andromeda* by Steven, and *You I Need*. He also wrote music for a recent *Vanity Fair* event in New York. Visit [www.stevenshewbrooks.com](http://www.stevenshewbrooks.com).

In April, vocalist **Natalie Stovall** of Columbia, TN, performed "The Star-Spangled Banner" before a Celtics game at the TD Banknorth Garden in Boston.

Award-winning songwriter **Jesse Terry** of Nashville, TN, released his debut CD, *The Runner*. Click Five bassist **Ethan Mentzer '04** produced the album. Visit [www.myspace.com/jessterrynashville](http://www.myspace.com/jessterrynashville).

## 2005

**Natalie Fernandez** of Los Angeles, CA, is completing the album *A Voice in a World of Echoes* with her band Positive Perception. Visit [www.myspace.com/positiveperception1](http://www.myspace.com/positiveperception1).



Jesse Terry '04

Singer/songwriter **Cristal Marie** of Miami, FL, won the 2009 Casandra Award for best Latin female singer, the equivalent of a Grammy Award in her native Dominican Republic. She also won second place in the Berklee Cantan Espanol contest for her song "Confieso." Visit [www.cristalmarie.com](http://www.cristalmarie.com).

Vocalist **Jeremy Ragsdale** of Arnold, MD, released his debut album, *Jeremy*, featuring big-band arrangements by his father, **Scott Ragsdale '80**, a former arranger for the United States Navy Band. Ragsdale and his band the Grilled Lincolns played in Korea, Japan, and Guam for U.S. troops and opened for Edwin McCain on some dates. Visit [www.grilledlincolns.com](http://www.grilledlincolns.com).

**Francesca Reggio** of Woburn, MA, and Blue Shift released their debut EP, *State of Motion*, featuring six of Reggio's originals. The band includes drummer **Lou Paniccia '05**, keyboardist **Pamela Gouveia '05**, and **Andreas Farmakalidis '07**. Visit [www.francescareggio.com](http://www.francescareggio.com).

Guitarist **Georgi Sareski** of Skopje, Macedonia, released the album *Amam* with his band the Skopje Connection, featuring Luca Aquino (trumpet) and Dzijan Emin (French horn). The album was recorded in an ancient Turkish bath. Visit [www.georgisareski.com](http://www.georgisareski.com).

## 2006

Songwriter **Kati O'Toole** of Bigfork, MT, released her debut album, *On Ashland*, available through iTunes. She also released an EP with SnowGhost Music, which is available at [www.snowghostmusic.com/katiotoole](http://www.snowghostmusic.com/katiotoole).

**Graham Lathrop** of Los Angeles, CA, recently played guitar and engineered on a forthcoming album by Robert Francis for Atlantic Records. Lathrop is currently the stage manager for the Ry Cooder/Nick Lowe European summer tour.

**Mark Jackson** of Los Angeles, CA, and his production company signed an exclusive production and licensing deal with Audition, the world's largest online dance battle game. His company also did production work and wrote for the Japanese hit song "Puzzle" sung by megastar Mai Kuraki. Visit [www.markjacksonproductions.com](http://www.markjacksonproductions.com).

**Stephanie Dominguez** of Aventura, FL, released the CD single "Alright" from her forthcoming studio album due out in October. Visit [www.myspace.com/ritamusiconline](http://www.myspace.com/ritamusiconline).

Composer **Keith Kenniff** of Portland, OR, placed a composition in the Oscar-nominated film *Revolutionary Road*. Kenniff and his band Boy in Static released the CD *Candy Cigarettes*. Visit [www.myspace.com/keithkenniff](http://www.myspace.com/keithkenniff).

## Nashville Notes

June brought many arrivals to Nashville, including lots of heat, pollen, and tourists to see their favorite country artists at the annual Country Music Association Music Festival. Among the sea of pink cowboy hats, bedazzled jean jackets, and nightly packed showcases, our local alumni have managed to stand out with some remarkable accomplishments of late.

**Charlie Hutto '06** is relatively new to Nashville, but he has made the most of his time here. His group Williams Riley Band appeared on a recent cover of *MusicRow* magazine. Currently the band has a video in regular rotation on the Great American Country channel supporting its self-titled album, which also features guest artists Edwin McCain, Bryan White, and Slash. Yes, *that* Slash. And as if band success weren't enough, Hutto recently signed his own publishing deal with Great Wide Open Music Group and completed production on a record for **Jenn Bostic '08**.

**Jeff Miller '01** has released his fourth independent album, *Can You Hear the Music*. The disc was recorded in his hometown of Pittsburgh, PA. **Casey Driessen '00** recently appeared at the world famous Ryman Auditorium for the "Unwigged & Unplugged" concert featuring Spinal Tap's own Michael McKean, Christopher Guest, and Harry Shearer.

**Eve Fleishman '05** recently celebrated the release of her first solo album, *Peace or Drama*, with a CD release show at the Listening Room, one of Nashville's best new live-music venues. The disc is available on CD Baby. Fleishman has also been a part of the Music Playhouse, which under the direction of **Rachel Hoffman '99**, just opened its first permanent nationwide studio in Nashville. The program offers music-education classes for children up to seven years old. Visit [www.themusicplayhouse.com](http://www.themusicplayhouse.com).

Songwriter **Joe Doyle '87** recently had his songs recorded by artists ranging from Universal Music Group artist Mallory Hope ("Blossom



Dave Petrelli '05

in the Dust") to country superstar Tim McGraw ("Forever Seventeen"). **Vincent Leffler '87** engineered and mixed a full-length CD for singer/songwriter Zack Mack of Holly Springs, MS, entitled *The Night the Barn Burned Down*. Leffler also played electric bass, keyboards, percussion, and sang background vocals for the disc, which will be available on iTunes in August.

Singer/songwriter **Deborah Adams '89** is playing numerous gigs and hosting writers' rounds at such venues such as the Bluebird Café. **Jerry Tachdir '76** and his jazz outfit the Jerry Tachdir Group, recently released an album titled *Travels*. It has received accolades and airplay in the United States, Canada, and Europe and is available at CD Baby and iTunes.

Bassist **Luis Espallat '94** is headed out on the road this year with artist Jimmy Wayne as part of Brad Paisley's U.S. tour. On June 30, Nashville indie label Me and the Machine Records (owned by **Josh Preston '99**) will release *Dakota*, the debut album by the band Stillhouse Hollow.

Percussionist **Joe Smyth '79** and Matrix Percussion Trio has played to nearly 9,000 Greater Nashville-area students this year to date. For his "other" gig (drumming for Sawyer Brown) Smyth is beginning the fair and festival season, and the band has a new studio album due out by summer's end.

Enjoy your summer.

Dave Petrelli '05  
Nashville Berklee Alumni  
Chapter Leader



Carley Tanchon '08



Juan C. Rodriguez '09

## 2007

Bassist **Ashleigh Deanne Caudill** of Fort Collins, CO, released her first solo album, *I'm Not Fallin'*. Caudill also plays with the band Silver Dagger based in North Carolina. Visit [www.ashleighcaudill.com](http://www.ashleighcaudill.com).

Composer **Zeltia Montes** of Los Angeles, CA, has received numerous awards and accolades for her film scores. She recently won the Director's Choice Gold Medal for Excellence award for the feature film *Pradolongo*, and the Award of Merit for Best Original Score for the documentary film *El Camino del Cid*. Visit [www.zeltiamontes.com](http://www.zeltiamontes.com).

Guitarist **Simon Yu** of New York City toured China, where his show at the Shanghai Concert Hall was broadcast via TV and radio. Yu also released his second album, *Exotic Species*, which features faculty guitarist David "Fuze" Fiuczynski. Visit [www.myspace.com/simonyu](http://www.myspace.com/simonyu).

## 2008

Songwriter **Carley Tanchon** of Nashville, TN, released the debut CD *Peridot*. The disc of her folk-rock originals was coproduced by **Blaze McKenzie '08**. Visit [www.carleytanchon.com](http://www.carleytanchon.com).

**Chantel Hampton** of Worcester, MA, released the debut album *Contagious*, which is available on iTunes, Rhapsody, and Amazon. For each album sold, a dollar will be donated to Berklee's City Music Network Program. Visit [www.chantelhamptonmusic.com](http://www.chantelhamptonmusic.com).

**Marye Lobb** of Boston, MA, has taken a position at Shore Fire Media. The company offers a do-it-yourself publicity and marketing service to help emerging artists gain media attention. Visit <http://diy.shorefire.com>.

**Joe Matzzie** of West Hollywood, CA, arranged and produced a melancholy version of the song "We're in the Money," which aired on the public-radio program *Marketplace*. Trumpeter **Christopher Lane '07** played on the recording. Visit [www.joematzzie.com](http://www.joematzzie.com).

## 2009

Guitarist **Matthew Baamonde** of Herndon, VA, operates Bazaar Music Productions, providing music services for film, television, and commercials. Recent projects include music for LuvChat, Gillette, and a trailer for the independent film *3:16 AM*. Visit [www.baazarmusic.com](http://www.baazarmusic.com).

Composer **Juan C. Rodriguez** of Providence, RI, has worked as an arranger and recording engineer with major Latin music stars. He is currently composing music for dramatic productions for Telemundo/NBC in Miami.

## The ATL Buzz

In this first column from Atlanta (which is sometimes referred to as "the ATL"), I'd like to introduce myself and the Berklee Atlanta Alumni Chapter. After majoring in Music Business/Management, I've worked in the music business for years. I was blessed to be a key part of the team that developed recording stars such as Usher, Diddy, R. Kelly, Toni Braxton, TLC, Dave Mathews Band, 'N Sync, and Outkast, to name just a few. I've also worked for record distributors and Jive Records. Presently, I'm an industry consultant specializing in sales, distribution, marketing, and product-brand development. I also devote time to High School Jamz and It Takes SMARTS Foundation's "Saving Music, Arts and Technology" at underserved schools. Soon I'll hit the studio to record my own album with Grammy Award winner Tony Rich producing.

There are about 200 alumni living in the area, and our chapter has hosted some great networking and other events. Chapter members turned out to support the Berklee Admissions Department 2009 Educational Outreach Tour produced by the African, Latino, Asian, Native American recruitment committee. I hosted the event at North Atlanta High School and **Scott C. King '94** documented the proceedings in photos.

The chapter is planning the conference "Music Matters: Financing the Dream." We hope to engage the ATL alumni in raising funds to continue assisting the many talented students who need support to attend Berklee. We're planning panel discussions, networking parties, and performances for high-school and college students and anyone in the community wanting to break into the music industry.

And now, here's a rundown of news about some of the ATL chapter members. **Brian Preston '93** owns the Music Factory, a commercial production company. Preston and **Marc Battaglia '90** have produced more than 1,147 jingles for such clients as Hasboro, U.S. Bank, DuPont, Starkist Company, Coca-Cola, and others. Drummer and bassist **Dana Hawkins '06** is touring with singer Estelle (an artist on John Legend's HomeSchool Records), working with platinum-winning producer Jon Webb, and



Michael Trammel '95

gigging with various jazz, r&b, and pop artists.

**Jordan Owen '06** and his band Incarcerati 9 released the group's debut album, *In Prison Till the End*, independently. The group has gotten rave reviews from underground magazines.

**Michael Rachap '01** teaches piano and early-childhood music at the Eclectic Music school. His Readeez Company is scheduled to release a second DVD that teaches children reading skills through phonics. Rachap is also recording his debut CD in his home studio.

Saxophonist **Will Compton '06** has stirred up the Atlanta music scene and is gearing up for his self-titled debut album. Compton hopes to take smooth jazz to another level of artistry and sales.

**Marvin Pryor '84** is working wonders as the principal of the New Schools at Carver's School of the Arts in Atlanta. Under his leadership, test scores have gone up and the school achieved a 100 percent graduation rate. Additionally, Pryor—a trombonist who has worked with Cameo, Ray Charles, and others—is recording an album with his jazz duo P.R. Experience for a fall release.

This is a quick look at what is happening in our chapter. We encourage all to participate in local-area events. Feel free to contact me via e-mail at [mtrammel@berklee.net](mailto:mtrammel@berklee.net).

Michael "Big Wig" Trammel '95  
Atlanta Berklee Alumni Chapter  
Leader

# FINAL CADENCE

Compiled by Emily Dufresne

**Elizabeth L. Gasset** '47 of Brockton, MA, died unexpectedly on April 3. She was 83. For 38 years, Gasset worked as a secretary and was the organist and music teacher at St. Patrick Catholic Church in Brockton. She leaves two daughters, GERALYN F. DAVIS and CAROLYN A. PHELAN.

**Nicholas C. Capezuto** '50 of Tewksbury, MA, died on December 30, 2008, following a long illness. He was 81. Capezuto served in the U.S. Navy as a trumpet player in the U.S. Navy Band. In addition to performing with several big bands, he owned and operated two hair salons. He leaves his son, Christopher Capezuto, and daughters Alexis Capezuto and Amanda Pascarella.

Multi-woodwind instrument player **Charlie Mariano** '51 of Cologne, Germany, passed away on June 16 after a long battle with cancer. He was 85. Born in Boston in 1923, Mariano was drawn to the big band music of Benny Goodman, Duke Ellington, and Count Basie, and later to the bebop sounds of Charlie Parker and Dizzy Gillespie. He served as a military musician for two years during WWII and subsequently studied at Schillinger House (now

Berklee) where his fellow students were Herb Pomeroy, Quincy Jones, and Ray Santisi. He did several short stints as a Berklee faculty member in 1957, 1965, and 1969. While teaching at Berklee, he met and married pianist/composer Toshiko Akiyoshi. They had a daughter, Monday Michuru, before divorcing in 1965. Mariano returned to the faculty for a year in 1975, before relocating permanently to Europe.

Through the years, Mariano played with countless jazz greats including the Stan Kenton Orchestra, Shelly Manne, and Charles Mingus, and an array of European musicians including Eberhard Weber and Philip Catherine. Mariano was profiled in the 1998 film *Charlie Mariano's Jazz World* and in the 1993 biography *Tears of Sound*. In addition to playing saxophone, he played the nadaswaram, a double-reed instrument from India. He was an early advocate of jazz-rock fusion and of blending elements of ethnic folk music with jazz.

He leaves his wife Dorothee Zippel Mariano; daughters Sherry, Zana, and Cynthia Mariano, Melanie Lamar, Celeste Perrigo, and Monday Michuru; six grandchildren; and two great-grandchildren.

**Craig S. Oakley** '71 of Binghamton, NY, passed away on May 30 at home surrounded by his family. He was 58. Oakley was the concert and jazz drummer for the NORAD Band, stationed in Colorado Springs, CO. Throughout his career, he traveled often and, after concluding his military duty, continued to play music, teach drums, and work at Sanmina-SCI.

**Ralph Milo** '73 of Everett, MA, died on March 28 after a struggle with cancer. He was 64. A woodwind player, Milo had studied with Joe Viola and played professionally and at his church throughout his life.

**Robert Lynch** '82 of Little Falls, NJ, passed away on May 27. He was 49. An avid guitar player, he was a member of the School of Rock in Hackensack and worked in the Internet communications sales field.

**John Thomas Smith** '84 of Boston, MA, died suddenly on December 3. For approximately 10 years, he was the house drummer and band leader at Wally's Café. He also worked as a counselor for troubled children at Hayden school and at the *Boston Herald*. He is survived by his son, Michael Rashad Mobley-Smith, and daughter, Briana Marcia Lindsey.



Charlie Mariano '51

**Dennis McGackin** '04 of Freehold, NJ, passed away at his home on May 21. He was 27. A staunch Boston Red Sox fan, he was employed at Dick's Sporting Goods. He is survived by his parents, Dennis and Kathy, and two sisters, Kelly and Courtney.

**Christopher Francis Ross** of Newtonville, MA, passed away February 9. He was the founder and president of Chris Ross & Associates, a manufacturers' representative firm specializing in audio and visual equipment, musical instruments, and contracting to the broadcast markets. He leaves his life companion, Maureen Whalen Balboni, Balboni's daughter, Jessica, and his parents, James and Theresa Ross.

## What's your story?

Share it with everyone in Alum Notes via e-mail at [www.berklee.edu/bt/alumnote.html](http://www.berklee.edu/bt/alumnote.html) or by filling out and mailing in this form.

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## Raised on Radio

By Stephen Croes

I've been drawn to radio since early childhood, and I credit radio directly for inspiring my pursuit of a musical career. So when I arrived here seven years ago and learned that Berklee had never had a radio station, I became excited about the prospect of starting one. Then-President Lee Eliot Berk and Executive Vice President Gary Burton gave me a green light to explore the possibility of launching an Internet radio station. Vice President for External Affairs Tom Riley became my chief ally in the process. Upon the arrival of President Roger Brown, he quickly saw the potential of the effort and backed it as well.

Fast-forward a few years, and we have the Berklee Internet Radio Network (BIRN), a station capable of broadcasting five distinct channels of rich programming around the world. Our facilities have evolved dramatically. After starting out in a tiny room in the 270 Commonwealth Avenue dorm, we now have a four-room complex above the college's superb performance venue, the Red Room at Cafe 939. These facilities include a spacious broadcast studio, live room, production studio, and a combo edit studio and administrative office. This has had a major impact on our ability to capture and broadcast a slice of the musical life of the college and much more.

For me, overseeing the BIRN has been deeply rewarding and connected me to students from every area of the college. The goal I've set for the station has been very simple: to recruit and organize students to play and talk about the music they listen to and make. The overarching objective has been to open a window for the world to glimpse the energetic and productive daily life around Berklee and the dazzling accomplishments of its alumni.

The number of students involved with the station has grown steadily. In 2003, we started with six and by this spring had 120. Over the years, the organization has evolved and become very professional and productive. We've assembled a management team that organizes training, scheduling, and rules for conduct and interaction. We've developed real-world business skills, creat-

ing opportunities and administrative responsibilities. But our overall approach reflects a life of musicianship: practice, perform, review, improve, repeat. BIRN shows are diverse and entertaining with titles such as *Senseless Violins*, *Accordions Can Smell Fear*, *The Eclectic Dyslectics*, and *II-V-I*.

### New Possibilities

An exciting extension of the BIRN's broadcast capacity is the ability to air events from the Berklee Performance Center (BPC). The Music Technology Division recently completed construction on a dedicated studio for the BPC and through some technical wizardry, it's now possible to route any program to the BIRN studios for live worldwide broadcast as well. This year saw the first-ever public broadcasts of the spring Singers' Showcase concert, the Jazz Revelation Records concert, and the International Folk Music Festival. The exposure for these performances helps to build awareness and support, particularly among new potential students.

The BIRN has also recorded and podcasted numerous clinics, performances, and interviews with James and Livingston Taylor, Daniel Lanois and Brian Blade, Alessandro Cortini, Christopher Guest, Marcus Miller, Stanley Crouch, Jimmy Haslip, John "J.R." Robinson, Annie and the Beekeepers, Carrie Rodriguez, Berklee's own Folk Arts Quartet, and many more.

We're happy to note the recent addition of BIRN 5 to our network. It's a stream from the Berklee International Network schools called BIN on the BIRN. The BIN partners from 15 countries around the world now present music and events on this channel. In June the BIN Faculty Development Week included a live broadcast from Cafe 939 featuring five educators sharing their experiences and observations.

A significant new possibility for the college lies in the BIRN studio's connection to the Red Room at Cafe 939 (visit [www.cafe939.com](http://www.cafe939.com)). The college wisely hired Jackie Indrisano, a Boston music-scene veteran, to serve as the room's events manager and she's brought a series of diverse and amazingly talented but as-yet-unknown touring bands



Stephen Croes (right) and a student DJ in the BIRN studios

to the stage. Of course, Berklee bands are often the openers and gain significant exposure.

I had been involved in some aspects of the audio and technical design of the Red Room. We installed a feed from the microphone box on the stage so that any performance is hardwired to the BIRN production studio, allowing us to record, mix, and route it to any BIRN channel. I realized that we could leverage this connection so the BIRN could help promote this college venue, create compelling programming, and enable student DJs to be among the first to interact with these ascending acts.

### Everyone Wins

As everyone knows, Boston has a rich history as a great music city and has hosted many significant bands' earliest appearances in America. The Police, U2, Bruce Springsteen, Radiohead, and Aerosmith are but a short list of groups that performed critical early shows in the clubs of Kenmore Square and Cambridge.

It's possible to imagine Berklee supporting and documenting early performances of the next generation of supertalents via the BIRN. For bands, managers, and labels hoping for breakout success, a Boston show offers access to the enormous local youth population and the possibility of getting a buzz started. We're getting the word out that if rising acts choose Cafe 939, they'll have a receptive and informed Berklee audience, the chance to be interviewed by musically literate DJs, and have their show broadcast worldwide if they want. They can alert their MySpace, Facebook, and Twitter crowds in advance to listen in live as it all goes down.

We can mix the recorded performance and, thanks to red-hot Topspin distribution software, put it online for sale to the band's fans at a modest cost (<http://topspinmedia.com>). We'll share the proceeds to support

these bands, offering some extra revenue and exposure. With our part, we might eventually fund a scholarship program at the college or send our DJs to significant music events we want to cover. In short, we've started a new-era record company, BIRN Presents.

The BIRN offers other potential benefits too. Some students might graduate with real experience collaboratively planning, producing, recording, and mixing live performances and interviews, and perhaps notching numerous actual releases on their résumés. Students will be in direct contact with touring bands, learning about their experiences firsthand. The college may earn the reputation for taking an activist role in promoting great songwriting, performances, and so on.

While we are excited about the possibilities, there is still much to do to make it all work. But the focus and effort on real-world accomplishments within the college setting has always been the best part of the BIRN. In a recent conversation I had with the management of a terrific new band I saw at Cafe 939, I was relieved to see that they were as excited about this as I am. We may actually have something new here: a leading college focused on contemporary music with an organized and productive group of students devoted to musician radio, a venue that sounds and looks fantastic, and the capacity to easily broadcast great performances with students at the helm.

To me, the BIRN offers a new way to keep contemporary musical thought in our intake and output, a new avenue for student accomplishments, and a chance to help define the role of Internet radio and technology in breaking new artists. If you love fresh radio as much as I do, please stay tuned to <http://thebirn.com>.

*Stephen Croes is Dean of Berklee's Music Technology Division*

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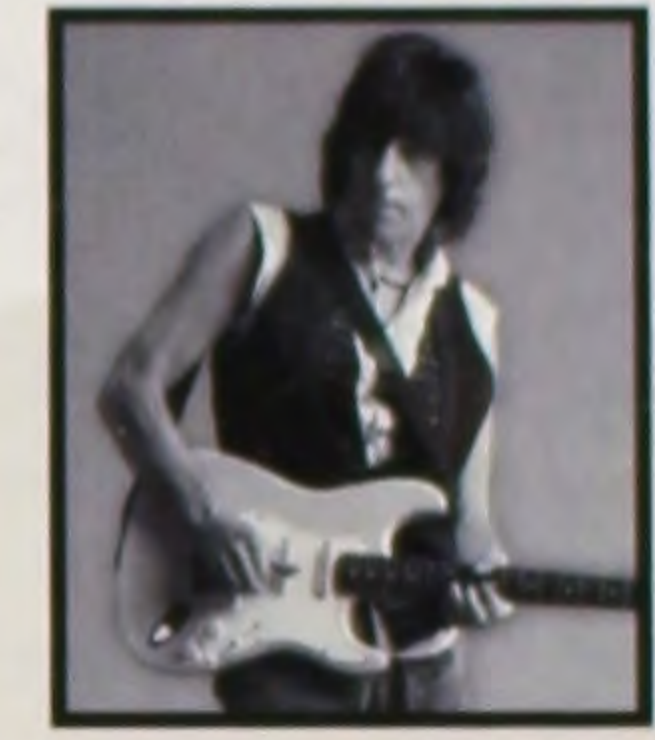
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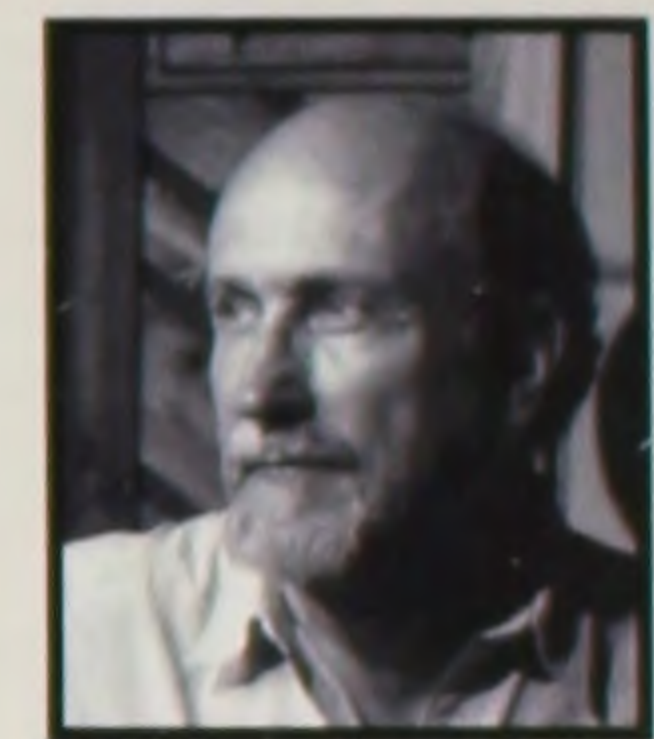
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