

Celebrating **20** years

Property Of
Berklee Library
Library Use Only



bt

**Wang Leehom '99:
West Meets East**

Entrepreneurial Spirit

Healthy Competitions



EVERYTHING IN MUSIC!

Why buy from Chuck's?

Our prices on new equipment are legendary, better than you will find in any catalog. Whether you need brass, woodwind or other band and orchestral instruments, guitars, drums, percussion, keyboards and synths, DJ and lighting equipment, pro audio systems, software and recording items, or any kind of processing, effects unit or accessory, we've got everything.

We stock over \$8,000,000 in inventory in 3 buildings and 4 warehouses, so you will find just about anything you're looking for in stock, even hard to find items. We carry so much gear that we can't even begin to display it all. Many a customer has been unable to pass up something cool we "happened to have in the basement."

All of our salespeople have decades of real world experience with all of the latest gear.

We have been in business since 1960, and built our reputation mostly by word of mouth referrals from our customers. Our satisfied customers include everyone from amateur and semi-pro levels players to world-class recording and touring professionals, as well as hundreds of colleges, government agencies, and military bands.



Chuck Levin's

WASHINGTON MUSIC CENTER

11151 VEIRS MILL ROAD, WHEATON, MD 20902 ♦ 301.946.8808 ♦ www.chucklevins.com

BERKLEE TODAY

A Publication of the Office of Institutional Advancement

Editor

Mark Small '73

Editorial Assistant

Emily Dufresne

Contributors

Karen Bell, Debbie Bieri, Jason Camelio, Mark Campbell, Danielle Dreilinger, Peter Gordon, Rob Hayes, Rob Hochschild, Mary Hurley, Sarah Jones, Nicolás Mariñelarena, Scott McCormick, Adam Olenn, Dave Petrelli, Jaclyn Sanchez, Luis Santiago, Christopher John Treacy,

Cover story photography

Courtesy Sony Music Taiwan

Art Direction

Dave Miranda, Vision Design Group

Copy Editor

Lauren Horwitz

Editorial Board:

Rob Hayes, *Assistant Vice President for Public Information*

Stephen Croes, *Dean, Music Technology Division*

Kari Juusela '77, *Dean, Professional Writing Division*

Matt Marvuglio '74, *Dean, Professional Performance Division*

Darla Hanley, *Dean, Professional Education Division*

Debbie Cavalier '87, *Dean, Continuing Education*

Office of Institutional Advancement:

Debbie Bieri, *Senior Vice President for Institutional Advancement*

David McKay, *Vice President for Institutional Advancement*

Marjorie O'Malley, *Assistant Vice President for Institutional Advancement*

Karen Bell '90, *Director of Alumni Affairs*

Emily Dufresne, *Alumni Affairs Coordinator*

Virginia Fordham '80, *Major Gifts Officer*

Peter Gordon '78, *Director of the Berklee Center in Los Angeles*

Brian Grzelak, *Associate Director of Alumni Affairs*

Adam Olenn, *Web Producer*

Stephen Rodriguez, *Director of the Annual Fund*

Bonnie Rosenberg, *Giant Steps Officer*

Brenna Sulat, *Annual Fund Supervisor*

Beverly Tryon '82, *Director of Corporate Relations*

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.

Berklee today (ISSN 1052-3839) is published four times a year by Berklee College of Music's Office of Institutional Advancement. All contents © 2008 by Berklee College of Music. Send all address changes, press releases, letters to the editor, and advertising inquiries to Berklee today, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215-3693, (617) 747-2325, msmall@berklee.edu. Alumni are invited to send in details of activities suitable for coverage. Unsolicited submissions are accepted. Canada Post: Publications Mail Agreement #40612608, Canada Returns to be sent to Bleuchip International, P.O. Box 25542, London, ON N6C 6B2.

Visit us @ www.berklee.edu/bt/

Berklee
college of
music

Fall 2009

FEATURES

- 22 **West Meets East**
Songwriter, multi-instrumentalist, and movie star Wang Leehom '99 has become a cultural icon for a generation of Asian youth.
by Mark Small '73
- 28 **Entrepreneurial Spirit**
Five alumni share stories of how vision—coupled with talent, ambition, and endurance—has yielded satisfying music-based careers.
by Mary Hurley, Adam Olenn, and Mark Small
- 33 **Healthy Competitions**
The right songwriting contest can offer fledgling artists exposure and substantial prizes. Just make sure the contest truly has clout before paying the entry fee.
by Christopher John Treacy



DEPARTMENTS

- 2 **LEAD SHEET**
Berklee's Enrollment Remains Strong
by Mark Campbell
- 3 **BERKLEE BEAT**
Convocation and Opening Day 2009, Dave Brubeck honored, Berklee's bookstore expands, new presidential scholars arrive, Giant Steps donors, faculty news, Susan Rogers profile, and more
- 36 **THE WOODSHED**
Cool Rhythmic Devices
by Scott McCormick
- 38 **ALUM NOTES**
News, quotes, and recordings of note
- 39 **ALUMNI PROFILES**
Carol Demesmin Arty '79: Sharing Her World
by Danielle Dreilinger
- 47 **FINAL CADENCE**
- 48 **CODA**
It's About the Work, Not the Glory
by Mark Small

Berklee's Enrollment Remains Strong *By Mark Campbell, Associate Vice President for Enrollment*

Despite global events that have caused enrollment struggles at many colleges, Berklee began the fall term by meeting its enrollment target of 4,000 students. The main source of enrollment each term is, of course, those who are continuing their education. This year, roughly 3,000 students will continue their path toward a Berklee degree or diploma. Among this group are several hundred students who have returned from a leave of longer than one term. These students may have "stopped out" for a term or two or, in other cases, may be returning to Berklee after many years.

In light of global economic circumstances, Berklee made a decision last fall to augment its financial aid and scholarship program, extending roughly \$2 million in additional aid to continuing students. At the start of the current budget year, we further increased aid support so that the annual total is now roughly \$5 million more than last year's total. This commitment from the college is specifically aimed at encouraging and supporting students in their quest to graduate.

While we are not in a position to meet every need of every student, we know that this initiative makes a difference in our ability to support, encourage, and retain students.

This fall 1,070 new students entered the college—which is the largest entering class in Berklee's history. Each of these students came from one of nearly 50 audition sites in 23 countries. They all went through our admission process, which includes an audition and interview and a thorough evaluation of a student's academic and personal history. The process helps us answer these core questions: "Is this student a good match for Berklee, and is Berklee a good match for this student?" Applications for fall admission also set an all-time record at 4,755, an increase of more than 10 percent from the previous year. As such, we were blessed by a large group of highly talented students and challenged to choose our entering class from such an abundance of riches.

Our matriculating class is extraordinary in many ways. Here are some facts about this year's entering group.

The domestic students hail from 44 different states, and the 237 international students come from 65 different countries. Their primary languages are English, Spanish, Korean, Indonesian, Italian, Japanese, German, Chinese, Hebrew, Portuguese, Russian, Slovenian, French, Greek, Romanian, Thai, Turkish, Danish, Swedish, Arabic, Filipino, Telugu, Norwegian, Serbian, Icelandic, Persian, Bulgarian, and Finnish. ALANA (African American, Latino, Asian American, and Native American) representation totals 235 students. Of the 1,050 entering students, 320 are female. Among those entering, 77 percent receive some form of financial aid, and 47 percent receive scholarship support.

At the start of the school year, the college found itself in the enviable position of being fully enrolled with a class that enriches the diversity, depth, and breadth of the Berklee experience for all members of the community. Our students are extraordinarily talented, committed, and resilient.

With the fall term under way, the admissions staff has shifted gears to focus on recruiting the next group

of incoming students for 2010. With support from faculty, staff, alumni, and partners, our team will again deliver the Berklee message around the globe to prospective students and families. At the same time, enrollment professionals in the college's offices of Financial Aid, Scholarships and Student Employment, and the Registrar are working to support and retain our current students. Later this year, the college will complete its first comprehensive enrollment strategy to help coordinate and align our efforts to recruit and retain the best student body possible.

More than ever, we remain committed to keeping a Berklee education accessible. Our financial aid initiatives have given particular attention to maintaining Berklee's commitment to excellence while supporting our longstanding traditions of attracting and retaining students from diverse cultural and socioeconomic backgrounds. With the continued support of alumni and friends of the college, we hope to enhance our ability to make a Berklee education affordable to as many potential students as possible.

Mike Stern's *Big Neighborhood*



HUCD3157

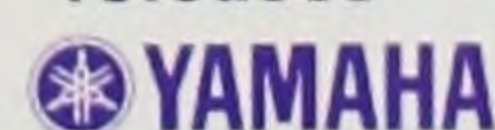
Five-time GRAMMY® nominee Mike Stern's neighborhood spanned two coasts and a stop in the Lone Star State to record with an all star cast on this CD: Richard Bona, Randy Brecker, Terri Lyne Carrington, Eric Johnson, Medeski Martin & Wood, Esperanza Spalding, Steve Vai, Dave Weckl, and more.



Visit www.headsup.com/mikestern/ for your chance to win!

1st Prize: A Yamaha Pacifica signed guitar and a one-year subscription to Guitar Player!!

2nd Prize: 8GB iPod Touch fully loaded with Mike Stern's Heads Up releases



MIKE STERN ON TOUR

- 10/14/09 – De Boerderij – Zoetermeer, BENELUX
- 10/16/09 – Kiev Jazz Festival – Kiev, UKRAINE
- 10/17-18/09 – Fasching Jazz Klubb – Stockholm, SWEDEN
- 10/20/09 – Riegen – Wein, AUSTRIA
- 10/21/09 – Steinegg Live Festival – Collepietra, ITALY
- 10/22/09 – Jam – Montpellier, FRANCE
- 10/23/09 – Toulouse Jazz Festival – St. Gaudence, FRANCE
- 10/25/09 – Bucharest Jazz Fest – Bucharest, ROMANIA
- 10/27/09 – Cinema Sao Jorge – Lisbon, PORTUGAL
- 10/29/09 – Quasimodo – Berlin, GERMANY
- 10/30/09 – Tante Ju – Dresden, GERMANY
- 10/31/09 – Burgerhaus – Baknang, GERMANY
- 11/1/09 – Kulturzentrum PFL – Oldenburg, GERMANY
- 11/3/09 – Cedac Cimiez – Nice, FRANCE
- 11/5/09 – Spirit of 66 – Verviers, BENELUX
- 11/6/09 – Jazztage – Gottingen, GERMANY
- 11/7/09 – Theater – Russelsheim, GERMANY
- 11/8/09 – Hot Jazz Club – Muenster, GERMANY
- 11/10-11/09 – Blue Note – Milano, ITALY
- 11/13/09 – Naima – Forli', ITALY
- 11/14/09 – Teatro Del Fuoco – Foggia, ITALY
- 11/20-21/09 – Chris' Jazz Café – Philadelphia, PA
- 12/10,11,13/09 – Yoshi's – Oakland, CA
- 12/15-16/09 – Jazz Alley – Seattle, WA
- 12/17-20/09 – Catalina's – Los Angeles, CA
- 12/31/09-1/4/10 – Iridium – New York, NY

HEADS UP
INTERNATIONAL
www.HEADSUP.COM

BERKLEE FEAT



Roger Brown (right) presents Panos Panay with Berklee's Distinguished Alumni Award at the fall convocation.



Paola Gonzalez Pareja and Ayumi Ueda of Women of the World sing international songs.



Orlando Dixon is featured during an 18-song Michael Jackson tribute



Saxophonist/vocalist Grace Kelly led her quintet.

All photos by Phil Farnsworth

Convocation and Opening Day Events Launch Fall Semester

By Rob Hochschild and Mark Small

On August 31, Berklee officially welcomed the class of 2013 with a convocation program that included greetings and advice from various speakers, a distinguished alumna award presentation, and a concert. In his remarks, President Roger Brown gave a profile of the entering class. He noted that applicants from Canada, Korea, and Japan make up the largest proportion of international students of the class. "I think this may be the first year in Berklee's history that Canada is number one on that list," Brown said. "Among our domestic students, the top three states represented are California, Massachusetts, and New York, in that order. We know you are coming from every nook and cranny of the world to be here, and the stories of how you have moved mountains to be here are really compelling."

The distinguished alumni award recipient, Panos Panay '94, is the

founder of Sonicbids, a successful online tool that connects artists to agents and gigs. Panay advised the entering students to become savvy in the music business. "Don't just learn about music," he emphasized. "Learn about the very industry you're going to be a part of. It's important to arm yourself with the knowledge about how to make a living playing music."

The concert opened with the seven vocalists of Women of the World, who sang stirring traditional and original songs in various languages. Next, saxophonist and vocalist Grace Kelly offered a jazz set with her quintet, displaying extraordinary gifts for performing, composing, and leading a band. The night ended with a moving, high-energy, 18-song medley in tribute to Michael Jackson that spotlighted nine instrumentalists, seven vocalists, and several dancers.

On Friday, September 4, members of the faculty and staff gathered for breakfast and a welcome from President Brown and others. A vocal octet led by Renese King began the proceedings with the spiritual "We've Come a Long Way to Be Together," a fitting theme for the day. Brown stressed connections. "We are connected not only to each other, the entering students, or musicians we admire, but to people whose names we don't even know, whose music we hear in fragments of folk songs that have survived for millennia," he said. "Next week, I hope you will help your students connect not only with the music they already love, but also with the deepest, purest, most human elements of the music tradition we all love so much."

The morning's keynote speaker, Dr. Rebecca Newberger Goldstein, is

a best-selling novelist and researcher at Harvard University. She shared thoughts on understanding creativity. "The Greeks had a word for this—which we also have: ecstasy," Goldstein said. "It means to stand beside, outside yourself. That's what moments of deepest creativity can feel like. When you look back at them, it seems more appropriate to say, 'Look what happened to me' rather than 'I did it.'"

At noon, the faculty and staff made their way to a barbecue at Mother's Rest Park along the Fenway, where they greeted returning students and met new ones. The following Tuesday, September 8, classes began, and a new academic year was launched.

Rob Hochschild is a senior editor in the Communications Department



Dr. Rebecca Newberger Goldstein addressed faculty and staff members at the opening day breakfast.



A drum circle welcomed students, faculty, and staff members to the opening day barbecue at Mother's Rest Park along the Fenway.



Archie L. Brewton, normally found behind the counter in Licks Café, was on hand to serve up a healthy lunch in the park.

Phil Farnsworth

Cynthia Bethune

Cynthia Bethune

New Presidential Scholars Arrive



Front row from the left, Presidential Scholarship recipients Ariadna Castellanos-Pliego Rivas and Sierra Hull, back row, Spencer Stewart, Mike Bono, Matthew Halpin, and Raul Hernandez (not pictured are scholars Kush Abadey and Justin Faulkner).

Eight entering students embarked on their studies as Berklee presidential scholars this fall. Established by President Roger Brown in 2005, the Presidential Scholarship Program brings top young talent to Berklee with a full scholarship that covers all expenses.

Ariadna Castellanos-Pliego Rivas of Madrid, Spain, is a pianist versed in classical, jazz, and flamenco music. Prior to enrolling at Berklee, she earned a bachelor of music degree from Guildhall School of Music & Drama in London. Rivas has earned top honors in piano competitions in Europe and performed extensively.

Sierra Hull of Byrdstown, TN, has a formidable reputation as a singer and champion bluegrass mandolinist. Several top bluegrass musicians back her on her debut album, *Secrets*. Hull has appeared at festivals across America and in Japan and shared the stage with Alison Krauss, Bobby McFerrin, Edgar Meyer, and others.

Spencer Stewart, an upright bass player from Vancouver, WA, was the bassist for the Washington All-State honors jazz program and participated in the American Music Program and Young Composers Project in Portland, OR. Stewart is a regular in the Portland jazz scene and has played at numerous jazz festivals.

Guitarist Mike Bono of Howell, NJ, has played professionally for several years in jazz clubs, theater pit orchestras, and restaurants. He's received numerous awards and attended the Governor's School of the Arts jazz program at the College of New Jersey. One of his career highlights was opening for jazz guitarist Martin Taylor.

Raul Hernandez of Carpinteria, CA, was a finalist in the Music Center Spotlight Awards and played as an opening act for Kenny Loggins and Dave Koz and recorded with Loggins. In addition to playing all instruments in the saxophone family, Hernandez plays cello, piano, trumpet, and flute.

Tenor saxophonist Matthew Halpin of Dublin, Ireland, studied at the Royal Irish Academy of Music and has won numerous music competitions. He has played alongside some of Ireland's top jazz musicians and participated in Ireland's Sligo Jazz Project summer school and Canada's Banff International Workshop in Jazz and Creative Music.

Drummer Kush Abadey of Cheverly, MD, has played with numerous jazz luminaries and led his own jazz bands. At 16, he was a member of trumpeter Wallace Roney's quintet and played at the White House with Paquito D'Rivera and Wynton Marsalis. He aims for a career as a composer, producer, and educator.

Justin Faulkner of Philadelphia, PA, studied classical and jazz percussion extensively. Since playing his first gig with bassist Jamaaladeen Tacuma, he has worked with many top jazz musicians and been a member of the Mingus Big Band. Currently, he is the drummer for the Branford Marsalis Quartet.

"We interviewed and auditioned 4,700 students for fall admission," says Dean of Admissions Damien Bracken. "All were potential candidates for the Presidential Scholarship. Just being among the 20 finalists is a remarkable achievement. The eight who were chosen are among the finest young musicians I've had the privilege to meet."

Dave Brubeck Honored

by Rob Hayes



From left: Clint Eastwood, Dave Brubeck, and Berklee President Roger H. Brown.

On Sunday, September 20, jazz piano legend Dave Brubeck received Berklee's honorary doctor of music degree onstage at the 52nd Annual Monterey Jazz Festival. Clint Eastwood, who received a Berklee honorary doctorate in 2007, and Berklee President Roger H. Brown

presented Brubeck with the award just prior to the festival's final show, at which Brubeck performed. The concert marked the 50th anniversary of the release of Brubeck's seminal album *Time Out* that contained the watershed tracks "Take Five" and "Blue Rondo à la Turk."

Concerts of Note

Among the many outdoor concert highlights of the summer was Berklee's first-ever event at Fort Warren on George's Island in Boston Harbor on August 8. Student artists Mark Hopkins and the Hotel, Nini & Ben, and Abigail East were the featured performers.

It's been decades since a Berklee band played at the Newport Jazz Festival. The Roy Guzman Quintet was featured on August 9 at George Wein's Jazz Festival 55 in Newport, Rhode Island.

The Ninth Annual Berklee Beantown Jazz Festival ran from September 18-26 and featured performances by Ahmad Jamal, Branford

Marsalis, David Sanborn, Kevin Mahogany, Amina Claudine Myers, and Kurt Elling. The culminating event was a six-hour outdoor concert event featuring an array of top-notch jazz and Latin ensembles led by faculty members and students.

Jack DeJohnette opened Berklee's 2009-2010 Music Series on October 8. The concert followed a weeklong residency by the drummer/composer.

A classical concert slated for November 16, will feature the Kalistos Chamber Orchestra and Berklee faculty soloists in a program of works by Professor Emeritus John Bavicchi. For listings of upcoming concerts, visit www.berklee.edu/events.



Thousands thronged Boston's South End on September 26 for the outdoor portion of the Ninth Annual Berklee Beantown Jazz Festival.

Berklee Bookstore Expands

Photos by Phil Farnsworth



Increased shelf space has enabled the bookstore to offer a wider selection.

In September the new and improved Berklee College of Music Bookstore opened a few doors down from its former address on Boylston Street. Featuring upper and lower levels, the layout of the renovated and expanded space is nearly 5,000 square feet, more than three times the size of the old store. The improved floor plan offers more shelf space for textbooks, workbooks, sheet music, DVDs, CDs, apparel, and music supplies (including guitar strings, saxophone reeds, and metronomes). Spacious aisles, additional registers, and the increased capacity for fulfilling online orders from anywhere in the world promise an improved customer experience.

Barnes and Noble College Bookstores Inc., the company that operates Berklee's store, sees the new facility as an opportunity to create the premier music bookstore in Boston. It has designed the space with an aesthetic that complements Berklee's contemporary image, ideals, and mission. For example, door hardware and aisle end panels are crafted in the shapes of musical symbols and instruments. As well, poster-size covers of *Berklee today* adorn the walls above the staircase to the lower level.

For those familiar with the old space at 1080 Boylston Street, the changes are readily apparent as soon as you step inside. The Berklee clothing and gift section now occupies the front third of the store, where shelves and hangers are packed with goods ranging from caps, T-shirts, sweat-pants (including outfits for children), mugs, pens, and backpacks. The



The front third of the Berklee bookstore's top floor offers apparel and gifts.

magazine rack has been expanded and offers instrument magazines, titles for recording techs and business majors, as well as classical and jazz-music magazines and pop-culture titles. "Before, we only had enough shelf space for 10 to 12 titles," says store manager Frank Moore. "We can carry a lot more now. We are also proud to offer a larger selection of music-theory books, songbooks, classical scores, and even children's music that we didn't have space for before."

Another new addition is a long shelf in front of the cash register displaying CDs by faculty members. While the bookstore previously sold goods online, the increased storage capacity for inventory and a larger workspace will facilitate shipping online orders. (To place an order online, visit berklee.bncollege.com.) The plans to host book and CD signings indoors as well as live performances on the new outdoor patio area signal that Berklee's bookstore is writing a new chapter in its history.

Friends to the South

by Nicolás Mariñelarena



From the left: Berklee student Pablo Latapí, hit Latin music producers K.C. Porter and Marco Flores, and student Nicolás Mariñelarena at the August Central American Music Conference in Managua, Nicaragua

Early last summer, as I walked into one of Berklee's recording studios for a mixing session, my phone rang. The voice on the other end said, "Hello, Nicolás? This is K.C. Porter." My jaw dropped. Porter is a renowned producer responsible for the Ricky Martin hits "Maria" and "Livin' la Vida Loca" and has worked with other major names in the Latin pop industry, including Selena, Santana, and Los Fabulosos Cadillacs.

Prior to that call, I had contacted Porter's assistant to arrange for him to give a clinic at Berklee. We were working out the details when Porter himself called to extend an invitation to the first-ever Central American Music Conference, which he was organizing. He wanted Berklee students to attend the conference and invited Pablo Latapí and me to Managua, Nicaragua, for the event. The purpose of the conference was threefold: (1) to bring together panels of producers, managers, artists, music-business entrepreneurs, and music video producers; (2) to create more contact between Berklee and music-industry professionals in Central America; and (3) to educate emerging music professionals about the intricacies of their industry.

Once in Managua, we met Gabriel Traversari, the conference's lead organizer and a TV personality for Latin television airing in the United States. Over the course of three days, we developed a friendly relationship with Traversari. He's a

hardworking man who is sincerely interested in the betterment of the Central American music industry.

The conference focused on building relationships among artists, companies, and various music professionals in the region. The hope is that a stronger network will give the undeniable talent of this area a place in the international spotlight. Latapí and I attended emerging artist showcases, private artist presentations, and public conferences that dealt with a range of topics, including royalty and copyright management, marketing techniques, and the varying size of budgets for musical and video productions. A California native, Porter spent his formative years in Guatemala, and he relayed his experience writing Latin hits geared toward the North American market.

Latapí and I hosted a discussion on music production and, as Berklee representatives, received a warm reception from attendees and panelists alike. The formidable talent and richness of the pop and folkloric style of the Nicaraguan artists was impressive. We left the conference satisfied that we had formed important and lasting relationships with our Central American counterparts.

Nicolás Mariñelarena '09 is a Music Synthesis major and president of Latin American Music & Business Association at Berklee.

Making Connections

For many, it's a way to make new friends before arriving in Boston, others are happy to reconnect with acquaintances, many more are eager to hear what is new or to unravel the mystery of how contemporary music is taught at Berklee. All are pleased to just sit back and enjoy some fabulous music. Since May 2009, the college has hosted 14 welcome events ranging in size from 10 to 85 people, which have been held in Portland, OR; Malibu, CA; Miami, FL; New York City; Toronto, Canada; and nine other locations across the continent.

Berklee has made an effort to welcome new students and their families into the musical community before they arrive in Boston. Sending a son or daughter hundreds of miles away to

study music can cause considerable angst among families, so these welcome efforts help to shed light on how the college meets the needs of its students. Most of this year's events brought together a mix of new and continuing students, which afforded new students and their parents a chance to hear firsthand about the culture that awaits new students.

Remarkably, entering students connected with one another easily; many had met during their Five-Week Summer Performance Program experiences or through local gigs. Some students discussed their evolution as musicians and young adults since they entered the college. Continuing students stressed that Berklee is a



Professor Livingston Taylor shares anecdotes and music with new students, their families, and continuing students in Westborough, MA.

demanding place, especially in the first year. They expressed satisfaction at having found a musical home at Berklee, where students, faculty, and staff pursue their music with the vigor they feel. New-student parents—many of whom had only a passing knowledge of Berklee—eagerly absorbed information and reassurance that Berklee is the appropriate choice for their son and daughter.

President Roger Brown was on hand at several of the events to share his vision for the college now and into the future. And at several events, Professor Livingston Taylor also offered details on his 20-year association with the college. A highlight of some of the summer gatherings was an up-close, unplugged performance by Taylor. Percussion Professor Steve Wilkes offered an additional faculty perspec-

tive at three events. During the Dallas, TX, gathering, Hicks and Vickie Morgan—who created the Livingston Taylor Endowed scholarship fund at Berklee—presented the scholarship award to current Berklee student Evelyn Brown of Austin, TX.

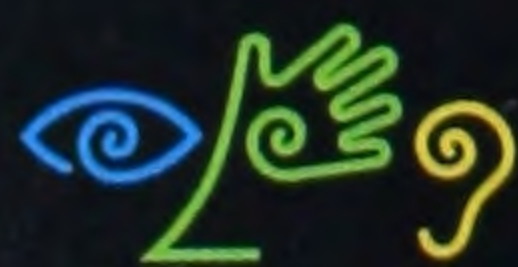
October events have been confirmed in Philadelphia, PA, and Chicago, IL. To date a total of 633 people—including new and continuing students and their families, friends, and alumni—have attended these gatherings. “These events have been a fabulous opportunity for new and continuing students to connect and to let parents know they are an important constituency in our musical community,” noted Berklee Assistant Vice President Marjorie O’Malley observed. “We hope the relationships we are forming with new students and their families will last for years.”

You work hard to get the sound right. Now, what's it gonna look like?

Vision Design Group can help.

We create: cd packaging
band logos
t-shirts
posters

...and just about anything else that will promote and reflect your music – no matter the genre.



VISION

www.visiondesigngroup.com/music



Berklee students and families gathered at the Eagan family home in New Canaan, CT before fall classes began.

GLOBAL GROOVE

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



Students and Berklee faculty members gather onstage during the Berklee Week Clinics marking the start of the 30th anniversary celebration for Koyo Conservatory in Kobe, Japan.

The year 2010 has shaped up to be an important one for Berklee and the institutions of the Berklee International Network (BIN). Next year the college will expand its global reach to new locales that are teeming with musical excitement. Equally important are the upcoming anniversaries of several of our international partners.

International Celebrations

Earlier this year, branches of the Koyo Conservatory in Kobe and Nagoya, Japan, began celebrating a double anniversary. First, Koyo Conservatory and Berklee collaborated on the 25th annual High School Jazz Festival sponsored by the Japanese Association for Jazz Educators. Koyo has been a major supporter of this event, which attracts the top middle- and high-school jazz bands in Japan. Next year, Koyo will celebrate its 30th anniversary. For more details, visit www.koyo.net.

The PAN School of Music in Tokyo, Japan, will also celebrate its 25th anniversary in 2010 with a number of events beginning this fall and leading to a special program to be conducted in conjunction with Berklee in February in Tokyo. For more information, visit www.pan-music.com.

This fall, Institutionen der Jazz & Rock Schulen of Freiburg is celebrating its 25th anniversary with an international symposium on music production for campus radio and a gala show featuring the school's faculty and staff. The school will also

make an appearance at the European Music Education Network's annual conference. Visit www.jrs.org/de/ for details.

This fall semester began the 10th anniversary year for the Instituto de Música Contemporánea at the Universidad San Francisco de Quito in Quito, Ecuador. In early October, Director Esteban Molina hosted an expanded version of the annual BIN visit. This event will be followed by several others throughout the year and culminate in the 2010 BIN Summit. For details, visit www.imc.usfq.edu.ec.

Berklee's on the Road programs in Italy and Puerto Rico will also celebrate milestones next year. July 2010 will mark the 25th year for the Berklee in Italy program and the 20th year for the Heineken JazzFest in Puerto Rico.

Fall Collaborations

Berklee student group the Patrick Kunka Quartet represented Berklee at the Nancy Jazz Pulsations Festival in October. The group performed at the festival and at several music institutes and conducted clinics at Music Academy International in Nancy. Special thanks go to Director Hans Kullock for expanding the quartet's role in the festival.

Berklee's spin doctors, professors Stephen Webber and Brian "Raydar" Ellis, and members of the Berklee Turntable Ensemble traveled to Finland in October for concerts and clinics. Sponsored by the U.S. Department of State with sup-



From the left: Sergey Kremensky, Siberian vocalist/pianist Inna Dudukina, and Jason Camelio. Dudukina received the Sergey Kremensky Scholarship, a full-tuition Berklee scholarship award, in St. Petersburg, Russia.

port from the Helsinki Pop & Jazz Conservatory and Numark, Alesis, and Akai Professional, the tour helped to mark the 90th anniversary of diplomatic relations between the United States and Finland.

Over the past few years, many developments have taken place within the structure and governance of higher education and vocational institutions in Finland. As a result, two exceptional institutions—the Helsinki Pop & Jazz Conservatory and the Pop and Jazz Music Programme of the Metropolia University of Applied Sciences—are now housed in the same location and teach an array of musical styles and subjects. Helsinki Metropolia University was recently invited to join the Pop & Jazz Conservatory as a BIN network school. We look forward to working with Director Jere Laukkanen and others at Metropolia University.



The Patrick Kunka Quartet represented Berklee at the October 2009 Nancy Jazz Pulsation hosted by Music Academy International in Nancy, France.

Berklee Clinics, Auditions and Interview Schedule

November 1-7

Conservatoria Musical Souza Lima, São Paulo, Brazil

November 7-14

Helsinki Pop & Jazz Conservatory
Helsinki Metropolia, Helsinki, Finland

November 14-21

L'AULA de Música Moderna i Jazz, Barcelona, Spain

November 21-29

Modern Musik Akademisi, Istanbul, Turkey

December 5-12

Rimon School of Jazz and Contemporary Music, Tel Aviv, Israel
Philippos Nakas Conservatory, Athens, Greece

January 7-13

Jazz & Rock Schulen, Freiburg, Germany

BIN School Events

November 17-19

Jazz & Rock Schulen 25th Gala
College Radio Symposium, Freiburg, Germany

The complete international travel schedule is available at www.berklee.edu/admissions/general/audition_dates.html.

FACULTY NOTES

Compiled by
Jaclyn Sanchez '12



Associate Professor Janice Pendarvis



Professor Stephen Webber

Assistant Professor of Voice **Christiane Karam** took part in the documentary *The Music Instinct: Science & Song*, hosted by Bobby McFerrin and Dr. Daniel Levitin '80. On June 24, the documentary premiered on PBS and featured Yo-Yo Ma, Daniel Barenboim, Oliver Sacks, and a host of world-renowned scientists and musicians.

Brass Instructor **Christine Fawson** and Associate Professor of Voice David Thorne Scott of the group Syncopation performed with the Boston Pops on July 4 as part of the Independence Day festivities. The performance was broadcast on television and radio.

The Quincy Jones Musiq Consortium commissioned Professor **Bill Banfield** and David Baker, the chair of the jazz department at Indiana University, to cowrite the American popular music curriculum's Master Narrative map that will be the guide for the consortium's initiative. The curriculum will connect the threads of American popular music traditions, focus on American music heritage and its influencers, and provide a cultural context for how and why the music was made. On November 4, Banfield and Baker will present their narrative at the consortium's summit in New York. Banfield's CD *Spring Forward* on the Inova label, has been aired on smooth jazz stations across the country.

MP&E Professor **Stephen Webber** installed equipment and tuned the rooms for the recording studio at the Ke Kula Niihau O Kekaha Learning Center on the Kauai Island in Hawaii. The mission of the facility is to preserve the language, music, and culture of Hawaii. Webber also engineered the inaugural session in August.

The Sociedad Artístico Musical de Magallón commissioned Composition Chair **Gregory Fritze** to write the concert band piece that earned the performing ensemble the gold medal at the World Music Contest in Kerkrade, the Netherlands. This is the third time that a Spanish band has won first prize playing a work by Fritze.

Assistant Professor of Piano **Nando Michelin** released his eighth U.S. album, *Reencontro*. Featured players include bassist Esperanza Spalding and other Berklee alumni.

Assistant Professor of MP&E **Jeff Largent** updated the equipment in his project studio in Norwell, MA, to accommodate client needs. Largent opened Mixology Studios in 1997.

Associate Professor of Strings **John McGann** appeared with members of the Boston Symphony Orchestra at Tanglewood on August 22 in a program of Irish, Spanish, Brazilian, and Eastern European music.

Liberal Arts Professor **Peter Gardner** taught a two-week graduate course in intercultural communication at Astrakhan State University in Russia.

Associate Professor of Ensembles **Dave Samuels** received the KoSa Lifetime Achievement Award and was cited for his "innovative approach to jazz vibraphone and marimba" and "influential explorations in Afro-Caribbean music."

During his sabbatical, Associate Professor of Liberal Arts **Michael Heyman** is conducting research for *The Anthology of World Nonsense*, a volume he is co-editing with Kevin Shortsleeve of Christopher Newport University.

Professor **Peter Cokkinias** played clarinet with the Boston Pops Orchestra in concerts at Tanglewood, Hyannis, and Nantucket. Additionally, Cokkinias and Associate Professor of Voice **Sharon Brown** began Berklee's first musical theater season with a full production of *Parade*. Cokkinias also recorded woodwind parts for Professor Stephen Webber's new CD/DVD *Scratch Symphony*.

Lauren Passarelli was recently promoted to the rank of professor of guitar.

Associate Professor of Contemporary Writing and Production **Mirek Kocandrle** plays bass for the Boston-based soul and r&b band Jordan

Valentine and the Sunday Saints, who were runners-up in the *Boston Phoenix's* 2009 Best Music Poll.

Associate Professor **Lincoln Goines** (bass), Professor **Terri Lyne Carrington** (drums), and bassist Esperanza Spalding are featured on the recording *Big Neighborhood* by guitarist Mike Stern.

Associate Professors **Alain Mallet** and **Dave Samuels** were featured in an article on the National Public Radio website for *Marion McPartland's Jazz Piano* show.

Associate Professor **Dan Moretti** released *Tres Muse*, on Foundation Jazz Records. The recording features Moretti's tenor saxophone playing in a pianoless trio setting.

Suzanne Davis was recently promoted to the rank of associate professor of piano. In July, she performed at various venues in Paris and at the Mortefontaine Jazz Festival.

Associate Professor of Piano **Bruce Katz** toured with Gregg Allman, Maria Muldaur, and the John Hammond Band and performed onstage at the Cincinnati Blues Festival. His new album, *Project A*, was released on Anzic Records in August.

Associate Professor of Guitar **Richie Hart** released the CD *Old School New School* in June. The album features several Berklee alumni.

Associate Professor of MP&E **Prince Charles Alexander** recently worked with reggae legends Toots and the Maytals on the group's forthcoming album. Alexander recorded horn parts, programmed drums, and mixed the album.

Associate Professor of Voice **Janice Pendarvis** performed with Steely Dan as a background vocalist for the group's European tour. She also appeared on the *Late Show with David Letterman* singing with country star Billy Currington and contributed a chapter to the second edition of the book *Secrets of Voice-Over Success*.

Assistant Professor of Voice **Daniela Schachter** held a CD release party on September 28 at the Berklee Performance Center for her album *Purple Butterfly*. Schachter was also featured in a jazz documentary on the music of composer Jimmy Van Heusen.

Liberal Arts Chair **Camille Colatosti** presented a talk on Berklee's liberal arts program at the Consortium for the Liberal Education of Artists. Last spring she was part of the peer academic team that visited the New England Institute of Art and evaluated its re-accreditation effort for the New England Association of Schools and Colleges.

Music Therapy Chair **Suzanne Hanser** is a visiting research fellow at the Royal Hospital for Neuro-disability in London, England. Hanser also co-authored a report on the practice of complementary therapies that was published in the *Journal of the Society for Integrative Oncology*.

Harmony Professor **Stephen Dale** wrote all the arrangements and selected players for the biannual October jazz liturgy service at a Trinitarian Congregational Church in Concord, Massachusetts.

Associate Professor of Voice **Gabrielle Goodman** won the 2009 New England Urban Music Award for best jazz singer. She also appeared on the Grammy-nominated CD *Somewhere Far Away* by Professor Julius Williams. In July, Goodman conducted workshops in Cádiz, Spain, based on lessons from her forthcoming book *Vocal Improvisation*.

Assistant Professor of Guitar **Tomo Fujita** played the National Anthem before the Red Sox game at Boston's Fenway Park on October 2.

Susan Rogers

The Technical Mind

By Sarah Jones

The California economy was booming, major labels were thriving, and top musicians flocked to the city to record hit albums in the world-class studios that dotted the sun-drenched landscape. It was in that atmosphere in 1978 that a young Susan Rogers felt the pull toward a career as a recording engineer.

She knew that to break into the competitive, male-dominated studio scene, she would have to work harder than her peers. "At the time—and sadly it's still true today—there's such a small proportion of women in engineering," says Rogers, an associate professor in the MP&E Department, she didn't know any musicians or engineers and had zero experience.

At the time, audio engineering was largely an apprentice-based craft; fortunately, the area's lone recording school, University of Sound Arts, offered a wealth of opportunity to learn from teachers drawn from the talented local engineering community. Tuition was costly, so an enterprising Rogers took a job at the school as a night receptionist, where she picked up as much information as she could and taught herself electronics on the side. She soon began servicing recording consoles and tape machines around town and eventually landed a staff position at Graham Nash's Rudy Records studio.

The break of a lifetime came in 1983, when Rogers got word that Prince was looking for a technician. "If someone had said to me in 1983, 'What's the job you want more than any other job in the world?' it would have been to work with Prince," she says.

Rogers accepted the job offer and left Hollywood for Minneapolis, Prince's hometown, where the artist was coming off the success of the critically acclaimed 1999 album and tour and beginning work on the project that would catapult him to the top of the pop world. "The next record he did was the *Purple Rain*

album," she recalls. "It went multiplatinum and won an Oscar for Prince. Of course, I had the time of my life."

After five whirlwind years recording with Prince and his roster of r&b acts, including Sheila E. and the Time, Rogers returned to Los Angeles and established herself as an independent engineer and, ultimately, as a sought-after record producer. Over the next decade, she made records with the likes of David Byrne, Michael Penn, the Violent Femmes, and the Jacksons, to name a few.

For many, producing pop music is a youth-oriented profession. So by the time Rogers reached her mid-forties, she began looking for a vocation that would enable her to make a significant contribution in the next phase of her life. In 2000, after she finished producing the Barenaked Ladies' multiplatinum *Stunt* album, Rogers left the studio world behind and enrolled at the University of Minnesota, where she earned her bachelor's degree in psychology and neuroscience, and then continued her studies at McGill University, where she is currently completing a Ph.D. in music perception and cognition.

For Rogers, the transition from engineering to science was a natural career evolution. "I think that kind of mind—the technical mind that wonders how things work, how things go together—is obviously excited and intrigued by the artistic world," she says. "Those of us who have engineering or technical minds are interested in the nuts and bolts. So it wasn't that much of a leap from engineering, which is my passion, to another passion: how does that brain work?"

In her studies at McGill, Rogers explores the science of listening; how humans hear sounds, how they perceive music, how musicians hear differently from nonmusicians, and why musical tastes differ. "How does one person listen to a piece of music and be moved to tears by its beauty,



Associate Professor of MP&E Susan Rogers

whereas another person listens to that same piece and says, 'Turn that off'?" she asks rhetorically. "Natural curiosity made me want to investigate how that works."

In 2008, Rogers became a member of Berklee's MP&E Department faculty. And while her main focus is teaching recording technology concepts, science influences everything she teaches in the classroom. She reflects on her years in the L.A. studios thinking how different her interactions might have been if she knew then what she knows now. "If I had had a sensitivity to the differences between people, understood something about psychoacoustics, and how familiarity with music influences our expectations when I was an engineer or a producer, I would have been a better one," she says.

As a nonmusician who has been surrounded by musicians for most of her life, Rogers feels completely at home in the Berklee community. She finds that musicians as a segment of humanity stand apart. "Musicians are so capable of expressing joy, expressing emotion, because that's what they do for a living," she says. "So those emotions are very close to the surface, and that's wonderful to be around."

"You can read on every face that they're not cynical," she observes. "They're not jaded; they truly believe that their futures will shake out, whether they ride to the top with recognition and money or stay somewhere in the lower branches. They seem to accept any outcome because they're making music for a living. And that's so beautiful to see."

Sarah Jones is associate director of Women's Audio Mission, a San Francisco-based nonprofit organization dedicated to the advancement of women in the recording arts.

From the Campaign Trail

By Debbie Bieri

This has been a challenging and exciting year for Giant Steps, Berklee's first-ever capital campaign. Thanks to the enormous generosity of many, the campaign has reached \$36.8 million toward its \$50 million goal. We've been overwhelmed by the generosity of all who have contributed, including alumni, student parents, faculty, staff, friends of the college, the Berklee Board of Trustees, and the Presidential Advisory Council. We're grateful for the philanthropy of every one of the donors listed on the following pages. In light of present economic challenges, these contributions are a testament to the importance of the initiatives that the Giant Steps campaign supports.

The campaign will provide the resources needed to keep Berklee at the forefront of music education and to nurture the best contemporary musicians in the world. Giant Steps gifts have enabled the college to increase scholarship support, expand and enhance Berklee's facilities, and foster innovative programs. As we work toward realizing our vision in these three areas, your continued support is vital.

Particularly in these economic times, scholarships are essential. Berklee awards more than \$22 million in scholarships annually. These funds enable as many students as possible, and those who could not otherwise attend Berklee, to enroll. Interest in the college is stronger than ever; a record 4,753 people applied for admission this year. In the quest to attract the best and brightest young musicians, Berklee wants to ensure that money isn't an obstacle.

Providing leading-edge facilities for our students goes hand in hand with a state-of-the-art education. Dedicated music technology space is essential to the caliber of the college's stellar music technology coursework. Currently, the number of studios does not meet the ever-increasing

needs of our creative student body. With funds from the capital campaign, we will increase studio space.

The college's beginnings are rooted in innovation. Berklee was initially established as a jazz institution at a time when the genre was only a few decades old. Since then, Berklee has led the charge in teaching an array of contemporary music styles, keeping pace with evolving musical styles and genres, and redefining the scope of music education. The Berklee City Music Program (BCMP), which provides music instruction and mentoring to underserved middle- and high-school students, is just one example of the innovative spirit at work. Your contributions will allow us to develop new programming to foster the artistic growth of these students. Support for BCMP continues to be strong. The annual Encore Gala, Berklee's largest single fundraising event, is going strong. Last year's gala raised \$1.3 million and we hope to top that number this year.

Other examples of innovative projects include Berkleemusic.com, the college's online music school, and study-abroad programs in Athens, Greece, and Freiburg, Germany. Student-run enterprises—including two record labels, the BIRN Internet radio network, and Café 939, a 200-seat music concert venue and coffeehouse—offer opportunities for students to gain valuable real-world experience.

Thank you for supporting this great institution. Your ongoing philanthropy ensures that Berklee will continue to be an inspiring place for students to learn and make incredible music and acquire the tools to become the industry leaders of tomorrow. The generosity of our donors makes our vision for Berklee's future possible.

Debbie Bieri is Berklee's Senior Vice President for Institutional Advancement

Giant Steps Donors

Berklee College of Music is grateful for the gifts made between June 1, 2008 and May 31, 2009 that support the college. All donations are part of the Giant Steps capital campaign.

Anonymous
 Ruth S. and Jerald N. Aaron
 Alan J. and Sharon E. Aaronson '72
 Aruna B. Abrams '00
 David and Amy Abrams
 Pamela A. Abramson Grisman
 Academic Risk Resources & Insurance, LLC
 Academy of Motion Picture Arts & Sciences
 Acme Building Services, Inc.
 Action for Boston Community Development, Inc.
 Patricia Adams
 Christopher and Susanne M. Adamski
 Adaptive Video Services
 Sylvia Addante
 Kimberly A. and Kirby T. Adkins '91
 Melanie T. and Timothy G. Adkins
 Andrew P. Adlam '87
 The Advertising Club Foundation
 Alan P. Agins
 Kimberly L. and Daniel P. Agins
 Miriam F. Agins
 Paula Agins
 William S. and Florence H. Agins
 David and Therese M. Akers
 Jackie P. and Raymond L. Akin '71
 Alan Goldfinger Photography
 David S. Albert '77
 Ronde and Douglas R. Albert '77
 Alcoholics Anonymous Group
 Marci and Brian Alegant
 Juanda and Howard Alexander
 Karen M. and Richard E. Alison '86
 Catherine C. Allard
 Charles D. Allen '88
 De Haven H. Allen '04
 J. Kenneth and Julie Allen
 Kathryn A. Allen
 Rosamond Allen
 Jeffrey S. Allison '86
 Carol A. and Brady R. Allred
 Jamilah E. Allwood '97
 Kevin B. and Cheryl S. Al-Mateen
 John L. Aloia '73
 Jonathan C. Altman '05 and Rachel Ellenport
 David B. Alvarado '77
 Adrian C. Alvarez '95
 Luis Alvarez '83 and Maria Carmen Zamora
 Daniel G. Amendola '92
 American International Group
 Nicholas Amigone
 Amigone, Sanchez, Mattrey & Marshall, LLP
 AMME, Inc.
 Shahram Amoui '91
 Minerva Amparo
 Michael C. Anastasio '87 and
 Karen Boyle-Anastasio
 Deva Anderson
 Edward Anderson and Linda N. Cabot
 Linda E. Anderson-Snow and
 James P. Snow
 Sally Anderson
 Thomas D. Andes '85
 Pierre Andre '00
 Gary D. Andrews and Susan J. Ganzer
 Alan A. Angelo
 Erwin and Ruth Anisman
 Ann & Gordon Getty Foundation
 Theresa and Chris Antal
 Michael Appel
 Apple Computer, Inc.
 Jane M. and Richard E. Appleman '72
 ARAMARK Campus Services
 Katherine E. Armstrong '98
 Mark Armstrong '82 and Ruth Hardman
 Nathan J. Aronow '81
 Jane and Stephan J. Arsenault '81
 Timothy Arthur '99
 The Arts Federation
 Paula and David Asack
 Andres E. Ascanio '06
 ASCAP Foundation
 Ascent Venture Partners
 Sammy and Rachel Ash
 Don Ashworth '84
 The Berklee Association of Faculty and Staff of African Descent
 Stephanie and Prashant P. Aswani '96
 AT&T Foundation Matching Gifts Program
 The Atlantic Philanthropies
 Atrion Networking Corporation
 Au Bon Pain
 Regina C. and Robert Auburger
 Randy A. Austill '77
 Avedis Zildjian Company
 Ana Avelar
 Peter J. Aven '78
 Avid Education-Sibelius
 Thalia B. and Juan M. Avila
 AXA Foundation, Inc.
 Melissa Axel '02 and James E. Jacoby
 Axis Percussion
 Theresa and Richard Baamonde
 Michael Babincak III '88 and
 Alycia K. Jastrebski
 Lisa H. and John H. Baboian '77
 Hillel and Liliana Bachrach
 Gregory Badolato
 Susan R. Bails '71 and Howard J. Wein
 Bain Capital, LLC
 Bob and Ann Baird
 George H. Bakeman '77
 Craig B. Baker '73
 Paul and Mani Baker
 Todd M. and Beth C. Baker
 Majorie A. Baker-Hall
 Nicholas Balaban '92
 Karen J. Baldassare '74
 Sue A. Baldwin-Way and Robert G. Way
 Carol and Sid Balick
 Carol and John Ball
 Diana and Steven W. Balogh '89
 Andrew and Melora Balson

Baltimore Community Foundation
 Joseph T. Banas '75
 Bank of America Corporation
 Stephen J. Bannon '84
 Lawrence Barbee '87
 John J. and Barbara Barber
 Kenneth A. Barken '77
 Donna Barkon
 Barnes & Noble College Booksellers, Inc.
 Deborah and Steve Barnes
 Jennifer A. Barnes '88
 Reginald V. Barnes '80
 Patrick A. Barnett and Barbara A. Greco
 Keith L. Barnhart '85 and Michele
 Wilkinson-Barnhart
 Reyes M. and Betty T. Barraza
 Sal G. Barresi
 Michael Barry and Susan Fenton
 Valerie M. Barth and Peter B. Wiley
 Meg and Scott D. Bassinson '77
 Geoffrey J. Bates '75
 Sandra K. and Thomas F. Bates
 Mitsuko and Alex K. Baum '71
 Eduardo G. Bautista
 Barbara and Michael Bayer
 Gerald M. Bazil
 Khadijah A. Bdour '05
 Bradley A. Bealka '78
 Vivian C. Beard
 Dale A. and Beverly M. Bearden
 Walter Beasley '84
 Carl H. Beatty and Jacqueline Reid Beatty
 Paul T. Beaudry '00 and Micheline Degner '92
 Betsy and Christopher Beaven '75
 Josh and Anita Bekenstein
 David B. Bell '76
 Karen A. Bell '90
 Randy M. Bell '76
 Stuart and Corinne Bell
 Bryan H. Beller '92 and Kira L. Small '93
 Laura and Bob Beller
 Allan N. Bellido '82
 Thomas J. Bellino '72
 Sharon S. Belton
 Kenneth J. Bender '81
 Ben E. Factors Foundation
 Ben E. King Stand by Me Foundation
 Charles and Maria Benet
 Kenneth S. and Alice M. Benjamin
 Lorrie A. Bennett
 Sarah and Paul D. Bennett '90
 John P. Bergen
 Margaret and Andrew C. Bergsten '77
 Bergsten Music Company, Inc.
 Lee E. and Susan G. Berk
 Berklee Federation of Teachers
 Elizabeth E. Berlese and John R. Sutton
 Jed Berman
 Elaine and Jack Bernardo
 Helen and Lee L. Bernardo '70
 David J. Berndt '96
 Linda and Mark Bernfeld
 Kay and Peter Bernon
 Scott D. Berns
 Ellen Berrahmoun '78
 Richard L. and Eleanor V. Berry
 Cynthia K. and Lawrence E. Bethune '71

Michael A. Bettison '92 and Brenda Hudson
 Drury R. Betts '91
 Terri and Robert M. Beyer '02
 Al Biela
 Deborah and Alan Bieri
 Leroy M. Bierly
 Michael H. Bingham '81
 Christopher D. Bintliff '96
 William K. Bishop '77 and Christine Berard
 Elizabeth Bixler and Betsy East
 Arthur Bjork
 Georgeann Blaha
 Douglas L. and Elizabeth E. Blair
 Richard S. and Linda J. Bleichfeld '84
 Denise and Brad Blocker
 Kevin Block-Schwenk and
 Deborah I. Schwenk
 Robert T. Bloodworth '91 and
 Beatriz E. Bloodworth '97
 Aimee S. and Joseph F. Bloom
 The Blossom Fund
 Blue Cross Blue Shield of Massachusetts
 Denise M. and Dale K. Blum '78
 Olive J. and Joseph V. Boccia '51
 Kristen and Ernie A. Boch, Jr., '82
 John E. Boehmke
 Nicholas J. Boettcher '06
 James Bogard '72
 Matthew Bogdanow '05
 Elizabeth Boland and Michael Faucher
 Carolyn J. and Jeffrey A. Bolduc '82
 Vincent V. Bologna '81 and Susan
 Blanchard-Bologna
 Bond Brothers, Inc.
 Edward and Aletta Bond
 Jesse L. Bond '02
 David J. Bondelevitch '85
 Robert M. Bonfiglio '90 and Carnie Wilson
 John T. Bongiovanni '07
 Shirley and Terry Bonney
 David H. Bor and Henrietta N. Barnes
 Bernard and Kathy Borgida
 Paul F. Bosch '81
 Bose Corporation
 Boskage Commerce Publications, Ltd.
 Bosphorus Cymbals
 The Boston Celtics
 The Boston Foundation
 The Boston Red Sox
 Boston Symphony Orchestra
 The Bostonian Group
 Christopher and Deborah Botos
 William C. Bougas '93
 Stephen E. Bowman
 Elizabeth and Thomas Boyle
 John R. Braatz '86
 Joanne M. Brackeen
 Michael and Betty Bradley
 Wilken and Wanda Bradley
 Wayne L. Brady '83
 Beth and Philip S. Braen '88
 Suzanne Brailey
 Antonetta and Stephen Branca '72
 Leopold R. Brandenburg '84
 Lani J. Brandon '01
 Ramonie O. and Mark C. Brandt '84
 Robert J. Brandt

Photos by Phil Farnsworth



Kenneth W. Branham Jr. '97
 Steven A. Branson '75 and Lesley A. Solte
 Kevin M. and Virginia Braster
 James K. Bray '94
 Stephen P. Bray '78
 Peggy Brayton '78
 Jeffrey J. Bredbenner '90
 John and Barbara Brennan
 William Bresnan
 Candido S. Bretto '77
 Debra and Kelly Brice
 Fletcher Bright
 Bright Horizons Family Solutions
 Peter A. Brinkley '00
 The Broad Foundation
 Clifford G. Brodsky '87
 Brodsky Entertainment, LLC
 Ruth M. and Joseph M. Brogan '75
 Terry and Edward B. Bromfield
 Brooke Private Equity Advisors
 Donald and Cynthia Broschard
 Broughton Charitable Foundation
 Constance J. and Charles A. Brown
 Donna and Allen R. Brown '75
 Lizabeth S. and Allen W. Brown '79
 Linn C. Brown '72 and Richard Fredekind
 Michael A. Brown and Susan Bockus
 Roger H. Brown and Linda Mason
 Scott and Mary Brown
 Whitman S. and Charlotte T. Browne
 Kathryn and Dennis J. Browning '70
 Andrew R. Brughera '90
 Jeanne and David M. Bruno '76
 Carol and Gary L. Brunotte '77
 Brush Hill Tours
 Nancy and Paul Brusil
 Brigitte A. Bryant '84 and Lance D. Bryant '83
 Suzanne and Steven W. Buchele '81
 Mary T. and James J. Buckley '70
 Rachel Budin and Phil Kennedy
 Deirdre and John Buell

Jeanine and James D. Buishas
 Roseann Bunshaft '80
 Florence V. Burden Foundation
 Noreen D. and David A. Burdett '81
 Marilyn S. Burger
 Francisco J. Burgos '03
 Dina Burke and Abdul Shawkat
 Barbara S. and James D. Burnell
 Thomas and Deborah Burnett
 Paul D. Burrowes '88 and
 Lisa A. Burrowes '88
 Donna and Robert Busa '66
 Allen B. Bush
 Jonathan Bush
 Daniel F. Busler '79
 Paul and Catherine Bittenwieser
 Evelyn and John A. Butto '75
 James E. Byassee
 William J. and Evelyn Byrne
 Priscilla and John H. Byron '75
 C.F. Martin & Company, Inc.
 Samuel Cabot
 Charles N. Cabral '78
 Adrienne and Panfilo Cafarelli
 Debra A. and Michael R. Caffi '72
 Cahuenga Pass Studios
 Rebecca and Tom Caine
 Rita and Joseph L. Calabro '52
 Christopher A. Calley '81
 Dennis F. Calnan '76
 Stephen C. Camara
 Yolanda and Gene Camarena
 Jason Camelio
 Michel and Sandra Camilo
 Teresa L. Cammack
 Christopher A. and Judith L. Campagnari
 Joseph and Carolyn Campanelli
 Clay and Lori A. Campbell '89
 Mark E. Campbell
 Melodye and James Campbell
 Pietro and Josephine Campolattano

Cynthia and David Canaday
 Can-Do Promotions, Inc.
 Jim Capone '82
 Eileen M. and Anthony F. Carafone '92
 Roberta and Joseph M. Caraher
 David V. Carbonara '85
 Kathleen M. and Charles D. Carchedi '73
 Charles and Wendy G. Carey
 Colleen T. and David Carkner
 David J. Carkner
 Daniel A. and Lynn Carlin
 Carlsen Resources, Inc.
 Paul D. Carlson '84
 Margaret and Robert W. Carlson '97
 Paul Carnathan
 Stephen I. and Sabina Caron
 Emmett F. Carpel and Kathrine Meehan
 James S. Carpenter '84
 Lucas C. Carpenter '06
 Carol and Kenneth P. Carper '75
 Sherri L. and William R. Carrera '80
 David and Grace A. Carroll
 Maurice R. Carroll and Karen L. Russo
 Daniel R. Carson '06
 Deborah H. and Charles J. Carter '88
 Douglas H. Carter '85
 Bob Cary '61
 Lisa and Joel Cary
 Pat Casale and Gary Gut
 Marco A. Casarano '92
 Rita M. Casey
 Brian Casper '96
 David G. Cass
 Marilyn J. and Michael R. Cassidy '69
 Michaela and James J. Castaldi '66
 Carolyn E. Castellano '87
 Joanne and Harry W. Castleman '74
 Steven Catalano
 Emma Catlett-Sirchio '08
 Mark Caughill '77
 Deborah L. Cavalier '87
 Kathleen S. and Gary A. Cavalli
 Susan H. and Edward M. Cedar '76
 Celemony
 Kenneth J. Cervenka '86 and Rhonda Postrel
 Robert S. Chamberlin '82
 Patricia L. Champlin
 William H. Champlin
 James A. and Lois Champy
 Fred D. and Tana Chandler '79
 Eugeneyujen Chao
 Idalene and Gil Chapman
 Lerick Charles
 Charles River Ventures
 Sarah and William F. Chase '97
 Caryl Cheney and Nicolus Morgan
 Patricia L. and Thomas L. Chepokas '72
 Sergio F. and Rhonda C. Cherenzia
 Karen F. Childs '77
 Michael P. Chiodo '81
 Sung Min Cho '08 and Joo Young Bong
 Theodore H. Chou '99
 Christopher Productions
 Christos & Eva Pappas Foundation
 John Chuang
 Frank Cimprich
 Karlene Cimprich

Citizens Bank of Massachusetts
 Andrea F. and Jon C. Clardy
 Clariant
 Heather Clark and James Brett '96
 Sally and Alf H. Clausen '66
 Vera and Frederick Clayton
 Duncan D. Cleary '75 and Mary Ellen O'Neill
 David and Kathy Clem
 Andrew and Rebecca Clements
 Ann D. Clements '03
 Rebecca B. Cline '01
 The Clowes Fund, Inc.
 Julia and Gerry Cobby
 John E. Coffey '92
 John W. and Patricia Coffey
 Benjamin S. Cohen '06
 David and Holly Cohen
 David S. Cohen '89
 Donna H. and Steven A. Cohen
 Laurie Cohen '75
 Michael J. Cohen and
 Cheryl Weisman-Cohen
 Melinda M. Colaizzi '04
 Camille L. Colatosti
 Susan Colby
 Julie and Alan Cole
 Steven Cole '91
 William T. Cole '04
 Ira Coleman
 Nicole D. Coleman '04
 Todd V. Colicchio '82
 Paul Colichman
 William Collazo '74
 David T. and Karyn M. Collins
 Laura A. Collins
 Timothy J. Collins
 Daniel N. Colman '95
 Colonnade Hotel
 The Colorado Running Company
 Rosemary M. Colt
 Columbia Construction Company
 Combined Jewish Philanthropies
 Charles E. Combs
 Emilie J. Comeau
 Peter and Lori Comeau
 Elizabeth M. and Charles Compo
 Lori and Joseph Compton
 Kathryn Concra '06
 Kevin A. Conn
 John and Stephanie Connaughton
 Megan A. Connell '02
 Linda M. and Michael J. Connelly
 Margaret R. and W. Thomas Conner '77
 Marianne Connolly
 Sandra E. and Peter S. Connor '77
 Barbara and Lawrence Connors
 Christine M. Connors
 James A. and Roberta W. Conroy
 Wilkie Cook
 Mary and Thomas Cooler
 Yvonne Corbett
 Stephanie B. and Ryan B. Corcoran
 Don A. Correu '99
 Maureen C. Cortese
 Richard and Ilene L. Corvini '79
 Michael Costello
 John C. Cottros '92



Michael P. Coughlin
 William G. Coughlin
 Reed Cournoyer '74
 St. John Courtenay III '77
 Mary Jo T. Courtney
 Elizabeth Coville and Daniel Griffin
 Elisa Covino '89
 Jeanine M. Cowen '96
 Velma and Kenneth Cox
 Elizabeth R. Crabtree '86
 Nancy and George W. Cranford '79
 David M. Cray '96
 Edmund A. Croce '73
 Stephen Croes
 Mark C. Cross '86
 Robert M. Cross '07
 Ronald R. Crowe '88
 CSC Holdings, Inc.
 Kristen A. Cumberland '89
 Matthew J. and Linda C. Cunningham
 Michael Curry '93
 Linda J. and John J. Curzio '67
 Nina and Jordan I. Cusner '06
 Bryan Cutler
 Martin Czembor '93
 Dian and John Dabek
 D'Addario Foundation
 Daddy's Junky Music
 William D'Agostino '89
 Winnie Dahlgren '98
 Angela and Joseph D'Ambrosio
 Gojko I. Damjanic '95
 The Dammann Fund, Inc.
 Robert E. and Sue Danbom
 Robert D. Daniels '71
 Maureen and William J. Danilczyk '79
 Christos and Morphoula Daoulas
 Annette and Michael J. Darrigo '86
 Marion S. and Demosthenes Dasco
 Randall W. Dash '87
 Vilma and John P. Dassoni '79
 Datatel, Inc.
 Blanca R. Davis '75
 Jeffrey P. and Dana Davis
 Susan F. Davis
 Jeffrey P. Davison '82

Jason A. Dawson '05
 Helaine and Jeffrey J. Dawson '80
 Suki and Miguel de Braganca
 Mary A. Deane '00
 Susan and Frederick L. Deangelis '81
 Anthony T. Deblois '96
 Sam M. Dechenne '07
 Janet L. and Charles R. Declerke '79
 Cindy and Hector Defino
 Karen and Leonard Defrank '74
 Kathryn and Timothy Defreitas
 Joanne and Brad A. Degraide '75
 David B. Degrand '75 and Brenda M. McHugh
 Eve E. and David A. Deitch '80
 Ingrid and Matthew Deiudicibus
 Elaine and Dale J. Dejoy '84
 Carol and David Delaney
 Edna and Nelson O. Dellamaggiore '77
 Daniel P. Dellaro '91
 Ernest Dellheim
 Rachel Dellheim
 Anthony Delmuro '82
 Clare E. Delto '95 and Byron D. Delto '95
 Lynda M. and Lawrence A. Delviscio
 Maria E. DeMaio
 Patricia A. DeMarco
 Annette Demasi
 Denham Capital Management LP
 Paul and Lori Deninger
 Kenwood M. Dennard '76
 Angela and Charles M. Denton '82
 Sandra and Girard Depoti '75
 Gail M. and Renato T. Derita
 Gail L. and Andre F. Desandies
 Ronda C. and Matthew W. Deso
 Marie M. Dessalines
 Michael R. Detweiler '95
 Joseph A. Deveau '97
 Marti and Steven Devich '63
 James C. Devlin '92
 Mark Dibner '83
 Venessa and Russell Dibona '77
 Kristine and Robert S. Dick '90
 Dick Clark Productions
 Andrew J. Dickerson
 Reed Dickinson '83

MacLaine P. Diemer '03
Jennifer and Salvatore DiFusco '93
Christian M. Digirolamo '87
Terrence M. Dillon '76
Rudolph A. Dimaggio '75
Robert D. Dimaio '96 and
Lauren B. Patrick Dimaio '99
Jan and William Dineen
Nancy L. Dinsmore and Dominic Puccio
Annette M. Dion '87
Mark Dippe
Kevin Diquisto '04
Kathleen M. and Joseph L. Diveglia '74
Diversified Actuarial Services, Inc.
Mary I. and John E. Doane '69
Susan W. and John M. Doelp '79
Melissa and Charles Doering
John A. Domz '84
Lisa S. Donahey Warren '94 and
William D. Warren
William J. Donahoe and Kris Klein
Mary P. and Paul F. Donovan
Peter and Louise Donovan
Robert P. Donzella '72
Mitzi A. Dorbu
Eric C. Dorney '01
Kenneth L. Doroshow '86
James J. Doty
Rita and John F. Doyle
Robert M. Draghi '89
Michael W. and Laura J. Dreese
Christine B. Driscoll
Geri and Michael P. Driscoll '83
Michelle J. and Frederick W. Driscoll
Timothy J. Driscoll '05
Karen and Carl Druker
Drum Workshop, Inc.
George and Linda Drummey
Jana and Michael L. Druxman '77
Luis A. Duarte
Catherine A. and David Dubinsky '73
Gregory M. Dubitsky and
Kathleen B. Hurley
Marie M. Dubuisson
James D. Duckworth '80
Sarah J. Duffy '97
Emily C. Dufresne
Linda Dumm Rollinson '77
Karen Duncan
Dunkin' Brands, Inc.
David M. Dunlap '02
Andrew and Jody Dunne
Frank L. Dupree '88
Kathleen M. Duran '79 and Matthew Cuneo
David G. Durante '75
Denise and John Dusko
Debra J. and Garrett S. Dutton
Doru and Lucia Dvorcsak
Jacqueline A. and William F. Dwyer
Maria A. and Timothy P. Dwyer
Judith K. Dwyer-Lyons
Daniel J. Dyer
Letitia N. Dyer
Steven P. Dziekonski '84
Deborah and James Eagan
Nancy L. Eagen
Jacqueline K. Eastman '93 and Patrick Walsh

Paul B. and Sandra Edgerley
Alma Edmonds
April Edwards
Candice and Richard Edwards
Margot Edwards
Mark A. and Janet Edwards
Timothy G. Egan '82
Carol and Joseph A. Egidio '62
Michael R. and Barbara L. Eisenson
John D. and Sue Eldert
Francis R. and Susan M. Eldridge
The Eliot Hotel
Angie and Robert I. Elkins '95
Abdallah M. and Lisa A. El-Lakis '83
Andrew D. Ellinghaus '97
Shirley and Kenneth Ellington
Caroline Ellis
Deborah A. and Robert W. Ellis '80
Charles J. Elston '90
Paul H. Engle '92
Lee and John J. Englert
Entourage Talent
Maria D. Entraigues '92
Matt Epstein and Deborah Hiatt
Suzanne Epstein
Dagmar and Chip Epsten '77
Equity Residential
David W. Erhardt '98
Elizabeth and Henry Ersalesi
Peter J. and Nancy Erving
Silvana M. Espinoza
ESPN, Inc.
Richard R. Esposito
Cynthia Estes and Robert G. Jones
Ronen Evron '07
Connie Eysenck and Didier Godat
Erin P. and Putnam Fairbanks
Anthony E. Falanga '78
William E. and Nina Falconer
Nelson D. Faler '86
Buddy Fambro '82
Michael W. Fannon '70
James H. and Mary Farmer
Richard and Helen Farnsworth
Philip Farwell
Christopher J. Fassbender '88
Emily and William A. Fate '90
Kathryn and Richard Fazio
Steve N. Fecher '77
Jody L. Fedele
Mark Feinberg '85
Nir Felder '05
Eric Feldman
Robert F. Femino '82
Fender Musical Instruments
Bridgit and Kenneth R. Fennell '90
Christi Fenton
Roy and Joann Ferber
Corinne and Ian C. Ferguson
Kathryn S. Ferguson '92
Stacey Ferguson
Eleanor Fernald
Mariano Ferolla '04
Domenic J. Ferrante
Margaret and Stephen T. Ferrante '77
John M. Ferrara '70
Andre Ferreri '75

Mark Fewell
Susan W. and John P. Fiala
Elizabeth A. Ficalora '78
Ficalora Music Productions
Frederick K. Fiddmont
Fidelity Charitable Gift Fund
Fidelity Investments
Donna L. and David F. Fielding
The Fife Family Foundation, Inc.
Jennifer A. Fike '04 and Jonathan Colwell
Linda J. and Richard M. Fike
Finishes, Inc.
Annette F. Fisch
Michael Fisch
Richard S. and Jane E. Fischer
Fish & Richardson P.C.
George A. Fisher '63 and Kari Magill
Julia Fishkin
Joanne M. Flad and Edward W. McKowne
Tyler J. Flaherty '06
Brian W. Flanagan '90
Katrina D. and Ryan Fleming '03
Kenneth L. and Karen P. Fleming
Fletcher Spaght, Inc.
Stephen M. Fletcher '97
Joshua C. Florian '00
Estate of Dorothy T. Flynn
M. M. Flynn
Mark P. Flynn '93
William L. and Leslie J. Flynn
Focus Incentive Marketing, LLC
Foley Hoag, LLP
Craig R. Foosaner
Donald Foote '82 and
Elyse A. Wilson Foote '82
Ariande Forbes
Donna and James G. Ford '78
Virginia M. Fordham '80 and
Steven M. Wilkes '80
Janine T. Foret '89
Lynn M. Formica '77
Marisa Fornaro '87
William L. and Roberta M. Foster
Robert J. and Carol A. Fouch
Christine and Ralph D. Foulks '70
Brooke J. Fox '98
Chris Fox '78
Phil Franco '73
Russell Franks
Daniel R. Fratina '07
Richard Freeland
Garret Freymann-Weyr and
Jeffrey K. Freymann '90
Dana Friedman '85 and Ariel Hameon
Michael T. and Amber L. Fries
Michael and Linda Frieze
Jason Frisco
Michael G. Frishman '77
Rusty N. Frith '00
Gregory P. and Linda Fritze
Gregorio Froio '86
Tyrus Frolund
Xavier P. Fromageot '92
Veronica Z. Froman
Janet Frost and Eric Anderson
Anthony P. Fuentes '91 and Jennifer McGrath
Rhonda and Barrett Fuhrmann

David Fuller
Mara Fullman '84
The Fund for Boston Neighborhoods, Inc.
Linda Furey
Mark A. Furst '85 and Jane Purtill
Bertram Gabriel
Daniel J. Gagne '81
Lucille Gaita '76
Josh P. Gallagher '07
Gallagher Koster
Lori and James Gallagher
Michael and Colette Gallagher
James and Mindy S. Gallagher '80
William P. Gamble '04
Jaime Garamella '06
Carol E. Garber
Hermin H. Gardens '85
Peter Gardner
William T. Garner '91
Coni Gasch-Grady and David Groenewold
Linda F. and Wayne M. Gasiorek '77
Douglas T. Gately
Robert Gaudreau '82
Mary E. Gay
GE Foundation
Bo Geel and David Orr
Richard D. and Shari Gelber
Matthew B. Gelfer '05
Debra R. Gelinas
Rebecca S. Gelman
GER Industries, Inc.
Anthony Geraci '03
Steven C. Gerritsen '87
Alan and Sandra Gerry
Roger Gershman
Bruce D. Gertz '76
Betsy W. and William T. Gianetta
Donna P. and Nick Giannis
Cindi and Craig Gibleon
Pam and Gordon Giedt '79
Albert W. Gieseman '78
Lori and Marc R. Gilbert '78
Anthony Gilbert-Davis '06
Eric R. and Kim Giler
Michael Gillespie
Stephen L. Gilligan '77
Karie and Matthew R. Gillmer '88
Marc and Barbara C. Ginsberg
Richard E. Gioia
Priscille and Richard P. Giroux '70
Lynette G. Gittens-Maccow '91 and
Winston Maccow '82
Julia Gittleman
James and Valerie Given
John P. Given '90 and Nancy E. Cotton
Karen and Walter Gladwin '69
Mark and Emily Glasberg
Jan and Nick Glennie-Smith
GMAC Financial Services
Godin Guitar Company
Nancy and Frank G. Goessler '77
Matthias Gohl '81
Jean Gold
Judith Gold and Phillip Deneau
Alan S. and Ruth A. Goldberg
Barbara Goldberg
Alan Goldfinger

GIANT STEPS

Goldman Sachs Philanthropy Fund
Gary B. Goldstein and
Jayme E. Adelson-Goldstein
Michael L. Goldstein
Peter A. Goldstein
Ronald and Deborah Gonzales
Esteban and Christina Gonzalez
Kris and Nelson Gonzalez '77
Lizbeth and Mark Good
Steven Goodale '74
Dean Goodermote and Diane Arnold
Alison and Barry Goodman
Patricia and Michael Goodman
Goodrich Foundation
Jeffrey M. Goodrich '80
Lisa D. Goolsby '06
Donald C. Gorder
Peter Gordon '78 and
Gloria Metzger Gordon '81
Peter C. and Marie-Helene Gotcher
Kenneth Gottschlich '81 and
Martha E. Pollack
Arleen and Hollis Gould
Governor's Highway Safety Bureau
Dino A. Govoni '83
Ernestine and Homer Graham
The Grammy Museum
Gerald L. Grandmaison '59
Sheryl and Malcolm D. Granger '77
Michael S. Graziano '80 and Ulrica Hume
Jean M. Green '79
Mitchell and Cynthia Green
Ryan D. Green
Sande Rishava Green '92
Barry K. Greenberg
Curt Greer
Greg & Mari Marchbanks
Family Foundation
William T. and Grace E. Gregor
Thomas F. Gregory '70
Fred Gretsck
Stephen P. Gretzer '66
Katrina L. Grey '95
Darlene Grimes
Grant and Gail Grissom
Merry Grissom
George E. Groesbeck '66
David C. Gross
Eric J. Gross '79
Eric P. Gross '85
Pamela and David E. Grossman '79
Maurice Grubb '67
David Grusin and Nan Newton
Thomas Gruskos '81
Joshua C. Gruss '97
Brian J. and Melissa E. Grzelak
GS Security Systems, Inc.
Kevin P. and Patricia A. Guerin
Karen and Roland Guerrero
Christopher Guest and Jamie Lee Curtis
Desmar Guevara '91
Felix J. Guiffra '68
Yvonne and Robert Gulick
Adelaide C. Gulliver
Walter B. Guthrie '74
John-Paul C. Guttwein '00
H&S Music

Lars P. Haake '01
Gerald J. and Francie Hace
Alice N. Hackman
Jamey G. Haddad and Mary Kay Gray
Jean Haden-Guest
Mary and Keith Hadley
Suzanne Hagert and Stephen Kilianski
Penny and Gary W. Haggerty '78
Sharon and Eric L. Hahn '79
Fanny and John Haidemenos '82
Karla M. Haij
Kathleen and Steven E. Hall '70
Chad S. Hamill '89
Kevin E. Hammer
Douglas E. Hammond
Akemi H. and Albert M. Handmacher '83
Frederick H. Hanle '87
Darla S. Hanley
Nancy and Tom Hansen
Rebecca A. and Donald Hanson
Marcus D. Hanton
Judith V. and John R. Hardin '69
George E. Hargan '68
Harman Consumer Group
David P. Harrington
John and Laura C. Harrington
Anne M. and Timothy Harris
Michael and Louise Harris
Michael S. Harris '00
Peggy and Marc Harris
Ronald and Joyce Harris
Elaine and Gary Harshman
Hart Security Systems, Ltd.
Patricia M. Hartford
Byron A. Hartley
Harvard Class of 1955
David C. Haselkorn and Meg Senuta
Marvin H. and Darlene B. Hassell
Mary Ellen and Michael R. Hassell '73
Kenya C. Hathaway '95
Bruce M. Hauben and Joyce Brinton
Jonathan Haun '85
Steven E. Havelevitch '80
Brent E. Havens '77
Gregory A. Hawkes '72
Jennifer J. Hawkins
Wendy J. Hawkinson '79
Ian T. Hayes '83
Robert Hayes and Gretchen G. Adams
Kathryn M. and William M. Hazilla
The Hearst Foundation, Inc.
Mary Ellen Heath '69
Bonney J. Hebert
Peter Hecht
Steve Heck '78
Nora and George K. Heinrichs
Gabriel Heiser '71
Helen G. Hauben Foundation
Marian E. Heller '97
Neil D. Helme '82 and Kathleen Kane
Sarah M. Henderson '05
Lynne M. Hendricks
Constance Hendrickson
Deshawn Hendrickson '05
Jean Henkelmann
Michael W. and Carol J. Hennessy
Barbara Henricks and Michael Parrett

Jeffrey E. Henrikson '02
Laurie and David Herec
Michael A. Herklots '02
Maria A. Hernandez '04
Soraya and Pablo R. Hernandez
David E. Hero '03 and Karen Sheffler
Eileen and John Herring
William R. Herron '07
Brian J. Hetherington
Michael B. Heyman '96
Kim M. and Charlie Hicks '91
James P. Hicks
Brendan Higgins '04
Kristine M. and Robert F. Higgins
Francis L. Higginson '83
James F. and Barbara M. Hilbie
Yvonne and Robert A. Hildebrandt
Anthony C. Hill
Dennis E. Hill
Elliott and Marjorie Hillback
Diana Hillengas
Timothy D. Hillman
Myra Hindus
Wanda A. and Eric Hines
Douglas E. Hinrichs '96
Al Hirschhorn '62
Julianne and Jules M. Hirsh
Chee-Ping Ho '01
Jaya Hobbs
Robert Hochschild
Marie and Charles A. Hocking '84
Michele Hoffer and Todd Willis
Alice E. Hoffman
Russell A. Hoffmann '84 and
Katherine Hoffmann '81
Ann H. and Henry F. Hofmann
Jeffrey Hofmann
Judith and David Hohn
Steven L. Hoke '76
David A. Hollender '83 and Gail Fithian
William A. and Marjorie E. Holodnak
Lucile D. Holstedt '88
Todd J. and Carla J. Hoover
Tony Hoover
Donna and Peter F. Horan '82
Catharine B. Horn
David R. and Elsa D. Hornfischer
Juliana Horton
Susan and Howard I. Horwitz
Lauren and Martin J. Hoski '77
Christopher A. Hovan '86
David Howard
Melissa T. Howe
Priscilla W. Howell and
Thomson MacDonald
Patrick J. Hoye '77
Paul Hoyle '83 and Nancy Inez Hoyle '81
David and Bianca Huggins
Stacey M. Huggins '94
Judy T. and David G. Hughes '80
Dennis R. Hughes '87
Michael and Sheila Hughes
Brian M. Hull '05 and Jill Dickey
Gail and Peter S. Hull
Keith L. and Julie S. Hull
Judith Hunt and Arnold Solof
Huntington Theatre Company

Mary E. Hurley
Katellyn M. Husereau
Ronald P. and Judith M. Hutchinson
Nora Huvelle and David Lubin
Anthony Hyde '64
Susan E. and John J. Iannitto
Julie A. Iaria '83
IBM International Foundation
Syed and Ellen Iftikar
T. Stuart and Sylvia A. Infantine
Francis Ingari and Margaret A. Sullivan
Masami and Jun Inoue '97
Matthew P. Iorlano '03 and
Kelli Leahy-Iorlano
Kathleen and Henry Irl
Natalie S. Irrera
Hugh C. and Nerva Irvine
Ithaca Stringed Instruments
Neal L. Itzler '91
Fusa Iwamoto and Matthew Winer
J. D'Addario & Company
Judie and Alan Jackowitz
Dianne M. Jackson '86
Joyce Jackson Dixon and Albert R. Dixon
Gail Jackson
James S. Jackson
Kevin and Nicole Jackson
Daniela and Freddy Jacobs '77
Trudy W. and Robert A. Jacobs '81
Arnie and Victoria Jacobson
Carmen and Jake Jacobson
Burdette C. James
The James Family Charitable Foundation
Steven R. James
Tony and Aime James
Notre W. and Vernon A. James '74
Bronwyn S. and Gregory P. Jamrok '98
The Janey Fund Charitable Trust
Ivan Jansen '81
Celia A. and Dale Janus '72
John V. Carchia and Gloria Jasinski '78
Mary M. and Robert B. Jennings '84
Derek Jeske
Jeffery L. Jetton '88
Alphonso Jiles '88
Joann's Music Center
John Wiley & Sons, Inc.
Johnson & Johnson
David and Lynda Johnson
James M. Johnson '83
Michael P. Johnson
Christine E. and William C. Johnson '81
David R. and Jean Jones
Jamie P. Jones '06
Jeffrey L. Jones '80
Laura Jones
Melinda and Jeff Jones
Michael A. and Joan R. Jones
Rebecca and David M. Jones
Shirley and Nathan Jones
Peter Jordan '67
David A.X. Joubert '93
Stephen E. Jounakos '76
Alison and Peter Joyce
Claudia T. and Donald D. Joye
JSJN Children's Charitable Trust
Richard L. Jueschke '86



Kari H. Juusela '77
Josephine A. and Roger Kai
Dennis and Eileen Kain
Layne and Lorene Kamalu
Royce Kaplan-Wintz and Doug Wintz
Hareesh Kapoor '02
Joseph J. Kara '95
Rhonda and Lawrence Karol
Arvald Karp '04
Jeannine and David Kaskoun '89
Fred Katz '86 and Linda L. Kotis Katz
Zuade S. Kaufman
Sharon L. and Samual C. Kaufmann '93
George Kazakos '92
Edward M. Keane
Annette and Vincent Kearney
John J. Kearns '77
Anne Keary
Jane and Jim Keathley
Colin E. Keenan '93
Mary and Dennis E. Keenan
Jonathan A. Keezing '82
Catherine and Walter Keirans
Daniel J. Keldsen '92
Kevin J. Keleher '99
Huba L. Kelemen '02
Nathan M. Keller '90
Maldi Kellici '07
Lisa Kelly
Patricia A. Kelly '07
Kathleen Kelly-Heyboer
Inez Kelman
Ronel Q. Kelmen '79
Sanford J. Kennedy
Mitchell B. Kent '91
Kent's Carpetland
Marcia and Steven R. Kercher '94
Elizabeth H. Kern
Alexander D. Kernan
Brian R. Kerns '86
Leslie Kerr
Brian L. Kessler
Mark Kessler
Nicholas J. Ketter '90
Christine Key '82
Irving M. Keyes '79

Susan Keyes and James R. Sulat
Rachel W. Kiel
Edward M. Killeen '79 and
Fredrik Sarhagen '97
Lorraine Kilmartin
Jin Kim '07
Edward and Ann Kimball
Alicia K. King
Bonita D. King
Jeffrey H. King '79
Louis R. King '90
Renese E. King '90
Roger King '95
Ann M. Kinonian
Maureen E. and Michael J. Kirby
Heather and Robert B. Kirby '87
Neil and Erin Kirk
Jeff F. and Teresa R. Kirsch
Robby N. Kirshoff '75
Juliet A. Kirzner '70
Tadashi Kise '02
Sarah W. and Steve Kish
Robert P. Kjellman '74
Gail P. and Howard B. Klein '84
Deanna Kline
Jeffrey Klotz
Floyd Knight '77 and Angel Boynes-Knight
John W. Knight
Donald P. Knizner '75
Herbert G. Knowlson '75
Jawanza Kobie '79
Amelia S. Koch
Frederick H. Koch and Anne Salzberg
Paula D. and Kenneth G. Kochien '77
Pam Kohlberg
Mark R. Kohler '82
Douglas C. Kohn
Taro Koike '06
Paul V. Kolb '75
Claire A. Kolbe
Ellen Kolman and William Corley
Gregory M. Koltyk '84
Tony Komaroff and Lydia Villa Komaroff
Yvonne Kompier-Deweever
Paul G. Kondziela '70
John and Sandra Konopka

Neil Konouchi '01
Carmen and Joseph Konzem
Linda P. Koo
Donna M. and David J. Korch
Shirish K. Korde '69
Korg USA, Inc.
Ed Korman '85
Kathryn Korniloff
Janet and John Kornreich
Jerry J. Korth '84
Charles E. Koss '86
Teresa Koster and Errin Siagel
Andro S. Kotula '84
Dina Kourda
Stephen L. Kowalczyk
Crystal and Vincent Kowalski
Joseph E. Kowalski '93
Scott J. Koziol '94
KPMG Peat Marwick
Daniel R. Kramer '87
Ingrid W. Kraus and Jeff Tiller
William Kraus
Pamela Krause-Choquette
Ann Kreis and Juan Carlos Torres
Sergey and Olga Kremenskiy
Martin P. Kriesher '81
Michael Krupka and Anne Kubik
Heidi and Tim Kuchta
Rick Kuethe '83 Florri Aversa
Mandy A. Kulpik
S. Adam Kummins '94
Suzanne A. and Joseph P. Kurey '81
David Kusek and Lindsay McGrath
Gregory P. Kusiak '95
James and Cindy Kuster
Amy B. Kuzio '91
Hebert G. Labbate
Kimberly A. Labonte '02
Alex Lacamoire '95
Jason D. Lachapelle '98
Wes D. Lachot '78 and Lisa D. Lachot '80
Nadine and Anthony C. Lada '72
Stephen W. and Regina Lagakos
Wheng-Chung Lai '03
Catherine and Andrew C. Laidman '79
Richard C. Lake '83
Rita Z. and Michael K. Lally
Charles W. Lamarsh '92
Maria A. and William Lambert
Charles and Sheila Landay
Richard W. and Nancy K. Landis '81
Paul E. Landry
Christopher C. Lane '07
Nicholas J. Lane '76
Roger A. Lang
Maryann and Eugene L. Langdoc '58
Jennifer and Paul Lange
Scott M. Langill
Sonya T. Lanier '93
Estate of Lester Lanin
Jane Ng-Lara and Hermann Lara '96
Joseph R. Lareau '98
Heidi L. Larisch '91
Glenda J. and Dean Larson
Judith Larson and George Joustra
Godwin A. and Sonja M. Lartey
Michael Laskow

Ronnie Lasky
Kyle Lassegard '04
Cary Latham
Geoffrey F. Latta '70
Sandra R. and Vince Lavalle
Robert N. Laviage '83
Jonathan and Jeannie Lavine
Jane E. Lawless and Joseph B. Lutz
The Lawrence J. and Anne Rubenstein
Charitable Foundation
Margaret M. Lawrence
Sara Lawrence-Lightfoot
John J. Lawton '85
Ryan W. Leach '05
Alex J. Leader '05
Janet and Andy Leader
Alison and David Lebleu '84
Randy and Phyllis Leboeuf
Terri B. Ledbetter
Anna Lee '07
Sandra J. Lee
Lee Munder Capital Group
Bertram Lehmann '95
Jeffrey J. and Janet M. Leitzinger
Anthony M. and Jessica S. Lementowicz
Carol and Donald Lemke
Janet and Richard Lempicki '78
Gerry Lenfest
Thomas W. Lenhardt '72
Krystyna and Jan Lenkowski
Janet and Jeffrey L. Lennox
Lentic Performing Arts Center
Burton Lerner
Olga and Scott L. Lerner '90
Richard S. Letsky '72
Kathleen and Paul Lettieri
Michael J. Leventhal '79
Gary Gleba and Bethann Levin '78
Deborah C. and Marc S. Levin
Arthur D. Levine '78 and Rosalind Sloan
Jim and Jane Levitt
Anne M. Lewis '81
Melissa A. Lewis '93
Ai and Michael E. Lewis '01
Edward J. Liberatore '98
Liberty Square Asset Management, LLP
Darlene and Jacques Liedike
Lori J. Liguori
Laurie and George Liko '76
Jerry L. Liliedahl
Jennifer and James J. Lima '90
Chung-Meei Lin and Teckaun Lau
Fu-Kuen and Yun-Juan Lin
Line 6
Kandi and Jeffrey D. Lingle '95
Ryan Linhart '02
Jack and Susan Lipkins
Maria and Charles Lipscomb
Lewis C. and Marcia C. Lipson
Kathleen Lique
David and Suzanne Lissy
Linda Little '05
Seth T. Little '07
Yiren K. Liu '08
Live Nation New England
Carol and Craig Livingston
David C. Livingston '76

GIANT STEPS



Julia R. and Robert Lloyd
 Adam S. Lobel '83 Leslie Cohen Lobel
 Hy Lockhart '75
 David Lockwood
 David M. Loehr '76
 Matthew L. Loftus '07
 Frank A. Lombardo '90
 Christina Long '88
 Robert and Rosemary Longley
 Mauro Etter Longordo '95
 Longwood Security Services
 Ian and Isabelle Loring
 Kathleen and Carl Losasso
 Nancy H. Michael Loucks
 Philip and Ellie Loughlin
 Nat E. Love '04
 Laurie and Raymond L. Love '78
 Christopher Lovett
 Elizabeth C. Lowrey '84
 The Lubrizol Foundation
 Diane and William C. Luckey '96
 Kerry E. and Timothy F. Luddy
 Andrew C. Lund '01
 Carol and Kenneth A. Lundberg '78
 John and Rhonda Luongo
 Matthias A. Lupri '94
 Terrence C. Luther '95
 Tanya and Gary S. Lutzker '75
 Helen R. Lynch and Karen L. Marshall
 William J. and Beth Lynch
 Richard M. Lyness '83 and Gary Ewing
 Mabel Louise Riley Foundation
 Eunice J. and Jim MacAllister
 Russell and Rosemarie MacAluso
 Kevin F. MacDonald '79
 Kathleen M. and Russell K. MacDonald '74
 Sandra MacFadden and Kenneth Elliott
 Robin G. MacIlroy and William C. Spears
 Dorothy and Ronald MacIna
 Julia and Jackson A. MacInnis '88
 Neil H. and Kathryn B. MacKenzie

Andrew R. MacLean
 Tracy A. MacMath '87
 Michael MacRides
 Kevin and Linda MacTaggart
 John J. and Tammy MacWilliams
 Macy's Foundation
 James P. Madden '76
 Laurie G. and Manuel V. Madrazo
 Lucas Madrazo '06
 Michael V. and Kerry Magee
 James R. Magoon '99
 Vinay Maheshwari and Sarah Schenk
 Steve Mahnken
 Susan B. and John J. Mahoney
 Paul G. Maiorana '73
 Donna and John Majoris
 J.H. Maldonado
 Robyn A. Malnati
 Cynthia M. and Michael W. Malone
 Jerome C. and Kimberly W. Malone
 Frederick L. Malouf '79 and
 Charlotte Villemoes
 Jackie and George W. Mancini '82
 David P. Mancino
 Thomas and Annmarie Manning
 Richard C. and Laurel M. Mannix
 Theodora K. Mara '03
 John T. Marasco '84
 Chris Marashlian '75
 Dovber and Aviva L. Marchette '90
 Irene C. Marcus '88
 Naomi G. Marcus
 Susan Marder '75
 Joe Mardin '85
 Lorraine and David Margolin
 Jay and Marya Margolis
 Paul and Susan Marien
 Nancy C. Mario
 Tamas M. Marius '87
 Mark of the Unicorn
 Lawrence B. Marks

Michael J. Marocco
 Gary J. and Lorraine A. Marsh
 Francis A. and Michelle P. Marsico
 Stephen C. Marston '76
 Dana and Alison G. Martin
 Kim and Gregory L. Martin '79
 Gustavo Martinez
 Mar-Tune Music
 Anthony J. Marvuglio '85
 Matthew Marvuglio '74
 The Mary B. Dunn Charitable Trust
 Mary Hartson Whittaker 1999
 Charitable Trust
 Erica and David S. Mash '76
 David J. Masher '84 and
 Jeanne Sanviti-Masher
 Arnold Z. Mason
 Mason Management Group
 Massachusetts Cultural Council
 Massachusetts Museum of
 Contemporary Art
 Joseph R. and Maureen M. Masson
 Robert C. Massoud '06
 Crystal E. Mata
 Moises and Rose Mata
 Christy Mathew '97
 Makoto Matsumiya '89
 Suzanne J. and Mark L. Matthews '79
 Dan Maude
 Max and Victoria Dreyfus Foundation
 Ronald and Starr Maxwell
 Aaron R. Mayo '97
 Andrew McAfee
 Gail and John McBride
 Luke D. McBride '07
 Elizabeth McCabe
 McCall & Almy, Inc.
 Jane D. and John T. McCall '78
 Patrick and Sharon M. McCarty-Morrone '80
 Joshua A. McClure
 Michael J. McConnell '80
 Mary and Michael McCormack
 Denise and E. B. McCoy
 Madeleine and Frank E. McDonald '72
 Jane and Karl McDonald
 John and Dorothy McDonald
 John and Milva McDonald
 Mary and Michael G. McDonald '80
 MCDSP
 Richard P. McDuff '86
 Douglas C. McElfresh
 John McEwen
 Laurie A. McFarlane
 Maria and James C. McFarlane
 John P. McGann '81 and
 Annamaria Wallstrom
 Sharon McGann
 Thomas and Janet McGinley
 James McGorman and
 Kathleen A. Maxwell
 Paricia and Michael McGrath
 William C. McGuire '74
 Benjamin M. McHorney
 Robert McHugh
 David M. and Ann McKay
 John and Jane McKean
 Timothy B. McKenzie '07

Marguerite McKinney
 Patricia H. McKinney '80
 Alexander B. McLane '78
 Allan T. and Mary Ann McLean
 Kathy B. and Cameron F. McLean '76
 Crystal C. and Christopher B. McLean
 Scott P. McLean '87
 Michael G. McLinden '80
 Heather L. McMahn-Sessions '92 and
 Timothy D. Sessions '76
 Paul A. and Alice J. McMahan
 Craig and Sandra McMullen
 Sandra S. McNamara
 Giles McNamee
 Michael McQuilken
 Martin McSweeney '04
 Kathleen B. Meagher
 Roseanna Means
 Brenda Medina and Larry Martinelli
 Gary D. and Jayne Mednick
 Nancy and William P. Mehus
 Gia F. Meicher '00
 Will L. Melick
 Joann Mello '75
 Peter R. Melnick '86
 Mendez & Company, Inc.
 Amy Merrill
 Karl R. and Susan A. Merrill
 Merrill Lynch Matching Gifts
 Keith R. Mestl '84
 Elizabeth and Ralph Metcalf
 Candy J. and Keith R. Methven '73
 Jack and Beth Meyer
 Jeffrey M. Meyer '74
 Richard and Sandra Meyer
 Mor Mezrich '06
 Nicole and Brian G. Michaud '94
 Leigh Michl
 Microsoft Giving Campaign
 Mike Lull Custom Guitars
 Lola Ann and Cameron L. Milani '73
 Sandra Miles and Paul Norman
 Andrew E. Milford '03
 Maureen and Philip E. Milford
 Edward D. Miller '81
 Frederick J. Miller '93
 Deborah C. and Gary S. Miller '82
 Mary B. and Robert A. Miller
 Myron Miller
 Pamela and John Miller
 Harvey S. and Ruth B. Miller '60
 Scott R. Miller
 John and Catherine Milos
 Alvin C. Mitchell '52
 Kerryann A. Mitchell '77 and
 Mark Przebieglec
 Theo J. and Linda Mitropoulos
 Dave and Michele Mittelman
 Beverly Mohamoud-McDew
 Janet Molinari and William J. Walsh '76
 Nicholas Mondello '68
 John J. and Kathleen Monroe
 Rita and Lawrence A. Monroe '69
 Melissa Monroe
 Kama G. and David R. Montermini
 Dennis Montgomery III '88
 Ricardo A. Monzon '87

Dave Moore '86
George B. Moore
Bonnie H. and J.H. Moore '77
Cindy and Robert L. Moore '90
Eva Morales
Richard T. Morales '95
Brian T. Moran
Philip H. Morehead '66
Doris and Anthony G. Morelli '46
Leticia A. Moreno '04
Debra L. and Thomas K. Morgan
Helen and Robert Morgan
Rosalinda and Joseph G. Morgan '89
Laura Armelio and Michael D. Morley '97
Elizabeth and Aaron R. Morrill '77
Eileen C. Morris '05
Jeffrey A. Morrison '05
David H. Morse
Margaret Morton
William G. Morton
Christopher D. Mosera '00
Amanda M. Mosher '97
Bruce E. Mott '78
Lorraine L. and Robert T. Mott
Cecilia and Robert Mullen
Spencer G. Mullins '84
David W. Mundy '90
Pablo Munguia '97
Lori and Alexander Munoz
Dennis P. and Cathleen Murphy
Kevin D. Murphy '98 and Linnea Tober
Linda and George Murphy
Michelle C. Murphy and Philip Sheehan
R. Curtis Murphy '01
Robert J. and Judith A. Murphy
Peter P. Murray '78
Rick Musallam
Museum of Fine Arts, Boston
Music Drives Us
Pauline G. and Ronald M. Musser
Jeanette and Fred M. Mutchler
Jeff S. Muzerolle '99
Charles M. and Janet K. Myers
Robert K. and Barbara Myers
Daniel Nachimson '98
Bansi Nagji
NAMM
NARAS, Inc.
Gary P. Nastase '67
Albert A. Natale
National Philanthropic Trust
Sandra J. Natti
Nuria Y. and Peter L. Navarro '80
Lisa and Derek A. Navracruz '94
Robin Naylor
Maria N. Negri '07
Jon M. Neill
William C. Neill
James R. and Vicki L. Neilson
David R. Nelson '84
Gregory Neske and Patti Girvalo-Neske
Patrick J. Neville '96
NewBay Media, LLC
Eli H. Newberger and
Carolyn Moore Newberger
Newbury Comics
Joey C. Newman '98 and Jerelyn McNaught

Juanita and Jose J. Nichols
Rich A. Nichols '83
William B. Nichols '80
Robert M. and Sally Nicholson
Isabelle N. Nicks
Yana M. Nicks
Elizabeth A. Nieckoski '82
Elizabeth J. Niels and Roy Colonna*
Chris P. Noce '07
Jose de Sa Filho Nogueira '99
Judith and Michael Noonan
Stephen J. Noonan '87
Mark A. Noone '76
Roderick and Joan P. Nordell
Glenn Norris
Jennifer Northam
Michael Novitch
Edward F. Novogratz '75
Trudy A. Nowak
Nowell Counseling Services
Numark Industries, LLC
Mark Nunnally and Denise M. Dupre
Mimi G. and Robert L. Nusbaum
Robert J. O'Block
Gayle and Joseph O'Brien
James M. O'Brien '75
Kevin F. O'Brien '84
Paul J. Obst '81
James A. Odgren '75
Ellis M. O'Donnell '80
Office Environments of New England
Susan Ogan
Joseph J. Ogozalek '87
David and Joan M. O'Hayre
Bryan Ohning and Diane Goforth
Akemi and Toru Okoshi '75
Raymond Oldham
Ann M. Olean
William E. Olenick '79
Adam Olenn
Steve and Jill Oleson
Mary T. and George F. Oliver
Tod P. Oliviere '87
Adam H. Ollendorff '07
Marylu A. and Gregory B. Olsen '86
David R. and Janice R. Olson
Marlene Olyan
Marjorie E. O'Malley
John P. O'Neill and Fuziah Ayub-O'Neill
Santosh G. Oommen
Keith O'Quinn '73
Christopher J. Oquist '04
Stephen and Jeryl Oristaglio
Ivena R. and Emmanuel Orji
Jay C. Ormsby '89
Timothy H. and Anne-Marie Orr
Robert J. O'Shaughnessy
Alan B. O'Toole '83
Jean-Paul Ounanian '76
Ovation Guitars
Gary L. Overhultz and Lisa G. Feingold
Kathy and Edmond W. Owen
Albert G. Owens
Drema and Michael Owens
Karen J. Owings '81 and James Swindoll
Susan and Alan Oxenhandler
*deceased

Suleyman and Rezen Ozmucur
Jaime and Susan M. Pacheco
Edward C. Paduck '91
Stephen G. and Judy Pagliuca
Paiste America, Inc.
Leon and Tracy Palandjian
Roger B. Pallan
James and Kimberly Pallotta
Muriel L. Palmer-Rhea '89 and
Thomas L. Rhea
Panos A. Panay '94 and
Kimberly Thompson
James D. Park
Sharon and Robert Parke
Loren M. Parkins '80
Russ and Elly Parks
Igor and Rayhan Pasternak
Sally S. and David E. Patrick '79
Charles Pattison '76
David L. Patton
Robert and Nancy Paulding
Susan M. and Darrell T. Paulson
Patricia and Henry Pavlak
Stephen M. and Beverly Pazuk
Pearl International, Inc.
Adrienne Pearlman
Lowry Pei '66
Thomas W. Pendergast '86
Mitchell Penna '77
Earl Pennington '70
Peter F. and Mary Lou P. Pepe
Pepsi-Cola
Nancy and George S. Percivall
Sunita Pereira
Martha Pereli
Danilo Perez '88 and
Patricia Zarate de Perez '99
James W. Perkins '72
Marcine and Jeffrey Perlson
Joyce and William Perrone '73
Jessica and Jeffrey S. Perry '90
Robert G. Perry '92
Stephane Peter
Griff O. Peters '93
Monica and Michael R. Peters '81
Collin T. Peterson '99
Michael P. and Lisa Peterson
Timothy J. and Laura J. Petracca
Mark J. Petrie '01
Elena and Ben A. Petrucci '62
Michael A. Petrucci '96
Beverly Peyser
Gamalia Pharms
Sally B. and James L. Phillips
Joseph A. Picano '74
Thomas Pierfy '80
Judith L. and Steven J. Piermarini '82
Lisa and Jeremy M. Pierorazio '02
PIMCO Advisors
Pine Point Foundation
Patricia Pineda and Eric Klein
Susan G. Pingleton
Benjamin D. Pinkin '02
Frank and Angela Pintar
John Mark Piper '77
Piper's Loft
Nancy Pipinich

Isabel and Alan D. Pisano
Rebecca A. and Dennis A. Pita '78
Stirling M. Pitcairn '85
Beth M. Platow
William Platteel and
Eniko Konye Platteel '91
Katharine Plimpton
Nancy and Brian P. Plourde '83
Sithiporn and Alice Ploysungwan
The Plymouth Rock Foundation
James L. Pohlson '89
Poirier & Springer, Inc.
Peter J. Poirier '84
Phyllis Polevoy
Amy Poliakoff and Charles Sherman
Annie and Michael J. Poolos '83
Sherrill A. and Wayne B. Potash '79
Susan H. and Theodore G. Pound
Dennis and Barbra Powell
Kelly and Billy Powell
Joy E. Power '89
Michael and Wanda Power
Stephen F. Pratt '96
Susan D. Prentis
Debra and Timothy E. Pressley
Susan M. and Joe E. Prest '77
Valerie A. Preston
Elaina A. Prevett '90
Barbara A. and Richard D. Price '83
William R. Price '84
Eric and Kelley Priebe
G. Daniel Prigmore
Prime Buchholz & Associates, Inc.
Gerald D. Procaccini '62
Professional Staffing Group
Kimberly and James Prokop
Russell E. Propert '95
John H. Propper '98
Arnold W. and Martha P. Proskin
Providence Equity Partners, Inc.
Marvin A. Pryor '84
Susan D. Ptomey and William R. Ptomey, Jr.
Publix Super Markets Charities, Inc.
Mary Ann Puff
David M. and Anita K. Pugh
Deborah and Donald Pugh
Earle Pughe '93
Gabriel E. Pulido '99
George M. Purviance '00
Pyramid Printing
Karen Quatromoni '77
Katherine R. Query '72
Mark R. Quinn '82 and Katherine Janes
Mark E. Rabenold '77
Bonnie Raitt
Shoshana and Issac Raizer
William T. Raleigh
Luz Ramirez and Miguel Perez
Linda H. Rammler
Ari D. Raskin '00
John J. Raugalis and Kathy McLaughlin
Lisa Ray
Daniel M. Raymond '07
Susan and John G. Reading '77
Joyce Reed '74
Richard Reed and Audrey Gordon
Lynn and Mark Reedy



Gary M. Reffkin '84
 Mary D. and Joseph L. Regan
 Sara R. and Francis A. Regan
 Regent Releasing, LLC
 Ronald I. Reid '89
 Watson D. Reid
 Rhoda S. Reighard '93
 Janet and L. S. Rendleman
 Steven A. and Audrey E. Reny
 Gene and Susan Renz
 Timothy Reppert '82
 Crissa N. Requate '98
 Maria G. Resendes
 Julie and Stephen A. Revilak '92
 Nancy and Thomas Reynolds
 Jason P. and Erinn T. Rhodes
 Geraldine and Stephen Ricci
 Vincent N. Ricci '63
 Virginia and Frank Ricci
 John M. Rich '79 and Kathleen Schnaidt
 Dean and Cynthia Richardson
 Diane Richardson '96
 Rosemond A. Richardson '86
 Catherine and Gerald Richman
 Susan A. Rienstra
 Steven M. Riggs
 Alexander P. Rigopoulos and Sachi Sato '02
 Bennet J. Riley '78
 Kathleen Q. and Thomas P. Riley '78
 Whitney L. and Kevin T. Riley
 Jeffrey D. Rinear '83 and
 Stacy M. Reed-Rinear
 Teme Ring
 Mia J. Rioux '08
 Dale S. and Rita C. Ritter
 Lee A. Ritter '01

Noah F. Ritzen
 Wanda and Jose Rivera
 Jesse S. Rivkin '02
 Ishac Rizer
 Maria F. Rizzo
 George and Maria Roach
 Dale M. Roadcap '81
 Gregg B. and Rita M. Robbins
 Kathleen and Andrew H.J. Roberts '89
 Brandon K. Roberts '91
 Carmichael Roberts and Sandra Park
 Kevin M. Roberts '81
 Loretta and Richard A. Robin
 Harold D.J. Robinson '01
 Peter B. and Jo E. Robinson
 Karen and John J. Roche
 Charles Rocheleau '70
 Rockwell Collins
 John W. Rode '04
 Marty and Robert L. Rodgers '94
 Linda and Francis Rodrigue
 Barbara and Joe Rodriguez
 Ruben V. and Ruth Rodriguez
 Stephen M. Rodriguez
 Bronson J. Rogers
 Kathy H. and Francis J. Rogers '79
 Minerva M. Rohlfig '96
 Roland Corporation U.S.
 James S. and Pamela K. Roller '95
 Romey J. Romano '54
 Seth E. Romano '05
 Annamaria and Wilfred Rondeau
 Janet and John Rosborough
 David A. Rose '64
 Paul Rose
 Jodie and Robert E. Rose '72
 Rose Fitzgerald Kennedy Greenway
 Conservancy
 Paula S. and Andrew S. Rosen
 Bonnie R. Rosenberg
 Gregory L. Rosenberg '81
 Julia K. Rosenwald
 David Z. Rosenweig
 Adrian E. Ross '96
 Jason E. Ross '97 and Christina Crouch
 Timothy J. Ross '71
 Lois and Scott Rossiter
 Daniel and Sue Rothenberg
 Stephen Rotondi '72
 Curtis D. Roush '80
 Michael E. Rousseau '78
 Daniel S. Rowe '05
 Donna and Howard Rowe '63
 Joseph J. Rozum '81
 Robert S. Rubin '83
 Donna L. and Richard F. Rubino '62
 Ruby Slippers Homes, Inc.
 Gloria Rufo
 David and Laurie G. Rugenstein '82
 Erin P. Russell
 Cesira and Archie L. Russo
 Gail L. and Michael E. Russo '84
 Paul E. Russo
 Steven E. Russo '98
 John C. and Ann Ellen Rutherford
 Greta D. and Tod Rutstein
 Caroline and Donald A. Ryan '79

Margaret A. Ryan and Lawrence Paoella
 Jerome Sabbagh '98
 Sabre Holdings, Inc.
 Julie M. Sachs '08
 Lisa and John Sachs
 Joan M. and Paul A. Sadowski
 Stephannie Sadowski
 Jacob A. and Vivian Safdeye
 Rufus B. Safford '88
 Paul and Ann Sagan
 Deborah Sagner
 Sylvia Saint-Amand and Champion Davis '86
 Mark R. and Maria A. Saint-Louis
 Koki Saito '06
 Zania M. Sala '05
 Mark P. Salamone '86
 Joseph Salemi
 Caryl Salesi and Joel Isaacman
 Ann and Jack J. Salley '72
 George J. Sallustio '77
 Ryan G. Salter '88
 Marian Saltzman
 Steven Saltzman '77 and Katherine A.
 Brown Saltzman
 Gwendolyn Sams-Lynch and Lynval Lynch
 David J. Samson '07
 Maurice and Luly Samuels
 The San Francisco Foundation
 Alice and Herman R. Sanchez
 Patty F. and Martain A. Sanchez
 Robert E. and Alice E. Sandage '76
 Daniel L. Sanderson '82
 Robert R. Sanford '76
 Akihiro Sano '90
 Jonathan Sanson '84
 Paulette and Richard C. Santapaga '80
 Joseph M. Santerre '82
 Donna and Harvey Santiago
 Raymond Santisi '54
 Deborah A. Santos
 Lawrence J. and Robin L. Sapanski
 Aviva Sapers and Judith Sydney
 William and Rhoda Sapers
 Mary T. and Glen A. Sargent '80
 Carman A. Sarno
 Kristian Satter '03
 Eileen T. and John C. Sauer '07
 David S. Saunders '82
 Lois and Ronald Savage '84
 Mark A. Savinelli '81
 Ann Savino
 Dolores Savino
 Sean S. Savoie '90
 Sophia E. Sayigh and J. R. Sladkey
 Richard and Dorian Scabich
 Luigina J. and John F. Scalcione '66
 Stuart Scantlebury and Lecia A. Turcotte
 Lynn and Tom Scerbo
 Beth L. Schackne '97
 Norma and Philip Schacter
 Kathy and Jeffrey Schaeffer
 Nancy H. Scharlau '90
 Elliot R. Scheiner and
 Diana Canova Scheiner
 Ann G. and Timothy T. Schenck
 Laura and Casey B. Scheuerell '74
 Lynda S. Schiff '77

Anthony J. Schimmenti '71
 Michael M. Schimpf '77
 Peter and Laurie J. Schiro
 Steven J. Schleider '76
 Michael D. Schmid '01
 Donna and Robert Schmidt
 Jonathan D. Schmidt '07
 Timothy and Jean Schmit
 Douglas G. Schmolze '70
 Schneider Family Foundation
 Nancy J. and Craig A. Schnell
 Henry E. Schniewind '99
 Alan F. and Andrea Schoen
 Schoen Family Foundation
 Brent Schopfel
 Schrafft Charitable Trust
 Rosemary R. and Mitchell H. Schreiber
 Michael J. Schultheis '84
 Charles P. Schutt
 Katharine D. Schutt '03
 Kathryn G. Schuyler
 Schwab Charitable Fund
 Bradley J. and Kay A. Schwalm
 Jody Roberts and David E. Schwartz '74
 John B. Schwartz
 Myrna and Barry Schwartz
 Thomas M. Scire '77
 David T. Scott
 David T. and Renee Scott
 Douglas and Jan Scott
 Amy and Richard Scotti
 Cristina E. Seaborn '92 and Richard L. Walter
 William H. and Jean H. Seager
 Natasha T. Seaman
 H.W. Guy and Susan Seay
 Mark C. Seely '87
 Spencer J. Seidel '91
 Joseph G. Seidman '68
 Russlyn and Matthew R. Seiler
 Stevenson L. and Judy Selman
 Glenn S. Selmi '88
 Robert M. and Judith A. Serra
 SESAC, Inc.
 Barbara J. and William Setaro
 Darryl Settles and Lisa Owens
 Debby and Brent R. Shallcross '77
 Tal Shalom-Kobi '98 and Hayim Kobi
 Jeff Shames
 Carl and Ruth Shapiro Family Foundation
 Dorothy L. Share
 Jamshied Sharifi '85 and Miyuki
 Sakamoto-Sharifi '92
 Christopher W. Sharkey '90
 Sarah Walter Sharp '97
 Michael K. Shaver
 Debbie Shaw
 Karen J. and Joel M. Shaw '75
 Shawmut Design & Construction
 Brian C. Shea '95
 Randall L. Sheppard '78
 Sheraton Boston
 Shirley G. Sheridan
 David M. Sherman '94
 Jeffrey A. Sherman
 Lisa and David Sherr '67
 Yoichi and Seiko Shimokawa
 Shizuka, Ltd.

Howard Shore '68 and Elizabeth Cotnoir
Ryan P. Shore '96
Lawrence A. Shragge '77
Sam and Sandra Shrewsbury
Gail and J. C. Shumate Buki '83
Shure, Inc.
Craig Shuster
Sibelius Software, Inc.
Josephine A. Siegel
Lila Siegel
Angela Siekman
Diane Sierpina
Ann Signore
Jamie I. Silberberg '07
Toni-Annette Silveira '91
Marilyn Silverstein
Sean P. Silvia
Susan T. and Peter V. Simek '80
The Simmons Family Foundation
Jonathan W. Simmons '83
Simon Property Group, Inc.
Cornelius V. Simpkins '74
James L. Simpkins '71
Lawrence J. and Ann Simpson
Trina Simpson
Stephen J. Sinatra '06
Steve Singer and Kim Borman
Robert M. Sinicrope '78 and Frances Scanlon
Elizabeth S. Sinnigen
Amy E. and Brian J. Sisson
Tam Sivertson '90
Susan and Edward Skalandunas
Forrest and Mary E. Skeesick '80
Skywalk Observatory
Gary and Donna Slaight
Elizabeth H. and John J. Slate '67
Mark L. Small '73
M. Grazia V. and Benjamin F. Smeall '82
Abria M. Smith '97
Susan and Alan Smith
Colin Smith
Glenn and Alda Smith
Janet Marie Smith and F.B. Harvey
Jeff A. Smith '80
Joseph C. Smith '75 and Christinna Kavaloski
Larissa M. Smith '01
Lee C. Smith '06 and Michael Denton
Monica and Michael Smith
Randal B. Smith '74
Sandra and Steven Smith
Stephen A. Smith '05
Steven B. Smith '76
Steven R. Smith
Vincent E. Smith '89
Wesley R. Smith '00 and
Dwynette D. Smithwood '00
William A. and Blakeley Smith
Jonathan W. Smither
Michael Smither
Misty L. Snider
Matthew J. Snow '06
Mary Belle and Thomas R. Snow '69
Bertha J. Snowden-Wilson '73
David E. Sobol '84
Sociedad General de Autores y Editores
Marianne Solivan '02
Steven Solof '04

Rachel J. Solomon '05
Joan K. and Joseph M. Sommer
Aniko T. Somogyi '82
Mi Son and Se Mok Lee
Victoria and Sheldon J. Sondheim '80
Georgia A. and John J. Sorel
Margaret B. and Reinhard Sorge
Katherina and Athur Sorrentino
Magali Souriau '94
Joann H. and Richard W. Southgate
Sovereign Bank
Kathryn M. and John S. Sovetsky '69
Edward B. Speaker '97
Guy B. and Susan M. Speers
Peter W. Spellman
Barbara Spielberg
Michelle and Bruce Spillman
Alex and Dolores Spitzer
Junko and Bill D. Spoke '80
Frank and Marie Squillante
Deborah A. and James P. St. Louis '90
Mark and Cora Stabile
Standard Broadcasting Corporation
Standard Retirement Services, Inc.
Barbara A. Stangarone
David J. Stangarone '95
Silvia L. Coulter and Jared W. Stansfield '74
Jonathan G. Stark '91
State Street Corporation
State Street Foundation
State Street Global Advisors
Vanessa Stathis
Justin W. Steere '04
Sheree and Dale Stehr
Erik A. Steigen '96
Jamee A. and Steve A. Steinmetz
Steven F. Stellavato '80
Christina M. Stephenitch '93
Sterling Golf Management, Inc.
Beth and Kenneth H. Stern '74
Jeff A. Stevens
Julie A. Stevenson
Biljana Stewart
Mary E. and James D. Stewart '81
Maria E. and Mark J. Stich '80
Shelley S. and Fred V. Stoffer
Binney Stone '77
Stonyfield Farm
The Stop & Shop Supermarket Company
Scott V. Street
Glenn P. and Katherine H. Strehle
Pamela H. Strollo
Strong Place Music
Livio and Maria Suarez
Subaru of New England, Inc.
Jean and Timothy Sublette
Submersible Music
Sally B. and Klaus K. Suehler
Brenna K. Sulat
Christopher P. Sullivan '05
Sumthing Else Music Works, Inc.
Mark A. Sutton '88
Carolyn R. Swanhall
Patricia Swansey
Anne M. and Tim L. Swetonic '89
Dana R. Swett
Christopher R. Swezey

Bobby D. Swiadon '55
Diane and Peter Swift
John C. Swihart '86
Carol Swingle and Todd Speece
Lynn R. and Stanley E. Swiniarski '79
Shane M. Swisher '87
Jerilyn A. Sykes '01
Sylvia & William W. Gretsch
Memorial Foundation
TA Associates Realty, LLC
Tee Taggart and Jack Turner
Michael C. Tahlir '07
Nobuki Takamen '04
Joseph and Deborah Talaba
Paul and Betty L. Tallas
Sandra A. Tancredi-Vandyck
Paula and Matthew M. Tap '89
Jeffrey Tarbert
Target
Faina and Daniel P. Tarola '78
Virginia and Charles G. Tashjian '78
Henry A. Tate
Ami and Mark Taubenfeld
John and Maurine Taufer
TAXI
Ellen and Joshua Taxman
Azell Taylor '73
Eric M. and Sarah T. Taylor
James A. and Lorraine M. Taylor
Jeff Taylor
John C. Taylor '90 and Bea Kendall
Carolyn and Melvin K. Taylor '67
Robert E. and Sandra Taylor
Scott Taylor
Ted Kurland & Associates
Telemundo NE
Bob Fowler and Christine M. Tengs '83
Gisele and Michael Tennant
Tennis and Racquet Club
Bertha A. Tenwolde
Gina C. Terranova
Alec M. Tervenski
Susan and George Teshu
Ruth S. and Peter J. Theilemann '70
The Theodore R. & Vivian M. Johnson
Scholarship Foundation
Mark A. Thie
Deborah and Greg Thistle
Barbara R. Thomas
Thomas H. Lee Partners
Jason E. Thomas '99
Marshall W. Thomas
Bari L. and George H. Thompson
Dale R. Thompson and Rachel Levine
Daniel M. Thompson '94 and Diana
Rodriguez-Thompson
Dennis C. Thompson '92
Jacque V. Thompson
Kenneth R. Thompson '78
Stanley A. Thompson '96
Gregory S. Thomson '86 and
Susan M. Thomson '87
Marilyn S. and Daniel Thomure
Debbie Thornton
Lisa E. Thorson
Dawn-Marie Thurston '01
Ticketmaster

James S. Tidball '03
Robert J. Tiernan '82
Peggy and Matthew D. Tilles '81
Carley A. Tillinghast and
Christopher R. Faillace
Time Warner, Inc.
Tamara Tingley
Alan B. Tishk '04
Christopher Tobey '67
David K. Tobin '75
Jun Toguchi '98
Deidre D. and Frank J. Toole
Erik J. Toops
Carine Topal
Sharon and Edwin S. Toporek '62
Sue Toppo and Marshall M. Toppo Jr. '80
Alan D. Torrant
Andrew and Kathleen Tow
The Tow Foundation, Inc.
Katy Towell
Kevin J. Towle '08
William A. Townsend '07
Toyota Motor North America, Inc.
Keith Treacy
Derek P. Trenholm '05
Mary L. Tripper
Augustus and Martha Trowbridge
Carol True-Palmer
Jennifer L. Truesdale Brogan '91
Anna K. Trumbo '07
Beverly M. Tryon '81
Leslie D. Tryon and J.R. Fowler
James and Cynthia Tuite
Budd L. Tunick
David M. and Linda C. Turano
Mathew Turco '93
Harold J. Turner '58
Courtney and Peter S. Turpin '96
Richard and Tricia A. Tutunjian '84
Adele Uddo
Dora Z. and Arthur Ullian
Tina and Paul Underwood
University Credit Union
Raymond and Geraldine Unpingco
UPS Foundation
Lori and Wallace J. Upton '66
Chikako Urata
David G. Utzinger '05
Richard Vacca
George H. Vakil Jr.
Herman J. Vallozzi '68
Vreny Van Elslande
Elaine A. Van Horn and Amy C. Jenkins
Whitam K. Van Meter '99
Jillian M. Van Ness '06
Hedvika Vanova and Mirek Vana '01
Dorothy Vandersteel
Vanguard Charitable Endowment
Program
Elizabeth R. Varela '05
Pablo J. Vargas '97
Pamela and Donald Vasconcelles '70
Gifford Booth and Charles M. Vassallo '86
Marina Ve and Sander L. Gilman
Alejandro Venguer '02
Robin K. and Joe Venuti
Verizon



Valerie A. and Bruce R. Ware
 Michele L. and James C. Warner '76
 Bruce and Lynne Wartman
 Michael J. Wartofsky '92
 Steven and Stephanie Wasser
 Janet A. and Robert I. Waterfield '79
 Kathrine and Garrett Waters
 Alfred L. Watkins '99
 Larrine E. Watson
 Adelheid Weber
 Dianne and George Weber
 Raey W. Webster
 Kimberly E. and Theodore L. Weckbacher
 Lynn and Clifford M. Weeks '62
 Paula L. and John F. Wehmiller
 Eric and Lee Wei
 Carol and David L. Weigert '76
 Michael Weinstein
 Robert E. Weinstein '96
 Steven G. Weisberg '83
 Matthew D. Weisensel '04
 Rita and Mauro Weissman
 Welch & Forbes, LLC
 Wellington Trust Company, NA
 Marcia K. and William G. Wells
 Alisha and Eric A. Welsh '94
 Kelly and Scott K. Welton '93
 Marty A. Wereski '74
 Earl and Sherry Wertheim
 Mark R. Wesley
 Linda Westenburger and Jon West '74
 John E. and Marliissa H. Westerfield
 Susan and Theodore Westlake
 Kirstie and Robert K. Wheeler '99
 Fritz and Theresa Whisenand
 Sandra C. Whiston
 Joanne S. and Greg H. Whitaker
 Margaret and Robert Whitaker
 Gena and Tracy White
 Greg and Alison White
 Marian White and Larry Davidson
 Michael P. White '86
 Cheryl M. and Richard H. White '78
 Catherine and Luke Whitebread
 Susan Whitehead
 Kathleen White-Ryan and Michael Ryan
 Theodore H. Whitfield '04
 Sara G. Whitman
 William D. and Jean S. Whitney
 Brian and Mary B. Whittaker
 Philip A. Whittall '90
 Maria and Christopher Whittle
 Darcie N. Wicknick '01
 Jeanne and Charles Wideburg
 Mary and James L. Wiggin '71
 Thomas V. Wilder
 Jennifer and Donn E. Wilkerson '76
 Donald F. Wilkins '70
 John D. Wilkins
 Ralph Willard
 Debra S. Willett
 William A. Berry & Son, Inc.
 William E. Simon Foundation
 Amanda C. Williams '99
 Erica A. Williams
 Jeffrey A. Williams '99

Lewis Williams
 Williamson Foundation for Music
 Marc E. Willis '85
 Gladys and Robert Wilson
 Prima S. and James S. Wilson '87
 Robert C. and Gail M. Wilson
 Robie S. Wilson '78
 Gordon D. Wimpres '05
 Darcy S. Winer '00 and Car Galhouse
 Lisa F. Winston and Wayne Wilentz
 Gregory Winter
 Robert L. Winter '52
 Wireless Services, Inc.
 Sylvia K. Wirtz
 Jaqueline and Matthew Wiseman
 Linda Wisnewski and William Collatos
 Judith and Bernard Witek
 James J. Witherspoon '73
 Anna M. and Norman M. Withey
 Joy Alexander and Clyde H. Witmyer '80
 Philip Wolf
 Sander E. Wolf '94
 Charles A. Wolff '81
 Gernot Wolfgang '89 and Judith Farmer
 Abby N. and Sean C. Wooldridge '04
 Steven M. Work
 Jen and Keith Worthington '76
 Doreen L. Wray Roth and Douglas A. Roth
 Chad A. Wright '94
 Ronald and Ellen Wright
 Elizabeth J. Wright Stachowiak and
 Lawrence Stachowiak
 Willard J. Wright '83
 Patrick J. Wrobel '78
 Arlene and Paul Wylie
 Audrey S. and Herbert M. Wyman '57
 Xeno Lights, Inc.
 Xerox Corporation U.S.A.
 Michiko Yoshino '90
 Katharine W. Young
 Mary L. and Scott E. Young '80
 Laura and Todd R. Young '97
 Wendy L. Young
 Stephanie M. Yuhas
 Daniel J. Yurkofsky '89
 Michael H. Zack '75 and
 Sherry A. Umerfield
 Elizabeth Zaldastani
 Geoffrey P. Zanelli '96 and
 Jennifer M. Jardine '96
 Brian J. Zarlenga '06
 Gina M. Zdanowicz '94
 Marvin A. and Thelma Zelen
 Zgs Communications, Inc.
 Sharon and Robert A. Zigerelli '75
 Craigie Zildjian and Stephen Wiener
 Arthur H. Zimmerman '69
 Aviv Band and Etan Zinori '85
 Tania Zouikin
 Fred I. Zuber '71
 Susan Zucco '07
 Carl E. and Margaret M. Zwisler

Gifts in Memory

Philip Agins
 Mike Anderson
 Jia Blackwell
 Frank G. Bonitto
 Brian D. Carroll
 Addison W. Closson
 Georges Delerue
 Anna and John Deluca, Sr.
 Daniel A. Edge
 Richard C. Ehrman
 Alex Frank
 James David Harber
 Walter W. Harp
 Robert E. Holtz
 Meg Lilienthal
 Arif Mardin
 John O. Neves
 Herb Pomeroy
 Matthew J. Quinn
 Yale M. Thompson
 Wayne N. Wadhams
 Wes Wehmiller
 Joyce Alexander Wein
 Joseph Viola
 Phoebe Zaslove Milligan
 Sylvia Zunz

Gifts in Honor

Jordan Alegant
 Matthew R. Baamonde
 Sara Baker
 Michael A. Borgida
 Francis Eberman
 Christopher Guest
 Adam E. Karol
 Kevin Kearns
 Abe Kimball
 Matthew P. Lange
 Bill Lerman
 Martha Lerman
 David M. Marvuglio
 Michael A. Marvuglio
 Joseph W. McMahon
 Andrew R. Merrill
 Edmond W. Owen
 William W. Pierce
 Rhoda Sapers
 Irving H. Share
 Joyce Share
 Erich M. Talaba
 Claire Tow
 Mark Freemont Turner
 Corey W. Wade
 Robert Whitaker
 Gail C. Zunz
 Lyonel Zunz
 Sharyn Zunz

We have made every effort to ensure the accuracy of this list. We apologize for any omissions or mistakes. Please report any discrepancies to the Development Office at 617-747-2439 or development@berklee.edu.

Verizon Foundation
 Aharon B. Verno '03
 Vic Firth, Inc.
 Richard B. Vigdor
 Susan K. Villamena and Mark Fuchs
 Alfredo Villela '94
 Hannah Vincent
 Johanna and Peter Von Korff
 Ginger Von Wening '76
 David G. and Gail A. Vorsas '81
 Victoria M. Vox '00
 W.B. Mason
 W.G. Price Company
 W.S. Kenney Co., Inc.
 Wachovia Foundation
 Brian and Annamarie Wachsberger
 Kathleen and Robert Wade
 Peter Wade
 Rena E. Wade '82
 Rob and Terry Wadsworth
 David Wagner '94
 Karl B. Wagner
 Jeffrey C. and Suzanne Walker
 Sandra F. Wall '84
 William L. and Maureen T. Wall
 Alex Wallace
 Sean A. Wallace '08
 Victor E. Wallis
 Jennifer R. Walsh
 Matthew and Lisa Walsh
 Walt Disney World Co.
 The Walter J. Noonan Trust
 Wei Wang and Yin Ye
 Susan and Randall O. Ward '90
 Laura Ivey and Tristana M. Ward '93

BERKLEE TODAY



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

WEST MEETS

Songwriter, multi-instrumentalist, and movie star Wang Leehom '99 has become a cultural icon for a generation of Asian youth.

By Mark Small '73

Among the many fantastic careers of Berklee alumni, that of singer/songwriter, multi-instrumentalist, and movie star Wang Leehom '99 stands out for its artistic depth and breadth and its impact on millions throughout the Chinese-speaking world. Leehom's name and face are so instantly recognizable in Asia that a simple trip to the grocery store quickly becomes a tabloid event. He has had numerous radio hits and million-selling records, and his acting talents have led to silver-screen collaborations with major figures in the film world. He is also ubiquitous in Asian ad campaigns for McDonald's, Coke, Suzuki motorcycles, Elite Shoes, and many more.

Raised in Rochester, New York, the second of three sons born to Chinese immigrants, Leehom grew up fully immersed in American culture and English was his primary language. In addition to undertaking serious classical studies in violin and orchestral percussion at Eastman School of Music, he also played electric guitar and sang classic-rock songs with his garage band. His diverse musical interests and talents have provided experiences ranging from rocking out before tens of thousands at huge stadium concerts to an appearance as a guest conductor and violin soloist with the Hong Kong Philharmonic performing music by Leonard Bernstein, Aram Khachaturian, and of course, Wang Leehom.

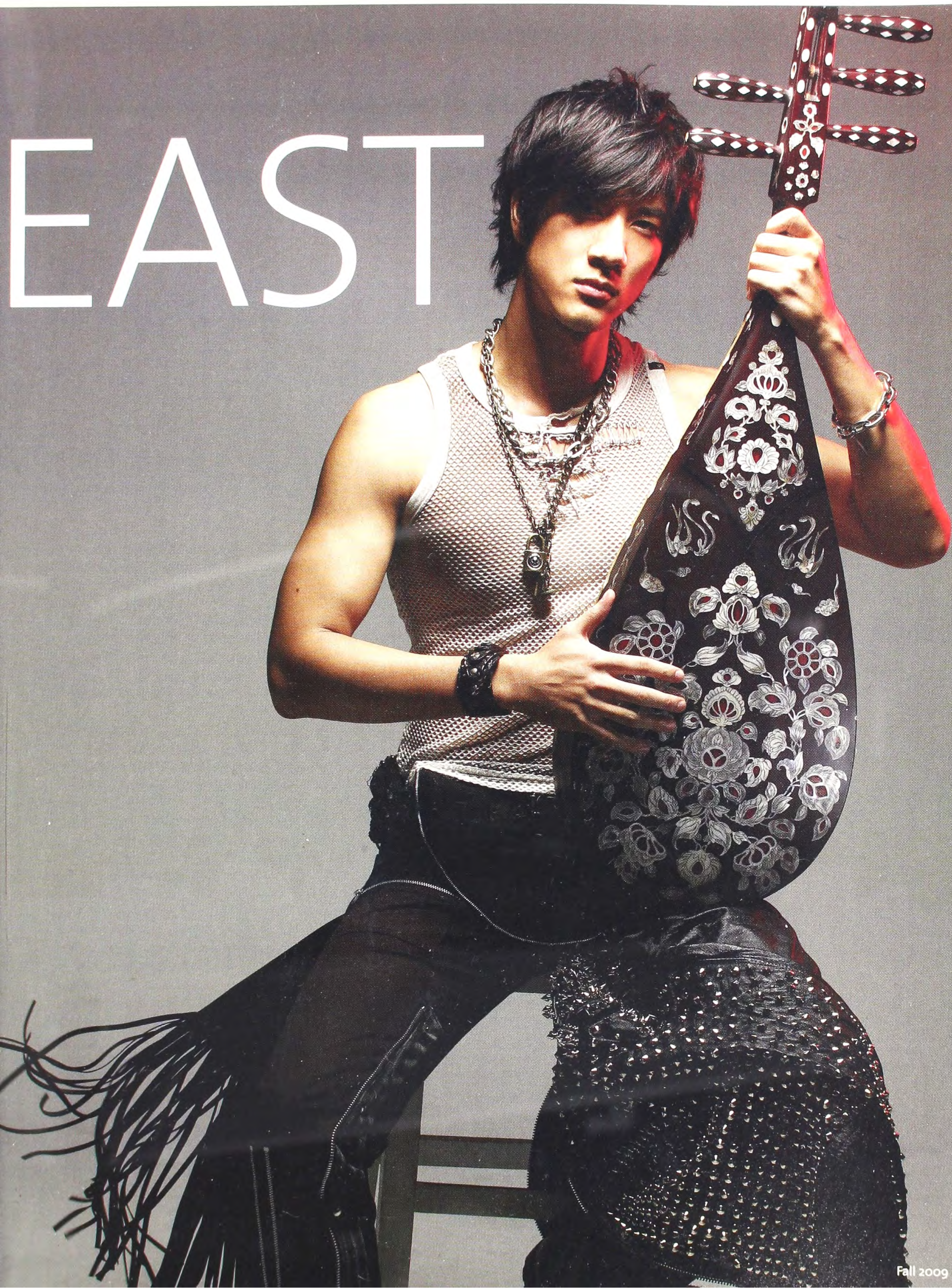
After finishing high school, Leehom enrolled at Williams College in the Berkshires region of Massachusetts, where he pursued music and Asian studies. His explorations of Mandarin Chinese and jazz piano illuminated his career path. His music professor, Andy Jaffe '74, pointed him toward Berklee after graduation for further musical rounding [see "Out into the World" on page 25]. Throughout high school, Leehom had been record-

ing his songs, and BMG Taiwan started issuing his records. It didn't take long for his style of rock, pop ballads, and hip-hop (with Chinese lyrics) to catch on. He was named the best new artist for 1996 by *People's Daily* newspaper in Taiwan and a steady stream of awards, accolades, platinum album sales, and roles in six feature films has followed. Leehom's latest movie role finds him costarring with Jackie Chan in the upcoming film *Big Soldier*. Previously, Oscar-winning director Ang Lee tapped Leehom for a major role in his 2007 film *Lust, Caution*.

In a phone call from his home in northern Taiwan in late August, Leehom mentioned his involvement in relief efforts for victims of the late-summer typhoons that devastated southern Taiwan. He lent his celebrity to telethons and a 30-hour fundraising concert organized by the Christian charity World Vision. When he returned to work the next week, he headlined with his band at a 45,000-seat stadium in Beijing. Leehom told me that massive mainland China has more than 300 cities with populations of more than a million people, so he has many places to play. While Leehom is not as well known among Western music fans, his stature throughout Asia is such that he was chosen to bear the Olympic torch for one leg of its trek to Beijing in 2008 and was among the celebrities who performed at the closing ceremonies of the games.

His musical output blends cutting-edge Western popular music styles and beats with folkloric Chinese elements and instrumentation. Leehom refers to his blend as "chinked out" music, a term his Chinese fans don't consider a slur but an accurate descriptor. His American roots and serious approach to Chinese language and culture have yielded a winning combination, making Leehom a cultural icon for a rising generation of Asian youth.

EAST



You have a huge following in Asia. In what country do you have the largest concentration of fans?

My music's in Chinese, and there are a lot of Chinese-speaking regions throughout Asia: Singapore, Malaysia, Hong Kong, Taiwan, and mainland China. China is probably where I have the largest following.

Is it true that you didn't speak Chinese at home but learned it later?

I grew up speaking English. My brothers and I were the first generation in my family born in the States. My parents would speak Chinese to each other when they didn't want us to know what they were saying. But we'd pick up some of the words.

What kind of music did you listen to?

In elementary school, I guess it was mostly classical. I was always going between violin, the drums, piano, and guitar. I also sang. Later I got into the Beastie Boys pretty hard core. Their music kind of changed my life.

Did you play songs by the Beastie Boys?

I had a band, and we played classic-rock stuff. We didn't have a DJ or do scratching, so we couldn't sound like the Beastie Boys. I probably wouldn't be able to sound like the Beastie Boys today, either, if I tried. I started writing songs back then. I think I wrote my first song in junior high about my first girlfriend.

Did you study music formally then, or were you self-taught?

Living in Rochester, New York, was great because that's where the Eastman School of Music is. I think I was about six or so when I started formally studying violin and orchestral percussion. I took voice lessons after my voice changed.

When it came time for college, you attended Williams College.

That's right. I studied Chinese and jazz there. In my first year, I sought out the head of the jazz department, Andy Jaffe. He had actually taught at Berklee for four years before he came to Williams. That was really the beginning of a wonderful friendship and the best musical education that I've ever had. I studied jazz piano with Andy for four years at Williams.

He wrote the book *Jazz Harmony* that is a pretty definitive text. It was extremely helpful for jazz theory. I recently got him to teach for the spring [2009] semester here at the [Tainan National University of the Arts]. He took a sabbatical from Williams. He took the kids from zero to 100 percent in one semester. It was amazing.

After you graduated from Williams, what prompted you to come to Berklee?

Andy suggested that I check it out. At Berklee I had great [voice] lessons with Cheryl Bentyne from the Manhattan Transfer. I was very fortunate that she was on the faculty then. I also worked with Rich Mendelson [MP&E faculty member] on a couple of singles, and both turned out to be big hits in Asia. One is called "Descendants of the Dragon," which was a huge hit in 1999 and a very important song for the direction that pop music took in Asia. It was one of the first songs that had the vibe that I call "chinked out." It's basically hip-hop with a lot of Chinese elements and Chinese instrumentation, pentatonic melodies, and rap in English. It was a real blend of East and West.

When you attended Berklee, were you just launching your music career?

No. I actually recorded my first album when I was a freshman in high school. So I was already doing it when I came to Berklee.

Where did your career begin to take off?

Everything began in Rochester, New York. I didn't go to Taiwan until after high school. My interest in recording started when I was 13 or 14 years old. I bought my first four-track tape recorder and just locked myself in the basement to write and arrange songs. The first album came out in my sophomore year on the BMG label.

How did you connect with BMG at such a young age?

It was through a talent competition that I got my first contract through BMG Taiwan. After that, everything just kind of happened. I entered this competition on a whim the summer before my senior year of high school. That was when I made my first trip to Taiwan. I saw a poster on the wall of a restaurant advertising a talent competition. It was the type of thing that I would do just for fun and to meet the other kids there. It turned out to be kind of a scouting program for BMG.

One thing led to another, and during high school and college I was making albums during summer vacation or winter vacation. I didn't really think of it as the beginning of a career; it was more like a summer job. I was getting paid, but I wasn't a professional. I didn't really have any chops as a producer, and I didn't know my way around the studio at all. It took me a few albums to actually understand the studio. After that, I had the career launched in my mind.

Was it your plan to develop your career in Asia rather than America?

I never really had plans to launch an American career. I think I'm lucky that things started in Asia, because I was able to develop as a pure musician, to be known for my music and let the music speak for itself. In America, I'd rather be known for my music than as the "Chinese artist." In Asia it's easier to let my music speak for itself.

"I often write or arrange a track when I'm on the road, in airplanes and cars. I think that's when I do the best work. That way I hear the music like the audience hears it."

Out into the World

Andy Jaffe '74, a Berklee alumnus and a former Berklee faculty member, has taught at Williams College in Williamstown, Massachusetts, for 22 years. During the 1990s, he worked with Wang Leehom '99 on jazz theory and piano. "He started playing jazz piano at Williams," Jaffe recalls. "His jazz piano playing is quite good now. In addition to everything else he does, Leehom is a fantastic violinist. He was the best violinist at Williams the moment he got there and won the concerto competition his first

year. I was cleaning up my office recently, and I found a copy of his senior thesis. It was a musical titled *The Bite That Burns*... about Dracula. Leehom is a very versatile musician and a bona fide intellectual."

In the spring of 2009, Jaffe taught at Tainan National University of the Arts in Taiwan and in concerts with his famous student, revisited material they played years before. "These were major Leehom concert events," Jaffe says. "At one, we played jazz and Leehom sang the Lambert, Hendricks, and Ross ver-

sion of 'Cottontail.' We did it with three voices at Williams, but for this concert, Leehom learned the highlights of each of the three parts and sang them—even Annie Ross's parts. It was pretty impressive. He also played vibes on a tune he'd written when he was at Berklee. The other concert featured his band and I just sat in when he sang 'I Feel Good' by James Brown. It was a switch for me to be thronged by autograph seekers as I left the stage. I'm used to jazz gigs where there are more people in the band than in the audience! I appreciated Leehom walking

me to the train station when I left because I know it can be a nuisance for him to go out in public. All these people were coming up to him [and] wanting to get a picture with him."

After Leehom graduated from Williams, Jaffe never anticipated how the career of his student would unfold. "He's got a lot of different talents," Jaffe says. "He's already doing fantastic things, but nothing he does in the future will surprise me. It is the greatest pleasure for a teacher to see what their students end up doing when they go out into the world."



From the left: Wang Leehom and Andy Jaffe '74

The production values on your albums are extremely high, and the playing is very sophisticated. Do you use American or Asian players?

I pretty much play all the instruments myself. I play all the guitars and do all the programming. On the latest album, the drums were played by Eric Fawcett from the group N.E.R.D. He's based in Minneapolis, but he tours with me.

I'm interested in how you work in the studio. Do you like to track live with other musicians in the room, or do they send tracks via the Internet?

I've done it all ways. I don't have many rules, except that I try to stay out of the studio as long as possible. I like tricking myself into integrating work and leisure as much as I can. I often write or arrange a track when I'm on the road, in airplanes and cars. I think that's when I do the best work. That way, I hear the music like the audience hears it.

When I go into the studio and turn on my computer, it becomes work. I open up the piano and think that I have to write a hit song. That's not fun. It's a lot less painful when you're just kind of chilling out somewhere and sort of writing in your subconscious. When a great idea surfaces, I just pull it out of the air and write it down or record it into my cell phone or something else. Once I get a whole bunch of songs I think are really strong, the lyrics are done, and I've arranged them in my laptop, then I go to the studio to track them. That's really fun because you can get creative and completely crazy and lose yourself if all the pre-production is done before. I don't want to go into the studio and start rolling tape when I don't know what I'm doing.

Do you take sequences of your tunes into the studio and replace synthesized parts with live instruments?

I do that sometimes. It depends on the style of the song and the arrangement. Sometimes you don't want live instruments. I may lay down a live instrument and then think the track doesn't sound as good as what I had originally. If you're recording with MIDI, you can try listening to the song with a different drum sound. In the mixing, I enjoy being able to change from a Yamaha piano sound to a Bösendorfer piano with plug-ins. It's nice to have that flexibility.

Do you produce your albums, or do you have a producer work alongside you?

I self-produce, but I'm vigilant about playing my music for other producers or friends and getting constructive criticism. I do everything at my private studio at home. It's wonderful to be able to just wake up and hit the space bar and listen to what you did the night before. It's like being an artist who always has an easel right there. You can really get immersed without worrying about the cost per hour.

How many hit songs and albums have you had in Asia?

Well, I don't know how you qualify hits, but since 1995 I've made 14 original solo albums. There have also been greatest-hits albums or soundtracks for movies that have a song of mine on them. I don't know how to define a hit, but at my concerts, people are singing along and we've got a set list with 30 songs on it.



Your Shangri-La album is celebrated for your use of Chinese and folkloric influences and reflects the indigenous music of regions such as Mongolia.

After *Shangri-La* came out, people really got what the “chinked out” vibe was, but I’d been doing it for a long time. There are 54 different ethnic minorities in China, all tribal cultures. They all have their own language and songs, and a lot of them have their own instruments as well. I have large a collection of Chinese instruments. The stringed instruments are easiest for me to learn because of my background in violin and guitar.

What prompted you to blend Western pop elements with Chinese folkloric music?

I was inspired by classical musicians like [Béla] Bartók, who looked to Hungarian folk music for ideas for his composing. He went out and transcribed rhythms and watched folk dancing and was able to infuse that into his writing. [Claude] Debussy heard the gamelan. Each made deliberate decisions to differentiate [his] sound from that of other composers. That made me realize that indigenous music was what I should be digging into. I think there was a period of time in Chinese pop music where everything was just really Western. People were just copying what was on the radio in the States. I wanted to make music that was recognizably pop but had a different twist. My vision for Chinese music is for it to be international, but at the same time to have its own sound, like Indian pop music. Indian musicians always try to keep Indian elements in their songs, even though you hear that they’re international-sounding productions. That music also inspired me in developing my sound.

As the world gets smaller and smaller, it becomes even more important for us to dig into these roots. Traveling to areas in China with ethnic minorities made me realize that some of the tribal cultures are endangered. The young kids are moving to the cities and aren’t preserving their cultures. A lot of the younger kids don’t speak the tribal languages anymore; they all speak Mandarin Chinese now. I’m glad to have shined some light on these cultures while they’re still around.

Which musical directions have you considered for future albums?

I’m really interested these days in creating music that is driven by the language. To me, Chinese is a very musical-sounding language, and a rich source of inspiration for melodies and songwriting. I’ve become interested in linguistics, the aural qualities of Chinese, the grammar, and how sentences are structured. There are many idioms in Chinese that are extremely interesting. There are unique qualities in the language that younger languages such as English don’t share. Old Chinese proverbs and sayings that everyone knows just pop up in conversation every few sentences. They’re very unique to the language and interesting to me as a composer.

I trust you’ll still include r&b, rock, and hip hop elements.

Yeah. hip-hop and r&b are newer genres and open for doing weird stuff, like sampling a Tibetan monk or something like that. Put that in a hip-hop track, and it sounds OK. Put it in a rock song, and it doesn’t work as well. For a lot of rock songs, you need the sound of electric guitar coming from a Marshall amp, and you need drums and bass. If those sounds aren’t there, it’s just not rock. Rock is already a very mature genre, whereas hip-hop is very edgy and still maturing. You can still push the envelope.

Was your performance at the closing ceremonies of the Beijing Olympics a career highlight?

It was incredible to play for 90,000 people—really amazing. It literally took my breath away when I walked into the performing area, and the place was completely packed: a thousand performers. I’ll never forget the feeling of seeing 90,000 people out there.

Few artists have acting and music careers in the American entertainment industry. Is this more common for artists in Asia?

Yeah, it’s common. You get a lot of flak for it—sometimes from the States—for being a singer who tries to act, and vice versa. A lot of times it doesn’t work for audiences. They can find you unconvincing because they seem to accept your persona in only one medium. But to me, it’s a perfectly natural extension of the creative process. Nowadays, if you’re a pop musician, you’re shooting music videos. I’ve done over 50 music videos, and I’ve directed 15 or 20. I realized it wasn’t that big a leap.

Have you gotten seriously into the art of acting?

I take it pretty seriously. Working with Ang Lee was a huge educational experience. He’s just an amazing teacher and, of course, an amazing director. He kind of threw me into actor boot camp, and it was sink or swim.

I’ve just finished a movie called *Big Soldier* with Jackie Chan that will come out next February. That was difficult. There was a lot of kung fu, a lot of fighting, and a lot of injuries. It’s basically just Jackie and me for the whole film. We got to spend a lot of time together. We’ve been friends for 10 years but never really got to work together; it was great. He’s quite a legend

With your diverse musical background and other interests, you’ve developed an amazing career.

I’ve been lucky. I think about it all the time. I think about where my music is going and about my film career as well. I’m also a scriptwriter and have written a couple of screenplays that will go into production starting in November. So whether it’s writing a song or writing a story, it’s the creative part that’s most exciting to me.

Now more features, less money Massachusetts car insurance

With a 10.7% average price decrease, you could save even more with Liberty Mutual.

And with Group Savings Plus[®], Berklee College of Music alumni can get more from their car and home insurance.



CAR

HOME

Get more. Save more.

Find out just how much more today.

- **Call 1-800-524-9400** and mention client #110337
Monday – Friday, 7 a.m. to 11 p.m., Saturday, 7 a.m. to 9:30 p.m. (ET)
- **Go to www.libertymutual.com/lm/berkleea**
- **Or visit a Liberty Mutual office near you**

Responsibility. What's your policy?



**Liberty
Mutual.**

This organization receives financial support for allowing Liberty Mutual to offer this auto and home insurance program.

Coverage provided and underwritten by Liberty Mutual Insurance Company, 175 Berkeley Street, Boston, MA. A consumer report from a consumer reporting agency and/or a motor vehicle report on all drivers listed on your policy may be obtained.
©2008 Liberty Mutual Insurance Company. All Rights Reserved. Liberty Mutual is an Equal Housing Insurer.

Entrepreneurial Spirit

By Mary Hurley, Adam Olenn, and Mark Small

Five alumni share stories of how vision—coupled with talent, ambition, and endurance—has yielded satisfying music-based careers.

Video Pandemic

Just a year ago, Nils Gums '06 and Matt Maltese '04 launched their company RAWSession Inc. Their objective was to produce viral videos for new and established artists to enable their clients to tap into the inchoate but powerful link economy. Their RAWSession videos offer musical content that has credibility with fans and has boosted artists' careers. Their work has gotten the attention of Rykodisc, Island Def Jam, and Pulse Recordings who have hired Gums and Maltese to produce viral videos for the RAWSession YouTube channel to help create and keep a buzz going for their artists.

The concept of RAWSession is to showcase artists in a live studio performance setting with bare-bones instrumentation and no studio tricks such as Auto-Tune. The final product offers the viewer a quality portrayal of the artist's true capabilities. And viewer reaction has been overwhelming. To date, collective views of RAWSession videos tally more than 7 million.

Gums and Maltese started out producing cover versions of hit songs done by unknowns. As he worked in the logistics department at Universal Music Group, Gums pored over thousands of YouTube videos searching for content owned by Universal. He noted that the label claimed and then placed ads on illegally uploaded music videos and sound recordings when Universal owns 100 percent of the content, but didn't claim indie covers of hit songs. "I discovered videos of unknown artists covering a top-charting song and getting millions of views by people searching for the original," Gums says. "That sparked the idea to produce videos of talented unknown artists covering hit songs and helping the videos go viral to give the artist exposure." It also revives interest in the radio version of the song.

"People aren't going to search on YouTube for an unknown," Maltese says. "We will record a cover and an original song with an artist. Then with some search engine optimization, the right keywords, and a description of the video, people will discover the cover song. If they like it, they'll listen to that artist's originals too."

RAWSession videos have given a lift to the careers of 15-year-old vocal phenom Nikki Yanofsky as well as songwriters like Jesse Harris and established artists such as Sugar Ray, Jeremih, and others. "Natasha Bedingfield's management found out about a band called the Katinas that we recorded doing Natasha's



From the left: RAWSession founders Nils Gums '06 and Matt Maltese '04

song 'Pocketful of Sunshine,'" says Gums. "Natasha watched the video and loved it. Her management reached out to us to inquire about the Katinas and possibly doing some work with them in the future. Opportunities arise that you wouldn't think of."

The medium also gives fans a better window into these artists' talent. The idea of a simple musical setting makes the sessions easier to record, but more important, it lets a gifted artist really shine. "I love heavily produced pop music," Maltese says, "but I love purely acoustic music too. I think the fans have a right to know what an artist really sounds like in a sparser setting."

The production values of both the audio and video in RAWSession clips are far above the often fuzzy and distorted YouTube videos that were shot using a laptop or a Handycam. Gums and Maltese shoot their videos in high-definition in a professional recording studio, so the sound is also top notch.

For Gums and Maltese, the mission is to foster authentic talent by harnessing the power of the Internet, social networks, and Twitter. They believe that if an artist is great, word will spread and careers will develop. All indicators show that their instincts are

correct. As for the future, they aren't looking to go corporate. "I want it to stay viral," Gums says. "We're not opposed to expanding, in fact we are thinking of going into other countries to work with local artists there. But we want to remain part of what is being talked about and tweeted. We want to invest in the careers of emerging artists, but we aren't looking to become a traditional record label. We're interested in developing artists and having our relationship with the artists continue after the session ends."

"People get what we are doing and appreciate it," Maltese says. "There is a real need in the business for this kind of content."

Negotiating Peaks and Valleys

As the founder of NewYorkDVD, Brian Brodeur '91 has developed projects featuring artists such as Frank Zappa, Phish, Rod Stewart, Mike Keneally, Victor Wooten, Steve Gadd, Vinnie Colaiuta and many more. Brodeur and his NewYorkDVD team have been recognized with several awards including the DVD Association's Excellence in Music DVD Award in 2006 for their work on Neil Peart's *Anatomy of a Drum Solo*.

Shortly after graduating from Berklee's Music Synthesis program, Brodeur accepted an engineering position at a Boston-area studio. The operation was struggling, so in addition to engineering, Brodeur worked long hours to build up the business by landing new clients and integrating new recording technology. Over the next two years, the studio expanded its revenue and capacity, and Brodeur discovered that he had an aptitude for business as well as for recording.

A subsequent job as an audio engineer and producer for a gaming company resulted in a chance meeting with recording industry pioneer Harry Hirsch, who dropped by while Brodeur was mastering an album. Hirsch later invited Brodeur to join his duplication and production team in Times Square. Brodeur accepted and packed his bags for New York.

"Working with Harry Hirsch was an incredibly educational experience," Brodeur says. "He taught me about how much opportunity is out there. When I got to New York, [Hirsch] took me to the window overlooking Times Square and said, 'Look out there, Brian. If you can get all the business within a square block of where we're standing, we'll be millionaires.'"

Over the next two years, Brodeur helped double the studio's mastering and duplication business. He began feeling the urge to focus his efforts on a venture in which he would have a financial stake. The terrorist attack on September 11, 2001, prompted him (as it did many) to reexamine his priorities. "That got me thinking about my own choices," Brodeur says. He again pondered the idea of starting his own business. "I asked myself, 'If not now, when?'"

Brodeur began in earnest. The DVD format was just becoming popular, and Brodeur combined his experience at Hirsch's company with his programming abilities to offer mastering and interactive design services for the new format.

Few producers in New York offered the combination of interactive programming and musical skills Brodeur possesses, and demand for his services grew. After landing two major clients, both publishers of music instructional videos, Brodeur incorporated NewYorkDVD before year's end, and business began to take off.

By 2004, business at New YorkDVD was cranking. A major New York studio seeking to bolster its DVD capabilities offered to buy Brodeur's operation. With the buyout pending, Brodeur moved his team into the parent company's space before the deal was signed. Brodeur also sold the company all his gear. But what seemed to be a friendly merger soon more closely resembled a hostile takeover when Brodeur learned that the parent company had secretly hired away all his staff and that he was out of a job.

With a pregnant wife and his business suddenly pulled out from under him, Brodeur found himself once again starting anew. He had no office space, no equipment, no employees, and no clients. Exercising his entrepreneurial spirit, he bought some gear and built a small production studio in his home. Out of nowhere, a major client landed in his lap. Others soon followed, and once again Brodeur was back in the game.

When the recession hit in 2008, one of his direct competitors went bankrupt and handed some big clients off to Brodeur. "Instead of shrinking, we've actually been growing through the recession," he says. Asked how he's thrived in an environment where so many others have struggled, Brodeur says, "I've been pretty conservative with my business. I haven't tried to be all things to all people, and I've kept operating debt to a minimum. We've excelled in producing successful titles within niche markets by providing expert-level services in an industry that has become more and more commoditized."

Reflecting on the peaks and valleys of his career, Brodeur says "Serendipity is a big part of it, business goes up and down. There are difficulties and windfalls that come around every corner, and you can't always see them until they're here. You have to learn to breathe with the changes. Don't panic; you'll get through it."

Rolling with the Changes

In the mid-1990s when music technology became widely accessible and affordable, Brian Preston '93 seized the opportunity to start his production company the Music Factory. It was a year after his graduation from Berklee, and "1994 was the beginning of the one-

Andrew Lepley



Brian Brodeur '91



Brian Preston '93

man show," Preston recalls. "You didn't need a separate engineer, a separate producer. Nowadays, that's not so unusual. But then, it was an edge for me."

Ever since, Preston's multimedia production facility in Atlanta, Georgia, has been providing original music, jingles, and creative soundtrack design services for scores of clients ranging from AT&T to the Yellow Pages to the Georgia Lottery. Working as composer, arranger, engineer, and salesman, Preston—with help from his business partner Marc Battaglia, '90—has logged more than 1,100 gigs.

Preston has learned that in today's advertising industry, business acumen, adaptability, a thick skin, and the ability to communicate with and relate to all kinds of people are necessary attributes. Oh, and always remember: it's about the client.

"My sole interest is keeping the client happy," he says. "Brian Preston has no identity. I have to be quite a chameleon. If they want opera, it better sound like opera. If they want disco, it better sound like a Bee Gees record." The challenge to keep coming up with "ear worms"—catchy tunes that you can't get out of your head—keeps the business creative and exciting for Preston.

Over the years, he's been able to roll with changes that technological advances have brought to the production and interpersonal sides of his business. Formerly Preston made pitches to ad agencies in person. The option to transfer demos via the Internet has afforded him access to clients in major and minor markets everywhere. The downside is that his competitors are everywhere, too.

It's also more challenging to build relationships with clients on the Internet. Preston makes it a priority to build and maintain relationships through networking sites such as Facebook. Even the recent birth of his son Maxwell offers him an advantage. Being a new father "makes me a human in their eyes," he says. "They will remember that."

While technological advances have been a huge boon to his business, they also foster information overload and short attention spans that plague all in the creative industries. "It's hard to get somebody's attention," he says. The typical client is now overwhelmed and distracted and ends up listening to a demo on an iPhone, for a total of say, five seconds. "It's horribly depressing, actually," he says.

While the Internet age has somewhat diminished the significance of proximity to the customer, Preston believes geography and the right facility are important factors in entrepreneurial success. He chose to launch his business in Atlanta because of its affordability and its openness, especially in comparison to Nashville, with its more established old-boy network. He also ruled out New York and Los Angeles because the competition there "would have chewed me up and spit me out."

He started out in a loft studio facility in an old factory building in Atlanta rehabbed to his specs. But five years ago, facing increasing overhead, he decided to set up shop in the one-car garage attached to his house.

Working from home helps the creative process, he contends. "I'm very comfortable here. I don't have to commute, and I can work as many hours as I want." He fully appreciates that the situation wouldn't be an option without the Internet.

Preston estimates that 60 percent to 70 percent of clients have been adversely affected by the severe recession. "I have to be able to weather the storms," he says. Another serious economic challenge for his profession has involved convincing the younger generation accustomed to "free" music that music has value and is worth paying for.

He maintains that his success would also not be possible without Marc Battaglia, his "silent" partner, in that Battaglia doesn't interact with clients. Their partnership works well because they are "polar opposites," Preston says. Preston first connected with his partner when Battaglia called Preston asking for advice about the industry. Preston is grateful to those who helped him when he started out, and invites alumni to contact him through his website at www.themusicfactory.com or via e-mail at brian@themusicfactory.com.

Old-World Mastery

Surrounded by lathes, an arbor press, and milling machines in his shop in Brookline, Massachusetts, Dana Sheridan talks about becoming a flutemaker after leaving Berklee in 1972. He gravitated toward his career gradually, and now, two decades after founding Sheridan Flute Company, he's a respected maker in the flute world with numerous international classical and jazz musicians playing his instruments. Sheridan originally came to Berklee to study composition. Flute was his principal instrument, but he soon added saxophone to the mix. "I did it so I could get more work," he says. "Joe Viola was my teacher, and he was great." The gigs came for Sheridan, but after a few years of touring, he decided to change direction.

"The bands I worked with traveled a lot, and I got sick of being on the road," he says. "I didn't see that work leading to anything that I could count on for the long haul." By coincidence, Boston happens to be the flute-making capital of the world, home to Wm. S. Haynes Flute Company, Verne Q. Powell Flutes Inc., and Brannen Brothers Flutemakers Inc. Sheridan always enjoyed music, working with his hands, and sculpting, so making flutes was a blend of all these disciplines. He worked for all three flute companies but really learned the craft of flute making during the decade he spent at Powell.

"Everything started for me there," he says. "A Powell employee with the initiative to invest the time and effort could learn the whole process: body making, key making, head joint making, and padding and finishing. I figured I should learn it all even though I had no intention at that point of going off on my own."

In 1982 he started Sheridan Flute Company—to this day, a one-man operation. Sheridan works out of his shops in Boston and Cologne, Germany, and produces as many as 100 head joints and two to four complete flutes annually. “The head joint is the major contributing factor to tone, dynamics, timbre, and playing in tune, and can transform an instrument,” says Sheridan. “Now people mix and match head joints and bodies; that became common practice just as I was starting out.”

After meeting German flutist Angelika Flacke in Frankfurt at a flute show, Sheridan married her and relocated to Cologne but maintained his shop in Brookline. “Boston is really the best place for me to be,” he says. I buy all my materials in the U.S. and do fabrication, turning and casting here and then import everything to Germany.”

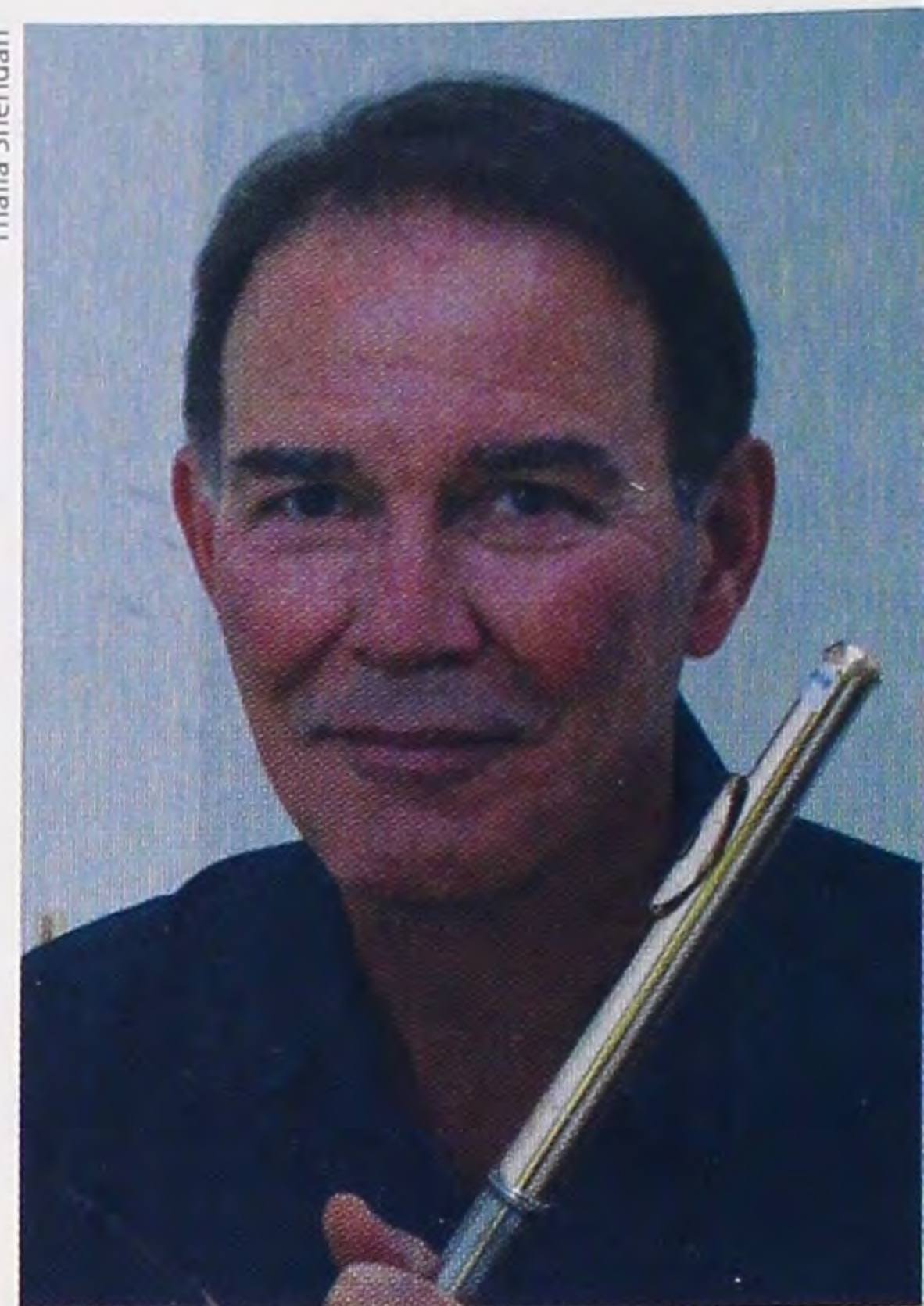
From Germany, Sheridan ships his gold and silver head joints and flutes to Japan, Korea, Hong Kong, Australia, Europe, and the U.S. Orchestral players, chamber players, jazz musicians, and amateurs play his instruments, but Sheridan doesn’t solicit professional endorsements. “I’m reluctant to ask someone if I can use their name in an ad. That was considered a no-no when I worked at Powell, and I haven’t changed my policy. Word of mouth is how people learn about my flutes—and word travels quickly.” Emmanuel Pahud,

the principal flutist for the Berlin Philharmonic and internationally renowned soloist, uses a Sheridan head joint, and players in numerous European orchestras use Sheridan flutes.

Sheridan is known for his old-world craftsmanship and precise work. His flutes are noted especially for their scale and stable key design. “I make instruments that are precise and durable. Once, a French musician was playing one of my flutes with a tenor. After they took their bows, he gave her a big hug and then threw his arms back gesturing to the audience. When he did that, her flute went flying and bounced about 10 yards. The head joint was dented, but nothing happened to the body; the keys were robust enough to take it.”

Sheridan values flute construction in the old tradition and has crafted thousands of nonmechanized tools to aid his work. “I use some high-tech stuff, but it’s not cost-effective for me to invest in the machinery bigger companies use. They’re able to stamp out lip pieces quickly, whereas I spend many hours shaping each one. But I like the work. I have been able to join my interest in music and sculpting and feel I’m a pretty lucky guy.”

Thalia Sheridan



Dana Sheridan '72

Mary Hurley is a grant writer in Berklee’s Office of Institutional Advancement. Adam Olenn is the website producer in Berklee’s Office of Institutional Advancement.



Promote your career with photos from Berklee events. Now available online.

Phil Farnsworth Photography
 philfarnsworth.photostockplus.com

Spring Forward

innova 704

**Bill Banfield Band
 with Zeitgeist**



...a contemporary view of Blues expression. — Delfeayo Marsalis
 Bill Banfield is a master guitarist. — Radio Adelaide
 Banfield has created a hybrid that can be enjoyed by a more general audience without disappointing his more demanding listeners. — Jazz.com
 This is a hard bop/post-bop album that occasionally moves into mildly avant-garde territory. — LA Rhythms



available now from
www.innova.mu and iTunes

ALUMNI RECEIVE
10% OFF
ALL BERKLEEMUSIC ONLINE
COURSES & PROGRAMS!

Continue Your Studies Online With Berkleemusic

Online courses at Berkleemusic.com offer alumni a great opportunity to polish up on their skills, expand their musical background, and keep up to date with evolving technologies from anywhere in the world. Online certificate programs and courses are available in **music production, songwriting, theory, guitar & bass, performance,** and **music business.**

- ▶ Alumni get 10% off all online courses and programs
- ▶ Network with other musicians worldwide
- ▶ Over 130 courses and certificate programs
- ▶ Flexible payment options



"Berkleemusic was the perfect thing for me. The course fit in seamlessly with what I was doing."

Kate Schutt

Berkleemusic Online Student & Berklee Alumna



To Receive Your Discount
1.866.BERKLEE or alumni.berklee.edu

An artistic illustration of a musical staff with various notes and a person on a ladder painting the staff line. The background is a textured, light blue and white wash. The staff is a dark horizontal line with several notes of different colors (red, blue, purple) and shapes. A person in a blue suit stands on a wooden ladder, reaching up to touch the staff line. The overall style is painterly and surreal.

Healthy Competitions

The right songwriting contest can offer fledgling artists exposure and substantial prizes. Just make sure the contest truly has clout before paying the entry fee.

By Christopher John Treacy

What's makes a song great? Most would agree it's a magical union of poetry and melody that invokes some degree of emotional resonance. Some truly memorable songs come from songwriters that maintain a cult following with their distinctive, idiosyncratic viewpoint. But historically, the most renowned songs tap into mass consciousness. By communicating something with universal appeal, they transcend many of the barriers that isolate us in our daily lives. In this light, a great song inspires unity and a mutual understanding.

During the late 1950s and early 1960s, pop music hadn't yet fallen prey to analytical restraints such as "artistic integrity." As a result, songwriting got mighty competitive as folks realized that there was money to be made. At New York's legendary Brill Building, pop tunes were cobbled together with an amusing factory-like mentality. Carole King and then-husband and writing partner Gerry Goffin would sit locked inside a tiny room, perched at the piano, figuring out ways to breathe new life into the chord progressions and stories that fueled their last few hits—not to mention those of their competitors. King's been known to joke good-naturedly about how ideas were openly swiped and recycled with the hopes of continuing to cash in as she and Goffin strained to hear other writers composing in the surrounding rooms. At the time, it all had a playful trial-and-error feel: win some, lose some, no big deal. Yes, they were hungry for success, but not the way aspiring songwriters are hungry these days.

It used to be that a career in the arts was a serendipitous, unusual happening, not something young adults pursued en masse. You didn't choose art; rather, it chose *you*. But fast-forward 50 years: now creative careers are highly sought-after, and the music world has become an extremely complicated industry. We take our pop music much more seriously now, and writers encounter mind-boggling competition, to the point where even just getting noticed seems like an impossible dream. The music market in particular is so crowded that even the most driven talent is forced to make tough choices about how to become a bigger fish in an exponentially widening pond. And this is precisely why increasingly more songwriters have chosen to roll the dice by participating in competitions with the hopes of attracting attention to their work.

Contests that honor achievement in songwriting are nothing new, but throughout the past decade their popularity and scope have increased substantially. Rest assured, whether delineated by geographic region, musical genre, or even subject matter, a contest exists for whatever type of songs you write. And with cash prizes often in the five-digit range *plus* complimentary gear and other perks, the winnings are nothing to scoff at. Even still, desperate times haven't robbed songwriters of their dignity, and most approach the contest model with a healthy skepticism. And one thing songwriters need to understand is that competitions do not provide shortcuts.



Jack Perricone

A Shortcut?

"Aspiring songwriters get in trouble when they start looking for the quickest way to achieve their musical goals in the shortest amount of time by doing the least amount of work," says singer/songwriter Dave Petrelli '05, the director of events for the Nashville Songwriters Association International (NSAI). "Less-than-legitimate song contests can take advantage of that by promising really unrealistic things."

Songwriting Department Chair Jack Perricone paints an even darker picture. "Since most people don't have a clue as to how difficult it is to write a well-crafted song—one that communicates deeply to a lot of people—they look at their song as a treasure that is just waiting to be discovered. But it might be meaningless to anyone else," Perricone says. "The folks who run these contests see instead a group of naive people whose heads are full of fantasies and who are willing to send them \$25 to \$40 per song just to have someone—who may or may not know anything about judging a song—listen to their 'treasure.' These two perspectives form the playing field on which songwriting contests occur. Enter at your own risk!"

There's enough genuinely positive energy around songwriting competitions to temper Perricone's cautionary tone, however, so the real issue seems to revolve around discerning which ones are on the level. And when it comes to evaluating a contest's true value, earnest writers emphasize purity of purpose and right-mindedness over cash and prizes.

"Every songwriting contest has its own criteria and reason it exists in the first place," Petrelli elaborates. "Some accentuate the search for the next 'hit' song which, as we all know, doesn't necessarily equate with 'well crafted.' Many are open to both professional and amateur writers. Some offer cash prizes; others highlight performance opportunities. I know that, for our part, the NSAI Song Contest really does focus on the *craft* of the song itself and structures prizes around opportunities for aspiring writers."

Contemporary Christian songwriter Katie Miner '99 adds that "the key is selecting the right competitions for one's goals and that have credibility with the industry. As well, those competitions need to work for you when and if you do well in them. A competition may open some doors, but there's much work to be done to get through and inside." Miner should know, she's been a finalist more than a dozen times in a handful of different contests, including American Idol Underground, Billboard World Songwriting Contest, and Unisong International Songwriting Contest.

Image versus Skill

Given our culture's current fixation with flashy reality shows like *American Idol*, artists need to be wary of involving themselves in anything that blurs the line between image and skill. Televised competitions reinforce our unfortunate but all-too-human tendency to let appearances unlock the doors of opportunity. Refreshingly, it seems that the best songwriting contests retain a wholesome facelessness. "Maybe because the practice of songwriting is such a private thing, and most people have no idea or care who actually wrote

the song they're hearing," says Berklee Associate Professor of Songwriting Jon Aldrich. "It's just a less image-driven or popularity-based aspect of the industry."

"The focus in a songwriting competition remains on the song," says International Song Competition (ISC) founder and Director Candace Avery '81. "There's no consideration for image, age, sex, or stage presence." Former Berklee voice student Kyler England '00 concurs, "Only the song matters in these competitions. None of them look at photos or your website. A pretty face just isn't part of the judging process." England also has extensive experience having landed first place in both the Mid-Atlantic Songwriting Contest (2003, 2004) and the Unisong International Contest (2004), among others.

Matthew Cusson '99, the 2009 winner of the John Lennon Songwriting Contest in the Best Jazz Song category, agrees. "The Lennon Award is great, because the judges choose the winner solely based on the melody, chords, and lyrics," Cusson notes. "When I submitted my songs, there were no pictures of me or any of the other songwriters. That really maintains a diligent focus." Cusson, who openly admits that the concept of competition in music usually makes him bristle, was also a Lennon Songwriting finalist in 2008 and, most recently, won the Maxell Song of the Year with his song "One of Those Nights."

Advertising sponsors are another potential deal breaker. You won't find serious songwriters tripping over themselves to enter competitions subsidized by companies unrelated to music. Lior Shamir '00, the managing director of the renowned We Are Listening contest, puts it succinctly. "Bacardi, Vans, Jack Daniels, Rizla have all held song contests. Who wins? Who cares? In contrast, a music company that runs a song contest is or should be recognizing the very 'best,' for lack of a better word. Their business depends on it, as does the reputation of their panelists."

And Miner adds, "The right sponsors make a big difference, as they convey credibility, which translates into increased participation, renown, and revenue for the competition," noting that quality-name judges put the icing on the cake.

An Earthy Craft

It's comforting to note that, while technology broke the levees that used to make careers in music less accessible, songwriting remains a comparatively earthy craft. True, writers may not put pen to paper the way they used to. That's especially true in the urban market, where the lines between writing and production are often hard to discern. But when a song is distilled down to its essence, no amount of digital buff and polish can force it to better convey feeling. It either moves people or it doesn't. The ingredients haven't changed.

"The way I look at it, a good song is intended to do one thing: evoke emotion," Petrelli says. "Make me laugh, make me cry, make me angry, make me sad, make me smile, but make me do *something* besides turn the radio dial. Whether you do that through a really fantastic lyric or an amazing melody doesn't matter."



Dave Petrelli '05



Katie Miner '99

"I think the songwriting process has not evolved as much as one would imagine," Shamir opines. "In some genres, creative technology tools play a major role in the copyright. But in my mind, stripped of all the bells and whistles, a great song is a great song, even if it's more of a 'track' than a standard verse-chorus."

"It's difficult to 'put one over on knowledgeable songwriting judges,'" Aldrich adds. "They can usually hear beyond the performance of the song and assess the craft of construction itself." Avery agrees, "I believe 100 percent that the songwriting transcends every creative or not-so-creative aspect of the song. You can't Pro Tools the songwriting."

Avery went on to surmise that the best songwriting competitions indeed combine all these factors: quality judges, respectable sponsorship and useful, appropriate prizes, plus less obvious attributes such as follow-up and accessibility. "When our yearly competition ends, ISC continues to nurture its winners, from helping to pack a club with A&R people—as we did last month for Kate Miller-Heidke, last year's grand prize winner—to offering complimentary showcase slots at various conferences, touring opportunities, and much more," Avery says. "ISC also maintains a high level of transparency. We say who our judges are, what our prizes are, and what our judging criteria are to foster a degree of trust. This is invaluable." As for murmurings that competition entry fees are dictated by greed, Avery disagrees. "I think that's a ridiculous suggestion," she counters. "A competition that doesn't charge an entry fee will be very limited in its resources, which ultimately impacts negatively on the entrants and winners."

Fair enough, but Perricone suggests starting out modestly. "Contests that limit the entries to the amateur or nonprofessional class are better contests than those open to everyone [pros and amateurs alike]," he says. "Other than that, the best contests I know are those sponsored by BMI [which houses the John Lennon Scholarship Contest] and Peer-Southern. Both limit the entrants to a collegiate age group and charge no entrance fee."

Great Expectations?

In the end, the outcome of a writer's experience entering a contest—large or small—is going to depend greatly on the writer's expectations going in. Similar to relying on diet without exercise to lose weight, placing near the top in a well-reputed competition will not single-handedly propel a career into the stratosphere—unless, of course, you're one of the lucky few.

"We have a proven track record in past years of winners going on to get signed to music publishing contracts, record contracts, and hit the charts," says Eddie Phoon, the event director for the USA Songwriting Competition. "Kate Voegele got her start by winning first prize at the 2005 USA Songwriting Competition in the Pop category; the record labels took notice. We even placed her at our showcase at South by Southwest, where she was signed after the show by

Interscope." Voegele's winning song pierced the Billboard top 40, and it was no fluke: her sophomore release scored a slot near the top of the 200 Albums chart, and she's gotten some serious radio airplay. Another USA Competition success story is that of Ari Gold, who attributes the high-charting success of his single "Where the Music Takes You" to the buzz generated by his win six months prior.

After some prodding from Perricone, Emily Shackelton '07 entered the John Lennon/BMI Foundation scholarship competition and won, despite doubt that her song would even get listened to. "I was definitely proven wrong," Shackelton says. And the win has really made a difference. When Shackelton moved to Nashville, BMI set her up with a rep that landed her a publishing deal. Additionally, last year she placed as a runner-up in the *American Idol* songwriting contest, and subsequently crowned idol David Cooke sang her song on TV, resulting in nearly 200,000 iTunes downloads and a number 15 spot on Billboard's Hot 100 chart.

Shamir speaks in less specific terms but still makes a great case for his contest. "Speaking for We Are Listening only, I'm proud to say that we have contributed to the careers of our winners by getting them great licensing deals, management, prominent college radio rotation, and good press," he says. "In more ways than one, we have financed and introduced the very opportunities that most of our winners lacked the resources for or had access to."

Yet despite these success stories, Petrelli warns against keeping one's eye on this kind of prize; competitions offer potential opportunities, not easy solutions. "A lot of people are desperately searching for that one piece of notoriety or acclaim that, in their minds, will catapult them to a place in the music business they think they want to be," he says. "Song contests can be really great and can open many doors for people. But it is neither practical nor realistic to completely rely on a contest as the potential doorway to success. There is no science to songwriting contests. Good songs get passed on all the time because music is such a subjective medium no matter how objective a particular contest's rules and judges might be."

Perhaps the most valuable prize is a much-needed boost in confidence, something that creative people can have a tough time balancing with a sense of humility in this frighteningly competitive marketplace. "I'm sure that winning a songwriting contest is a positive event, even if it's only to boost the prestige or stroke the ego of the winner," Perricone says. "Because more than money, songwriters need to have their songs acknowledged and to be given hope that they are not writing in a vacuum."

Christopher John Treacy is a Boston-based freelance writer and operates Whizzboom Publicity. Contact him at whizzboom@comcast.net.



Jon Aldrich



Matthew Cusson '99



Lior Shamir '99

THE WOODSHED

Two Cool Rhythmic Devices

By Scott McCormick Ph.D.

Two important rhythmic devices—syncopation and polymetric grouping patterns—are the focus of this article. The purpose is to examine and define the basic forms of these devices as found in contemporary music, and briefly show how they might be used in composition. They exist in almost every style of music, but most examples I've used are from *The Funkmasters: The Great James Brown Rhythm Sections: 1960–1973* by Allan Slutsky and Chuck Silverman.

Perspectives on Syncopation

In general usage, the term *syncopation* refers to “a temporary displacement of the regular metrical accent in music caused typically by stressing the weak beat” (*Merriam-Webster Dictionary*). The discussion here is more narrowly focused on the *syncopation pattern*: a specific rhythmic pattern and its variations rather than the generalized concept.

The syncopation pattern occurs at the quarter-note, eighth-note, and the 16th-note rhythmic levels (see example 1). One perspective on the syncopation pattern is that its essential nature is created by a “nonevent.” There are four equal rhythmic divisions inside each syncopation pattern, but there is no attack point (that is, the beginning point of a note) on the third division. As example 2 shows, this third division could also be notated as a rest. It's obvious that syncopation patterns with rests sound different from those without rests because the middle note is not sustained. But both forms share the same attack points, and the attack points are the defining element of syncopation.

Another view of the syncopation pattern is to think of it as a short-long-short pattern, with the first short note starting on a beat and being half the length of the long note.

As shown in example 3, the eighth-note syncopation pattern has three notes. The first note in the upper line is the anchor that falls on the beat. The second and third notes are offbeats. The syncopation pattern is forged from these rhythmic opposites.

In 4/4 meter, the basic form of syncopation will begin on beat one or on

beat three: the two strongest beats of the measure. Displaced forms of the syncopation pattern begin on the weaker metric positions: beats two or four (see example 4).

The other form of the basic syncopation pattern has the anchor removed (see example 5). It's thus a two-note rather than a three-note pattern.

In looking at usage and variations of the syncopation pattern, the simplest may be *repeated syncopation* in which the syncopation is expressed multiple times (see example 6).

An even more popular development of the syncopation pattern is defined as *extended syncopation*. After the initial three-note syncopation pattern is expressed, subsequent attack points occur without the anchor (see example 7).

Example 8 shows a segment of the rhythm of a bass groove from James Brown's tune “Mother Popcorn.” In the first bar, it contains extended eighth-note syncopation and shows that syncopation has an impact on the feel of the music surrounding it. The effect of the “on the beat” rhythmic patterns in bar two is heightened by the preceding syncopated bar. Example 9 shows extended 16-note syncopation in the bass line of James Brown's “Licking Stick.”

Example 10 shows that syncopation and its variations can create a profound impact on the rhythmic feel of a simple motive.

Polymetric Groupings

Polymetric groupings are an organization of attack points that allow a listener to perceive a secondary metric grouping of notes. The most common examples in contemporary popular music occur when the primary meter expresses subdivisions in groups of two or four, and the secondary meter expresses the subdivisions as groups of three. It is the opposite effect of a triplet. The three notes of a triplet are squeezed into a beat, and the basic subdivision is changed. With polymetric groupings, the basic subdivision is not changed; rather, it is expressed in groupings that fight against the normal groupings suggested by the meter.

Example 11 shows both eighth- and sixteenth-note polymetric groupings. The bottom lines are intended to clarify the three-note groupings and use XRC rhythmic notation. In this system, the X represents an attack point, the C represents a continuation of a note, and the R represents a rest. This notation is useful because the grouping patterns are by definition alien to the prevailing meter and are therefore somewhat difficult to see when notated in standard notational format.

Example 12 shows polymetric groupings of eighth notes in the 3+2 “son clave” and bossa nova groove patterns.

In the rhythm guitar part of James Brown's song “The Payback,” we can easily hear the polymetric groupings in 16th-notes (see example 13). Like syncopation, polymetric groupings change the perception of nearby rhythm patterns. The last two eighth notes of this bar acquire added meaning, emphasis, and contrast because they conform to the grouping pattern of the prevailing meter. The nonconforming polymetric groupings in the remainder of the bar make the conformity of the last two eighth notes meaningful.

Sometimes the three-note groupings are expressed with an internal rhythm pattern rather than the combined duration of three notes of the prevailing subdivision. This repeating rhythm pattern, a rhythmic cell, expresses a polymetric grouping. A clear example of this is the intro to Stevie Wonder's “You Are the Sunshine of My Life” (see example 14). In this example, the polymetric rhythmic cell creates a crossover into the syncopation pattern. Both rhythmic elements exist at the same time. Compositional applications of polymetric groupings are shown in example 15.

Both syncopation and polymetric groupings are used frequently in contemporary popular music. Sometimes they add only surface color. In other situations, they create a climax in the overall structure of a piece. Each rhythmic device adds a flavorful twist to music. Our musical landscape would be much less interesting without them.



Scott McCormick is a professor in the Harmony Department. He has written the *MusicGamesOne* and *MusicGamesTwo* software programs that teach music fundamentals in a video game format.

Ex. 1 Syncopation patterns

Quarter-note syncopation Eighth-note syncopation Sixteenth-note syncopation

* N stands for a non-event

Ex. 2 Alternate form syncopation patterns

Quarter-note syncopation Eighth-note syncopation Sixteenth-note syncopation

Ex. 3 Components of the eighth-note syncopation pattern

Anchor 1st offbeat 2nd offbeat

Ex. 4 Standard and displaced syncopations

Standard placement (begins on beats 1 or 3) Displacement of the syncopation (starts on beats 2 or 4)

Ex. 5 Syncopation patterns with anchor removed

Quarter-note syncopation Eighth-note syncopation Sixteenth-note syncopation

Syncopations notated with rests:

Quarter-note syncopation Eighth-note syncopation Sixteenth-note syncopation

Ex. 6 Repeated syncopation

Repeated eighth-note syncopation Repeated sixteenth-note syncopation

Ex. 7 Extended syncopation patterns

Extended eighth-note syncopations with rests Anchor removed

Extended sixteenth-note syncopations with rests Anchor removed

Ex. 8 Bass line segment from "Mother Popcorn" as played by Charles Sherrell

*Words and music by James Brown and Alfred James Ellis © 1969 (renewed) Dynatone Publishing Company (BMI) groove pattern continues...

Extended eighth-note syncopation. Contrasting, non-syncopated section. The second bar has rhythmic variation in repetitions of the groove.

Ex. 9 Bass line segment from "Licking Stick" as played by Tim Drummond

Words and music by James Brown, Bobby Byrd and Alfred Ellis

Extended sixteenth-note syncopation

Copyright © 1968 by Fort Knox Music Inc., Bug Music-Trio Music Company and Toccoa Industries. Copyright Renewed, International Copyright Secured. All Rights Reserved. Used by Permission

Ex. 10 Syncopation applied to a simple motif

original motif syncopation displaced sync. extended sync. ext. and dis. sync.

Ex. 11 Polymetric groupings at the eighth- and sixteenth-note levels

*x represents an attack point
**c represents a continuation of a note

Ex. 12 Eighth-note polymetric grouping examples

3+2 son clave

bossa nova groove pattern

Ex. 13 A polymetric grouping at the sixteenth-note level in the rhythm guitar part of "The Payback"

*Words and music by James Brown, Fred Wesley, and John Starks © 1973 (renewed) Dynatone Publishing Company (BMI)

B \flat -7

the groove continues...

*r shows a rest
**p indicates a pick click

Ex. 14 A rhythmic cell from the keyboard intro to Stevie Wonder's "You Are the Sunshine of My Life." The top line is the rhythm of the right hand.

Extended eighth-note syncopation starting in a displaced position eighth-note syncopations

Ex. 15 Compositional applications of polymetric groupings

Original motif With eighth-note polymetric groupings sixteenth-note groupings With 2 + 1 rhythmic cells

*Examples 8 and 13 used by permission, all rights administered by Unichappell Music, Inc. All rights reserved.

Hear the songs at the Apple iTunes Store by selecting "Power Search" and entering James Brown as the artist.

ALUMNOTES

Compiled by Emily Dufresne and Brandon Tuzio '11



Frank Potenza '72



Glen Roger Davis '73

1968

Composer **Roger Aldridge** of Gaithersburg, MD, has written a new work dedicated to Charlie Mariano. The piece *In Memory of Charlie* is available at no cost to bands requesting it. Contact Aldridge at nancyandrog@verizon.net.

1972

Guitarist **Frank Potenza** of Lakewood, CA, is touring in support of his latest record, *Old, New, Borrowed & Blue*, on Capri Records Ltd. Potenza is a full professor and chair of the studio and jazz guitar department at the Flora L. Thornton School of Music at University of Southern California, Los Angeles.

1973

Composer **Glen Roger Davis** of Oxford, OH, penned two works for the CD *L'Amore Italiano* featuring the Sofia Philharmonic Orchestra and oboe soloist Andrea Jayne Ridilla. Davis's *Piano Concerto in F* (a rock concerto) was included on the CD *Music from Six Continents*, along with the Sofia Philharmonic and pianist Michael Chertock. Since 1990, Davis has been a faculty member at Miami University in Oxford, OH.

The CD *From the Heart* by composer **Phil Fortin** and his wife, Sue, of Seekonk, MA, was nominated in three categories for a 2008 United Catholic Music and Video Association Unity Award. The CD features a collection of original and cover songs for prayer and reflection. It is the follow-up to *This Is the Day*. Visit www.cdbaby.com/cd/philsuefortin.

1975

David Kowal of Los Angeles, CA, finished his first film, *This Is How We Dream*, a documentary about singer/songwriters. Visit www.davidkowal.com.

Producer **Rob Mounsey** of Brooklyn, NY, produced Leslie Mendelson's debut album, *Swan Feathers*, in June. He also arranged and conducted for recent releases by Rihanna, Mary J. Blige, and Usher and for a Jacksons remix project for Universal Motown with producer Carl Sturken. Visit www.robmounsey.com.

Composer and vocalist **Jerry Velona** of Arlington, MA, released the CD *Random Emotion* on Karunabird Records. The album consists of 12 original compositions and one cover and features many Berklee faculty and alumni. Visit www.jerryvelona.com.

1977

Tim Chamberlain of Washington, DC, served as the musical director for Gallaudet University's production of *Urinetown* in the spring of 2009. Chamberlain is also developing the new musical *Visible Language* by Mary Resing for Active Cultures Theatre and Open Circle Theatre.

1978

Saxophonist **Rick Britto** of New Bedford, MA, currently teaches at Wheaton College and the University of Massachusetts, Dartmouth. Britto also served as the pianist and arranger for the CD *Live* by One O'Clock Jump. Visit www.rickbritto.com.

Guitarist **Jay Ford** of Westford, MA, and his wife, Donna, recently expanded the Music Maker School in Acton, MA. The facility now features nine studios and 17 instructors, including several Berklee alumni. Visit www.musicmakerschool.com.

Rick Jackson of Rockingham, NC, is the drummer for the Texas-based guitarist and recording artist Danny Cowan and the Danny Cowan Band. Visit www.myspace.com/jayarejay.

1979

Composer **Noah Agruss** of Los Angeles, CA, has recently completed work on the Lions Gate feature *Five Fingers* starring Laurence Fishburne and Ryan Phillippe. He also worked on the 2008 Beijing Olympics and the TV show *So You Think You Can Dance*.

Guitarist **Jon Catler** of New York City leads the modern electric Delta blues band Willie McBlind. The group's latest CD is titled *Bad Thing*. Visit www.myspace.com/williemcblind.

1980

Brian Berns of Tacoma, WA, is the music minister at Lutheran Church of Christ the King in Tacoma and writes songs, hymns, and other music promoting peace.

Ralph Fava of Lockport, NY, the founder and director of the Lockport Music Center, will celebrate 25 years of music instruction and retail business in 2010. He also leads the Ralph Fava Trio and is the vice president of the union chapter Local 97 Lockport Federation of Musicians. Visit www.myspace.com/lockportmusiccenter.

Flutist **Constance Kirschbaum** of White House, TN, works with the Heritage High School Band in White House and at Kroger Accounting Services Center in Nashville.

Carole Demesmin Arty '79

Sharing Her World

By Danielle Dreilinger



Jerry Velona '75

Drummer **Dean Lopes** of Reseda, CA, has launched a new line of clothing and accessories for musicians called Drummadness. His production music can be heard on *The Late Late Show with Craig Ferguson*. Visit www.drummadness.com.

Multi-instrumentalist **Scott Robinson** of Teaneck, NJ, released his newest CD, *Forever Lasting*, featuring his arrangements of music by Thad Jones. Visit <http://home.earthlink.net/~smoulden/scott/scott.html>.

Guitarist **Frank Singer** of Erie, PA, released *And That's OK*, featuring vocalist Joe Dorris. Singer also contributed to the CD *Armed and Dangerous* by One World Tribe. Visit www.franksinger.com.

Drummer **Bill Spoke** of Hollywood, CA, played on the CDs *Sure Signs* (by Jason Saulon) and *See You in the Morning* (by the L.A. Bluescasters). Both discs are available at CD Baby. Visit www.myspace.com/burning-wagon and www.labluescasters.com.

Luthier **Charles P. Thornton Jr.** of Auburn, ME, operates Cp Thornton Guitars in Turner, ME. The company has designed innovative acoustic and electric guitar models. Visit www.cpthorntonguitars.com.

Guitarist **Bob Wolfman** of Topsfield, MA, released the new CD *The Howl*. Visit <http://wolfmanband.com>.

The island nation of Haiti has rich and diverse cultural traditions. One of the country's revered contemporary musicians, Carole Demesmin Arty '79, has gained popularity by blending her Haitian folk roots with the skills she learned as a Berklee student. In fact, she credits her Berklee education not only with giving her the skills to develop her voice but also with helping her to preserve it many years later.

During her high school years, Demesmin emigrated from the small coastal city of Léogâne, Haiti, to America for high school, and later entered Berklee as the college's second Haitian student ever. She enjoyed the chance to learn and inform. "One o'clock in the morning was the best time," she recalls. "We were all together talking, sharing music." She recalls the "excitement of having your pieces played" and a recital where she paired a Haitian folk song with a classical composition from Italy.

Demesmin's professors taught her to be prepared to perform no matter what. "If you have a cold and you have a concert, you have to use your technique," she explained. From one Berklee professor, she learned how to use her voice without injury. "It's called *larynx singing*," she says. "You open up your larynx and sing even if your throat is hurting." She cites these techniques for helping her to extend her range and improve her accuracy.

A Potent Cultural Blend

Demesmin integrated information she took from lessons, classes, and visiting-artist clinics with her own musical traditions. "I kind of made a mixture of what I learned from their technique with [Haitian] culture," she recalls. "There is a freedom in my notes, in the way that I sing, that is similar to jazz."

It didn't take long for Demesmin's style to blossom. As a Berklee student, she began working with Haitian songwriter Jean-Claude Martineau to develop her politically themed 1979 debut *Carole Maroule*. The album made a splash among Haitians. A year later, she put out a second album, with alumnus Michael Cohen '76 serving as her arranger and conductor.

Immediately, music lovers recognized her as an innovator, recounts Charlot Lucien, a storyteller and the cofounder of the Haitian Artists Assembly of Massachusetts. At the time, fans of Haitian popular music mainly wanted to dance. But with Demesmin, the message rang out. The music "just mesmerized. It was something brand-new," says Lucien. "There's something about it people really respond to."

As Demesmin's career progressed, her horizons expanded to encompass spiritual interests. During the early 1980s, she returned to Haiti to further explore the indigenous culture. She began studying the Vodou religion and eventually became initiated as a priestess.

Bump in the Road

About five years ago, Demesmin learned that her thyroid needed to be removed—bad news for any vocalist. "The doctor believed that I would not be able to sing anymore," she recalls. But before the operation, Demesmin finished the album she was recording, thinking it might be her last.

After the surgery, she continued practicing with the vocal techniques she learned at Berklee to avoid the injured parts of her throat. It paid off. And while she no longer hits her highest notes, she can still sing—as she proved during our phone interview by bursting into the tune "Summertime." She credits Berklee with helping her



Carole Demesmin Arty

"to survive and accept the high and the lowest times . . . to control success and make the best of it and share [the] fruits with others."

Demesmin performs only four to five times a year now, but she stays plenty busy nonetheless. She's working on her fifth album to honor the musical pioneers in Haiti. She recently acted and sang in the film *Life outside of Pearl*, about a Haitian family adapting to life in New Jersey. She puts on cultural-exchange concerts that highlight Haitian music, poetry, and film.

Indeed, all genres of the arts are equally worthy to Demesmin, who has painted since childhood. Five years ago, her love for art and for her nation spurred yet another project: United Haitian Artists (UHA), which she founded to protect and promote artists. When a member has new artwork or a new performance, UHA sends word to its mailing list, gets in touch with Haitian businesses, and sets up events. "We place the product in their [stores], we advertise in their newspapers," Demesmin says. To maximize UHA's reach, "we always try to work with another group. We try to support each other," she says.

Other Haitian artists are giving back as well. This November, Demesmin will return to Boston for a tribute to her organized by Lucien. The event will reunite Demesmin with Martineau, who now lives in Montreal. The concert will be another stop on Demesmin's ongoing journey to bring new colors to her Haitian heritage and connect that culture with others. Though she travels throughout Haiti and the United States, she believes that "music has no frontier. That's the most beautiful part of music: that you share your world with another world."

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



Mitch Clyman '88



Anders Mogensen '91



Karl Aranja '92

1981

Trumpeter and keyboardist **Jeffrey Hudson** of Greencastle, IN, plays with the bands Kik Axe and Radio Active. He also teaches at All about Music in Indianapolis, IN. Visit www.myspace.com/jeffhudson3.

1982

Tom Love of Rancho Dominguez, CA, was promoted to the position of senior manager of electronics at Kawai America and Kawai Canada. He is also Kawai's senior manager of Internet marketing.

1983

Trombonist **Mark McGrain** of New Orleans, LA, released *Dancing on Thin Ice* on Immersion Records & Media with his trio Plunge. The group features Tim Green and James Singleton. Plunge also released *Falling with Grace—24 bit Remastered* in September. Visit www.plunge.com.

1984

Songwriter **Eric Schweitzer** of Raleigh, NC, has released the album *Hearing Things* with his band the Finger Puppets. Visit www.thefingerpuppets.com.

1985

Vocalist **Carlos Merriweather** of Louisville, KY, founded Tony Dollars International Satellite Radio Broadcast to promote compassionate music. The group accepts all kinds of original songs with lyrics reflecting compassion. Selected songs will also be considered for the *Memoirs of Tony Dollars* CD. Visit www.recordsongs.us.

Guitarist **Daniel Overberger** of Hollywood, CA, has completed an instructional CD and book on yoga and his travels in India. The CD includes his yoga class and music from the documentary *Radhamma's Dream*, which was recorded during Overberger's studies in India.

1987

Jazz Bassist **Terje Gewelt** of Oslo, Norway, released the CD *Oslo*, which features Enrico Pieranunzi (piano) and Anders Kjellberg (drums). Visit www.resonant-music.com.

Songwriter **Satoko Kajita** of Brooklyn, NY, produced her debut CD, *Life*, which was recorded, mixed, and mastered by Aki Nishimura at Avatar Studios. Kajita plays the sanshin, a three-stringed guitar from Okinawa, Japan, on the CD and is joined by Yoko Komori on piano. Visit www.satokokajita.com.

The album *Ain't What You Know* by songwriter **Bob Malone** of Hollywood, CA, has received four nominations in this year's Just Plain Folks Music Awards. Visit www.bobmalone.com.

1988

Composer **Mitch Clyman** of Jerusalem, Israel, worked on ADR for the upcoming Miramax release *The Debt* with director John Madden. Clyman is also writing music for the animated children's series *TJ and Pals*.

1989

Bassist **Erik Applegate** of Greeley, CO, released the CD *Red Skies* featuring his original tunes. Applegate was backed by pianist **Dana Landry '89**, guitarist Steve Kovalcheck, and drummer Jim White.

1990

Composer **John Alexander** of Greensboro, NC, is working at Notion Music—a company founded by former Berklee Department of Composition Chair Jack Jarrett—developing software.

Drummer **David "The Young Professor" Cowan** of Los Angeles, CA, appears on the newly released EP *Nothing More to Say* by Adjoa Skinner. He also works with One Tribe Nation and singers Marilyn McCoo and Billy Davis Jr. Cowan received the 2009 Japan Foundation Uchida Fellowship. Visit www.myspace.com/youngprof.

Singer/songwriter **Heather Edwards** released her third CD, *Go with the Flow*, in September. Produced by **Richie Goods '91**, the disc features 10 original songs in various styles. Visit www.heatheredwards.net.

1991

Kelly Farrell of Burbank, CA, is the vice president of TCS Productions LLC, an independent film company in Los Angeles founded by her husband, Tobe Sexton. Her directorial premiere was the 2005 short film *The Green Faerie*. Upcoming projects include *Marguerite* (2009), *Milo* (2010), and *The Red Canvas* (2010).

Drummer **Anders Mogensen** of Copenhagen, Denmark, released the new CD *Gratitude* in July. Visit: www.andersmogensen.dk.

1992

Guitarist **Karl Aranja** of Irvine, CA, created the instructional books *Guitar Buddy: Blueprint for Hot Guitar* and *Cool Chords*, and the CD *Easy Bluegrass Guitar* for Professional Music Institute. Aranja also created the Ultimate Learn Guitar Lesson Poster and a distance-learning website (www.getgoodfast.com). He is a private instructor and an active performer in Southern California.

Bassist **Ivan "Funkboy" Bodley** of Brooklyn, NY, appears in the upcoming Barry Levinson documentary *Poliwood*, as the musical director and bassist leading the band behind singer Sam Moore and special guests Elvis Costello and Sting. Visit www.funkboy.net.

Composer **Dave Pierce** of Calgary, Canada, has been appointed as the music director of the opening, closing, and victory ceremonies for the 2010 Olympic Winter Games. Visit www.davepiercemusic.com.

Drummer **Michael Powers** of Wakefield, MA, has formed the British Invasion tribute band Ready Steady GO! The group includes alum Tony Vatosios '92. Visit www.myspace.com/funkysingingdrummer.

ALUMNI BEAT



From the left: Adam "Shmeeans" Smirnoff '99, Eric Krasno '94, Emily Elbert '11, Berklee Student Orientation Coordinator Tamia Jordan, and Adam Deitch '98 at the September Alumni Affairs information session during orientation week for entering students

October is here, and the autumn leaves have begun to fall. The campus is abuzz with students from the class of 2013 who are raring to go. As part of our newly established student programming efforts, staff members in the Office of Alumni Affairs make a point of introducing themselves to new students in their first semester and to connect students and alumni. (Berklee defines anyone who completes at least one full-time semester at Berklee as an alumna or alumnus.) The Office of Alumni Affairs is the central point of connection for alumni to their alma mater, to fellow alumni via alumni chapters, and to resources in the music industry.

To help members of the entering class look ahead to their careers and musical journeys, alumni **Adam Deitch '98**, **Adam "Shmeeans" Smirnoff '99**, **Eric Krasno '94**, and special guest **Luis Cato '04**—who comprise the funk band Chapter 2 and were founding members of the band Lettuce—visited the campus during orientation week in early September. Along with current student **Emily Elbert '11**, members of the group participated in a panel discussion where they shared anecdotes and information with members of the entering class. Afterward, at two performances on campus, Chapter 2 proceeded to lay down the funk and was simply amazing.

In New York, the monthly alumni showcases known as the New York Alumni Circle are now being held at a new location at the Bowery Poetry Club. If you are interested in performing at an upcoming

showcase, e-mail to **Andrea Setaro '07** at andreasetaro@gmail.com.

At the end of July, alumna **Hiromi Uehara '03** spent time with members of the Washington, D.C., Alumni Chapter during a special reception prior to her performance at the club Blues Alley in Washington. A great time was had by all.

Last year, Berklee implemented a new process for selecting Distinguished Alumni Award recipients, and it proved quite successful. Via the alumni website, the alumni community submitted nominations, which three alumni committees in different areas then voted on. As a result, four alumni—**Laurie Cohen**, **Norihiko Hibino**, **Panos Panay**, and **Victor Bailey**—were selected to receive Distinguished Alumni awards this year. Now it's time again for all alumni to submit nominations for the 2010 Distinguished Alumni Award. Look for details and nomination forms on the alumni website (<http://alumni.berklee.edu>).

E-mail has increasingly become the major means of communication used by the Office of Alumni Affairs and the college as a whole. Be sure to go to the alumni website to share or update your e-mail address with us. You can do so easily in your profile in the online alumni directory. If you have questions or comments, we look forward to hearing from you at alumni@berklee.edu.

Until next time, take care.

Karen Bell, '90
Director of Alumni Affairs



Telarc recording artist **Hiromi Uehara '03** and Berklee's Washington, D.C., Alumni Chapter Leader **Alphonso Giles '88** paused for a photo before Uehara's performance at Jazz Alley.



From the left: **Brian Grzelak**, **Emily Dufresne**, and **Karen Bell '90** from the Office of Alumni Affairs at a barbecue for entering students in early September

Fanfare Composition Contest

The Mill Valley Philharmonic (Mill Valley, CA) will present a program of orchestral music by women composers in March 2010 to celebrate both International Women's Day and the orchestra's 10th season. For the occasion, the philharmonic is holding a contest offering a \$500 prize to the Berklee woman (student or alumna) who composes the best orchestral fanfare. The winning piece will receive three performances. Submissions will be accepted until December 1, 2009. Visit www.millvalleyphilharmonic.org for more details.

Alumni Chapter Leaders

Atlanta

Michael Trammel '95
t4indisoul@aol.com

Austin

Sarah Walter Sharp '97
sarah@sarahsharp.com

Boston

Jennifer Truesdale Brogan '92
jennifertb@rcn.com

Darcie Wicknick '01
dwicknick@berklee.edu

Denver

Doug Murphy '90
oneworlddm@comcast.net

Melissa Axel '02
berklee02@melissaaxel.com

England

Chris Rodgers '99
chrisrogersmusic@googlemail.com

Japan

Norihiko Hibino '97
nh@gem-impact.com

Los Angeles

Justine Taormino '06
laalumni@berklee.edu

Miami

Paul Hoyle '83
phoyle@bellsouth.net

Chuck Mason '90
chuckcj6@yahoo.com

Minneapolis

Mindy Gallagher '80
ajdcreate@aol.com

Mary Ellen Skeesick '80
skeesickfamily@aol.com

Nashville

Dave Petrelli '05
dpetrelli@berklee.net

New Orleans

Suzanne Denu '02
zandernation@yahoo.com

Robin Kinchen '01
songmuse@gmail.com

Orlando

Jennifer Dixon '90
jenrdixon@gmail.com

Rick Richbourg '78
me@rickrichbourg.com

Puerto Rico

Luis Santiago '03
luis.javier.santiago@us.army.mil

New York

Marianne Solivan '02
jazzinmind@gmail.com

Andrea Setaro '07
andreasetaro@gmail.com

San Francisco

Karen Kindig '90
berkleealumnisf@yahoo.com

Hermann Lara '96
hlara@pacbell.net

Santa Fe

David H. Geist '85
dgeist@berklee.net

Michael Shorr '02
michael@michaelschorr.com

Washington, DC

Alphonso Jiles '88
jcoolal@aol.com



Jason Davis '94



Henrique de Almeida '94



Victor Prieto '97



Chiara Civello '98

James Sale of Pasadena, CA, orchestrated and conducted the score for the new Sony feature film *Cloudy with a Chance of Meatballs*.

1993

Pianist **James M. Dower** of New York City teaches at the Allstar Music Academy in Flemington, NJ, and plays with Sam Moore. His original music has been featured on *MTV Cribs* as well as in NASCAR promos and independent films. Visit www.jamesdower.com.

Composer **Steve McAllister** of Austin, TX, has created the album *The Silver Key* with his band the Weirdo Deluxe. Performers include Ian McLagan (of Small Faces), Dave Gregory (of XTC), and many others. Visit www.findthesilverkey.com.

Composer **Mark Sensinger** of Andover, MA, had his newest work, *Suite in D for Harp and Orchestra: The Taiwan Sketches*, performed by the Northeast Symphony Orchestra in North Conway, NH. The orchestra was led by Clayton Poole with harp soloist Kathleen Lyon Pingree.

1994

"Metal" Mike Chlasciak of North Arlington, NJ, appears on the 2009 DVD/Blu-ray release *Halford-Crucible World Tour* featuring Judas Priest front man Rob Halford. The DVD is out via Metal God/Fontana/Universal. Visit www.metalmike.net.

Bassist **Jason Davis** of Brighton, MA, released *Movement* with the band Earthsound. It features a mix of jazz, world music, and improvisation with environmental sound. The group includes flutist Fernando Brandão, pianist **Nando Michelin '91**, and **Jorge Perez-Albela '96**. Visit www.earthsoundonline.com.

Henrique De Almeida of Colorado Springs, CO, is the drummer for the U.S. Air Force big band the Falconaires. He has created instructional DVDs, penned a book on Brazilian rhythms, and released a pair of CDs. Visit www.henriquedealmeida.com.

Songwriter and producer **Angel Valverde** of Barcelona, Spain, is the education chair for Spain's largest audio school, Microfusa School of Sound. He also writes and produces children's music and directs musicals in the Barcelona area.

1995

Vocalist **Jen Chapin** of Brooklyn, NY, released the album *ReVisions: Songs of Stevie Wonder* on Chesky Records. Visit www.jenchapin.com.

Guitarist **Roland Gebhardt** of Germany has released the CD *European Jazz Guitar Trio*. Visit www.rogebhardt.com.

Guitarist **Wes Mingus** of Brooklyn, NY, and the Brooklyn-based soul group the Revelations (featuring Tre Williams) released an EP entitled *Deep Soul* and will release a full-length CD on Traffic Entertainment. Mingus also cowrote and coproduced a compilation album from the Wu-Tang Clan called *Chamber Music, Vol. 1*.

Pianist and composer **Mika Pohjola** of New York City released *Northern Sunrise* on the Blue Music Group jazz label. The CD includes contributions by Steve Wilson, Ben Monder, **Massimo Biolcati '99**, and Mark Ferber. Visit <http://mikapohjola.com>.

1996

Fernando Benadon of Washington, DC, was awarded a 2009 Guggenheim Fellowship for his debut album, *Intuitivo*, on Innova Recordings. Visit www.ferbenadon.com.

Vocalist **Deanna Della Cioppa** of Tarzana, CA, won \$350,000 on the TV game show *Don't Forget the Lyrics*.

Johan "Jones" Wetterberg of Sweden finished writing and producing an album for Swedish pop-soul singer Pauline. Visit www.myspace.com/paulineartist.

1997

Drummer **Ron Lowder Jr.** of Newport News, VA, owns and operates the Academy of Rock Music. With locations in Newport News and Virginia Beach, the academy offers 140 students between the ages of 9 and 18 the opportunity to perform rock and roll songs with their peers.

Guitarist **Joel Jackson** of Portland, OR, has opened the Great Hall Restaurant featuring fine food and music. Jackson and other local musicians perform every weekend.

Songwriter **Jodi Stevens** of Sutton, MA, had one of her original tunes chosen for the compilation CD *Jaguar* on Leaping Cat Records. Visit www.leapingcatrecords.com.

Accordionist and composer **Victor Prieto** of New York City released *Rollo-Coaster* on Cheekus Music in September. The album features saxophonist **Chris Cheek '91**. Visit www.victorprieto.net

Singer, songwriter, pianist, and producer **Amy Ward** recently placed her song "So Much More" in the movie *Sunshine Cleaning* directed by Christine Jeffs. Visit www.amyward.com.



Elan Trotman '01

1998

Singer/songwriter **Chiara Civello** of Brooklyn, NY, released *The Space Between* in Italy through *L'Espresso Magazine* on August 7 for the series *Femminile Particolare*. *Repubblica* is releasing a bonus version of "Moonriver" and "Que Reste Til de Nous Amours" on its *Chill Out* compilation. She also recorded a duet called "Lacrime di Coccodrillo" with Italian singer/songwriter Joe Barbieri to be released on his new CD *Maison Marvilla*. Visit www.chiaracivello.com.

Songwriter **Brooke Fox** of Brooklyn, NY, collaborated with Italian performance and video artist Francesca Grilli on the new piece *Moth*, which was presented at the annual *Drodesera Festival*. Visit www.brookefox.com.

1999

Vocalist **K. Ishibashi** of Brooklyn, NY, and the band Juniper One released *Sunshower* in September. Ishibashi is joined by bassist **Pat Dougherty '01** and former Juniper One violinist/key-boardist **Keiko Watanabe '02**. The band also landed the highly coveted opening slot on Regina Spektor's tour through November. Visit www.myspace.com/jupiterone.

2000

Drummer **J.L. Claybourne** of West Hartford, CT, is working on an album with Mike Greca and performing with the Enemy Concept and Ian Charles.

L.A. Newsbriefs

The number of alumni creating diverse imprints in the world of video games continues to grow. Numerous film scoring majors have achieved scoring success, such as *CSI: NY* composer **Bill Brown '91**, who began his career in Los Angeles scoring the soundtracks to many well-known video-game titles. Film scoring majors have also found success on the audio side. **Sam Bird '02** at Electronic Arts (EA) has chalked up numerous audio lead credits on high-profile games.

The most interesting group, however, may be music synthesis majors. **Chuck Doud '88** is the director of music for Sony PlayStation and is involved in all the products' key music and business decisions regarding scoring, sound design, recording, mixing, and music supervision. **Brian "BT" Transeau '89** is well known for scoring video games, such as the *Need for Speed* franchise as well as numerous films and TV shows. Transeau is also a recording artist in his own right.

Tobias Enhus '00 has served as the sound designer for games, movies, and records and scored the *Spider-Man 3* video game. **Matt Mariano '01** has a long list of credits as a composer and orchestrator for top-rated TV shows and movies. **Takeshi Furukawa '03** has an impressive list of credits as a music composer and producer for TV and film, including *Star Wars: The Clone Wars*. **Barry Threw '03** develops innovative tools to enable digital media artwork, with a focus on immersive and interactive projects for installation and performance. **Dan Birczynski '03** works at 7 Studios and served as the audio lead on all of the company's games over the past four years. **Dan Lehigh '04** began as an intern at EA, then, in 2005, joined 7 Studios, and he recently became the company's creative director. In 2007, he designed its title *Scratch*.

Congratulations to our recent Emmy Award winners and nominees. **Daniel Colman '95** won in the Sound Editing category for his work as the supervising sound editor and sound designer for *Battlestar Galactica*. It was Colman's fourth nomination. *South Park* creator **Trey Parker '88** took home his fourth career Emmy in the category Outstanding Animated

Series. Parker has been nominated for a total of nine Emmys for *South Park*. **Pablo Munguia '97** and **Brian Riordan '95** were members of the winning team in the Sound Mixing category for their work on the *81st Annual Academy Awards* show. For Munguia, who served as the music playback mixer, this was his third Emmy nomination, including this year's nomination for his work on the *Super Bowl Halftime Show*, which featured Bruce Springsteen and the E Street Band. For Riordan, this was one of four nominations he received this year, including those recognizing his work on *American Idol* and the *Flight of the Conchords*.

Other Emmy nominations went to **David Van Slyke '82**, for sound effects editing on *CSI: Crime Scene Investigation* and **Alf Clausen '66**, the composer for *The Simpsons*. For Clausen, this was Emmy nomination number 29, tying him for the highest number of nominations in the history of the Academy of Television Arts & Sciences music branch.

In other news from the world of film and television, **Juan Carlos Rodriguez '09** is in charge of the music composition and production (main titles, songs, and underscore) for dramatic TV productions *El rostro de Analía* and *Más sabe el Diablo* on Telemundo/NBC (<http://web.me.com/jcrc>).

On the performance front, drummer **Danny Morris '04** is part of the L.A.-based, alternative-rock act After Midnight Project. The group made its major-label debut on Universal Motown Records, and its single "Take Me Home" quickly cracked the top 40 on modern rock and alternative-rock radio charts.

That's all for now. Stay in touch,

Peter Gordon '78
Director of Berklee Center in LA
pgordon@berklee.edu

Berklee today Celebrates 20 Years

In late July, *Berklee today* marked its 20th anniversary at the Pacific Palisades home of Berklee Trustee Charles Hirschhorn and his wife, Cynthia. President Roger Brown made a presentation to Kevin Eubanks, who was featured on the cover of the July issue. Invited guests included L.A.-area alumni who had been featured in cover stories or in special spotlight articles over the past 20 years.



President Roger Brown and Kevin Eubanks '79



Cover folks (from the left): Mateo Laboriel '03, Abraham Laboriel '72, John "JR" Robinson '75, Tierney Sutton '87, Kevin Eubanks, and Neil Stubenhaus '75



From the left: Camara Kambon '95 and Marvin "Smitty" Smith '81



From the left: Mark Small '73, Vic Vanacore '74, and Marty Wereski '74



Gemma Genazzano '02



Tom Gallo '03



Christine Vaindirlis '04



From the left: Asian pop star Coco Lee and Christie Chong '04.

Composer **Wydell Croom** of Nashville, TN, is launching his own music soundtrack business, which offers custom arrangements for any song needed by a client. Visit www.anointedhandsproductions.com.

Drummer **Joseph Goretti** of Rego Park, NY, performs with Richard Street of the Temptations, Sam Moore of Sam & Dave, and r&b artist Ne-Yo. Goretti appeared with Ne-Yo on late-night TV shows to promote the CD *Year of the Gentleman*. He also teaches at schools in the New York City area.

2001

Guitarist **Francesco Guaiana** of Palermo, Italy, has released the album *The Spoiled Tree* with his trio Triptyue for Fitzcarraldo Records. Visit www.fitzcarraldorecords.com.

Keyboardist **Mike Schmid** of Hollywood, CA, has played with Miley Cyrus for two years and also worked with the Jonas Brothers, Aly & AJ, Chantal Kreviazuk, and others. Schmid is currently completing his fifth album.

The musical *Gloria* by composer **Raphael Thöne** of Moers, Germany, was performed at Brandenburg's Stahlpalast in August. It will also be staged in November and December 2009 and in January 2010. Visit www.gloria-das-musical.de.

Saxophonist **Elan Trotman** of Mattapan, MA, released the CD *This Time Around* in June, which quickly charted on SmoothJazz.com's Top 50 and Jazz Week Smooth Jazz Top 50. Visit www.elantrotman.com.

2002

Singer/songwriter **Gemma Genazzano** of New York City released a Latin-soul CD entitled *Si Me Quieres (If You Love Me)*. The album was produced and its songs cowritten by **Marlon Saunders '89** and **Greg Dayton '89**. The video for the single "Take Me Away" aired on HBO Latino and HBO Zone. Visit www.gemmagenazzano.com.

Jeff Kalmbach of Oakland, CA, released the CD *Camaro 68* with his band RubberSideDown. He also toured the Dominican Republic with a Police cover band. Visit www.rsd-music.com.

Guitarists **David Moorhead** of Randolph, MA, and **Trevor Jones '01** of Plymouth, MA, released their debut CD, *Drift*, under the group name Gaslight Revival. Moorhead also owns and operates Hey Now Records, an independent recording studio and label. Visit <http://gaslightrevival.com>.

2003

Bassist **Tom Gallo** of Medford, MA, and his band Violet Nine were featured on Kanye West and Malik Yusef's album *Good Morning, Good Night* on West's G.O.O.D. Music label. It features Kanye West, Jennifer Hudson, John Legend, Common, Adam Levine, and Michelle Williams. Visit www.violetnine.com.

Saxophonist **Dylan Heaney** of Brooklyn, NY, and **Jordan Perlson '04** released *Vast*, a debut full-length album by the East West Quintet. Visit www.eastwestquintet.com.

J.J. Lee and **Chris Lord '05** of Los Angeles, CA, are award-winning film composers. Lee recently received the BMI/Jerry Goldsmith Scholarship, and Lord was named this year's Sundance Composer Fellow. Visit www.jjandchris.com.

2004

Vocalist and composer **Christie (Yih) Chong** of Pasadena, CA, co-composed music for the movie *Labou*, which won several awards. In July, Chong sang background vocals for Asian pop star Coco Lee with bassist **Philip Bynoe '81** at the Walt Disney Concert Hall in Los Angeles.

Drummer **Yotam Rosenbaum** of Los Angeles, CA, released *Peace, Love and Cold Hard Cash* with his band the Capitalist Hippie Complex. Visit <http://cdbaby.com/cd/capitalisthippie>.

Vocalist **Christine Vaindirlis** of Brooklyn, NY, released her debut album, *Dance Mama!* Among the featured musicians are **Hiroshi Uehara '83**, Bakithi Kumalo, Tony Cedras, and others. Visit www.christinevaindirlis.com.

2005

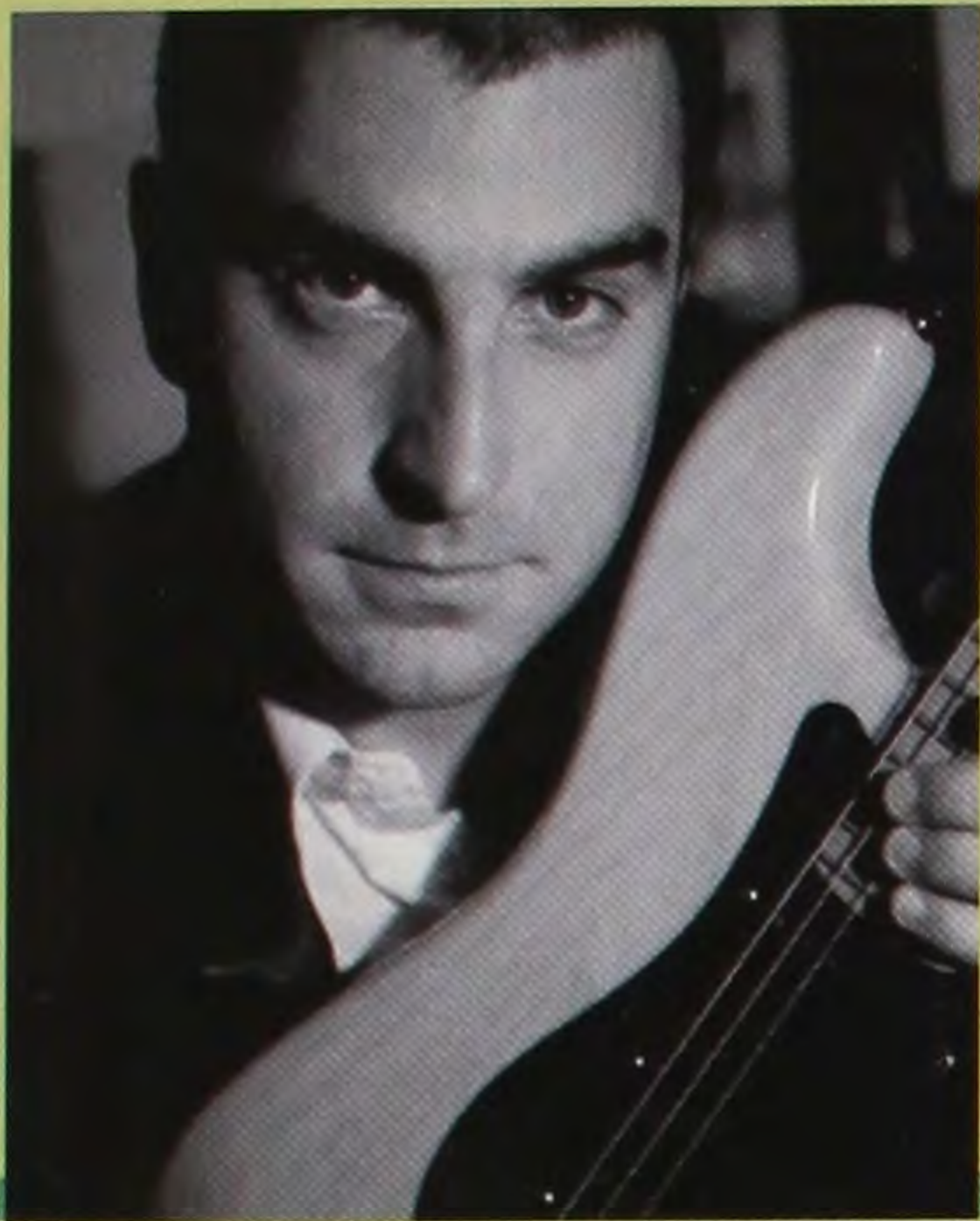
Weston Fonger of Brooklyn, NY, was the winner of *Post Magazine* and Blastwave FX's Sound Design Competition in February 2009. Visit www.westonfonger.com.

Vernon Phillip Hill IV of Los Angeles, CA, was hired as an associate attorney at Walsworth, Franklin, Bevins & McCall LLP in Orange County, CA.

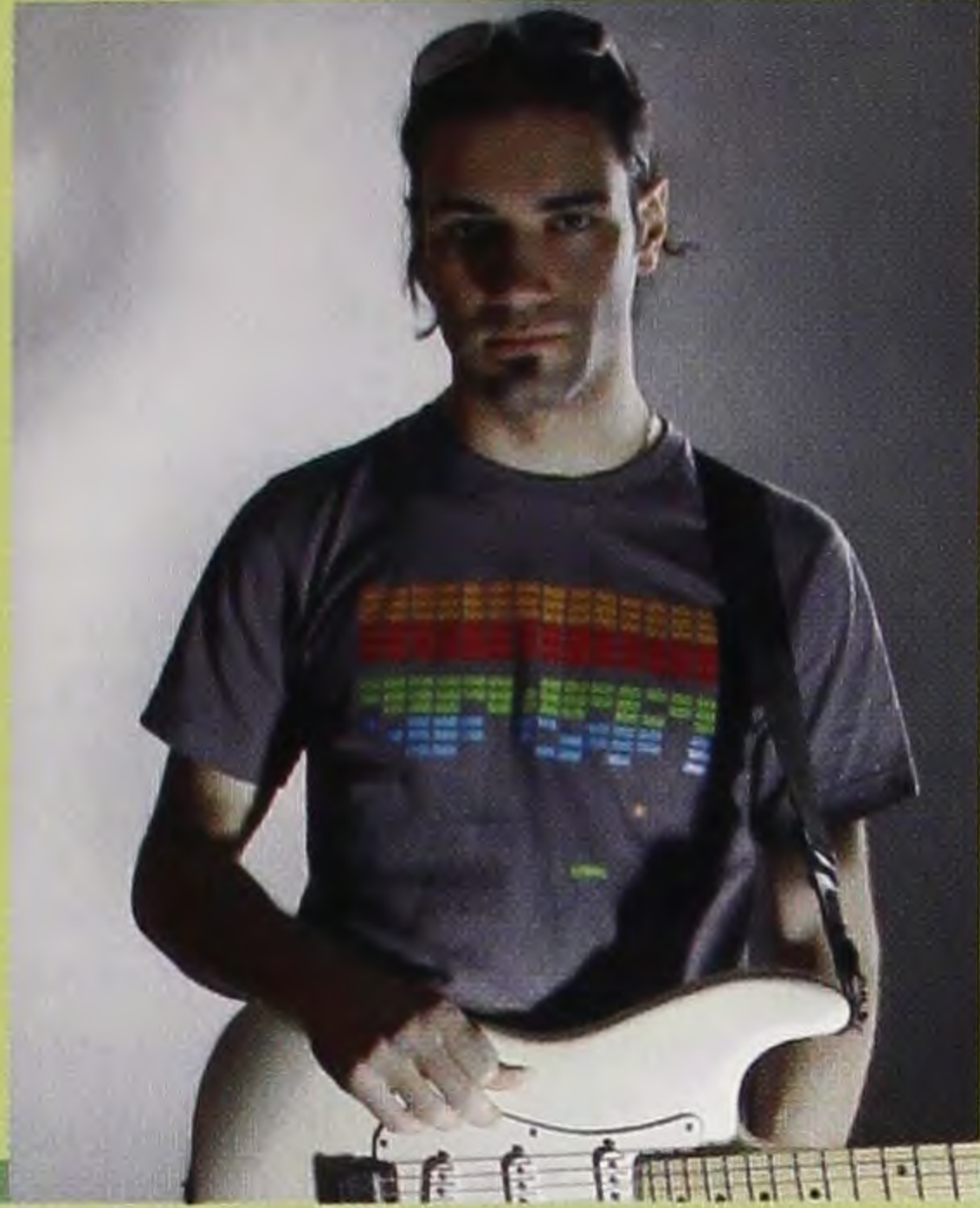
Singer/songwriter **Francesca Reggio** of Woburn, MA, released the six-song EP *State of Motion* with her group Francesca Reggio & Blue Shift. The band includes drummer **Lou Paniccia '05** and keyboardist **Pamela Gouveia '05**. **Andreas Farmakalidis '08** plays at live performances. Visit <http://francescareggio.com>.

Composer **Stefano Switala** of Rome, Italy, received the Nino Rota Junior Award for best young composer for visuals at the Ravello & Amalfi Coast Music Festival in Italy. Switala composes for film, TV, and theater.

Vocalist **Natalie Fernandez** of Los Angeles, CA, is working on the album *A Voice in a World of Echoes*. Visit www.myspace.com/positiveperception1.



Stefano Switala '05



Aurelien Budynek '06

Drummer **Nicholas Falk** of Astoria, NY, plays with Eric Robertson, **Nate Leath '06**, Sam Grisman, and Stash Wyslouch (of the Boston Boys) on the group's debut album, *Listen*. They played at bluegrass festivals last summer.

2006

Guitarist **Aurelien Budynek** of Astoria, NY, recently completed a three-week tour across Europe playing with the Cindy Blackman Group. The lineup includes Vernon Reid of Living Colour on guitar and bassist Steve Jenkins. Visit www.aurelienbudynek.com.

Bassist **Ho Gyu Hwang** of Boston, MA, works with the Takeshi Obayashi Trio, Cedric Hanriot's French Stories project, and the Terri Lyne Carrington Group.

Belinda McIlvaine of Milton, MA, took first place at the Showtime at the Apollo talent showcase.

2007

Trumpeter/composer **Gordon Au** of Brooklyn, NY, and **Vadim Neselovskyi '04** went on the U.S. State Department's Living Dream tour of India commemorating the 50th anniversary of a visit by Martin Luther King, Jr. to study Gandhi's nonviolence principles. They joined Martin Luther King III, Herbie Hancock, Chaka Kahn, George Duke, **Terri Lyne Carrington**, Dee Dee Bridgewater, and James Genus.

Vocalist **Claudia Eliza** of Boston, MA, recently completed a five-city tour of Russia to work with students and perform on TV and in concerts.

Jazz vocalist **Pauline Jean** of New York City released her debut album, *A Musical Offering*, featuring **Marcelo Woloski '07** and **Thaddeus Hogarth '88**, among others. She also led the "Tribute to Nina Simone" at the Cabaret at the Connoisseur Room and performed at the Women in Jazz and JVC Jazz festivals. Visit www.myspace.com/paulinejean.

Bassist **Chris Joye** of Chicago, IL, is a freelance film composer. He wrote additional cues for MTV's *Engaged and Underage* reality TV show.

Composer **Joe Matzzie** of West Hollywood, CA, has been a consultant for Kingdom 2, a music licensing company. Visit www.joematzzie.com.

Recording engineer **Shane O'Connor** of Boston, MA, operates Barefoot Recording Studio in Brighton, MA, where he recorded CDs by Birds in the Woods, Tab the Band, Madi Diaz, and others. Visit www.shaneoconnorrecording.com.

Bassist **Daniel Ori** of New York City completed his debut solo album, *So It Goes*, with help from **Uri Gurvich '05** (saxophone), **Eric Doob '06** (drums), **Marcelo Woloski '07** (percussion), and **Jeff Miles '08** (guitar). Visit www.danielori.com.

Nashville Notes

I've heard a rumor that summer is over, but apparently the Nashville weather center didn't receive the memo. As I write this article, temperatures are in the upper eighties, and there's a healthy dose of Tennessee humidity in the air. But even hazy weather and allergy season can't fend off a new crop of alumni that has made the move to Music City. **John Rodrigue '09**, **Allie Vreeland '09**, and **Jamez '00** are just a few of the Nashville newbies with Berklee ties. I look forward to hearing more from (and about) them in the near future.

As for those of us already firmly entrenched in Nashvegas, we've managed to stay busy over the past few months. Recently, many alumni gathered at the Listening Room Café, one of the newer and better-sounding songwriter venues in Nashville, for the Berklee Alumni and Friends showcase. The night featured an eclectic group of performers, including **Jesse Terry '04**, **Joe Doyle '87**, **Ruth Collins '06**, **Will Champlin '05**, yours truly, and the incredibly talented **Amanda Williams '99**, who also organized the event.

James Harrington '06 just began his second season with the Nashville Symphony Chorus and is looking forward to three performances this season at Schermerhorn Symphony Hall here in Nashville.

William Yelverton '83, the director of guitar studies at Middle Tennessee State University, heads up the TN Governor's School for the Arts Program in Classical Guitar. This state-funded program is a free, four-week music camp for Tennessee's most talented high-school instrumentalists. Participants can attend a residential camp that offers private and class instruction as well as opportunities for solo, chamber, and guitar ensemble performances, and more.

Brett "Scoop" Blanden '96 has been the front-of-house engineer



Dave Petrelli '05

for country trio Lady Antebellum for two years. The group recently finished a tour with Kenny Chesney and is now opening for Keith Urban on his Canadian tour. When he's in town, Blanden works in his studio, Brett's Place, in Bellevue.

Jerry Tachoir '76, a Grammy-nominated jazz-mallet artist, was featured in a new work penned by his wife, composer **Marlene Tachoir '77**, entitled *Jazz Concerto for Vibraphone and Orchestra*.

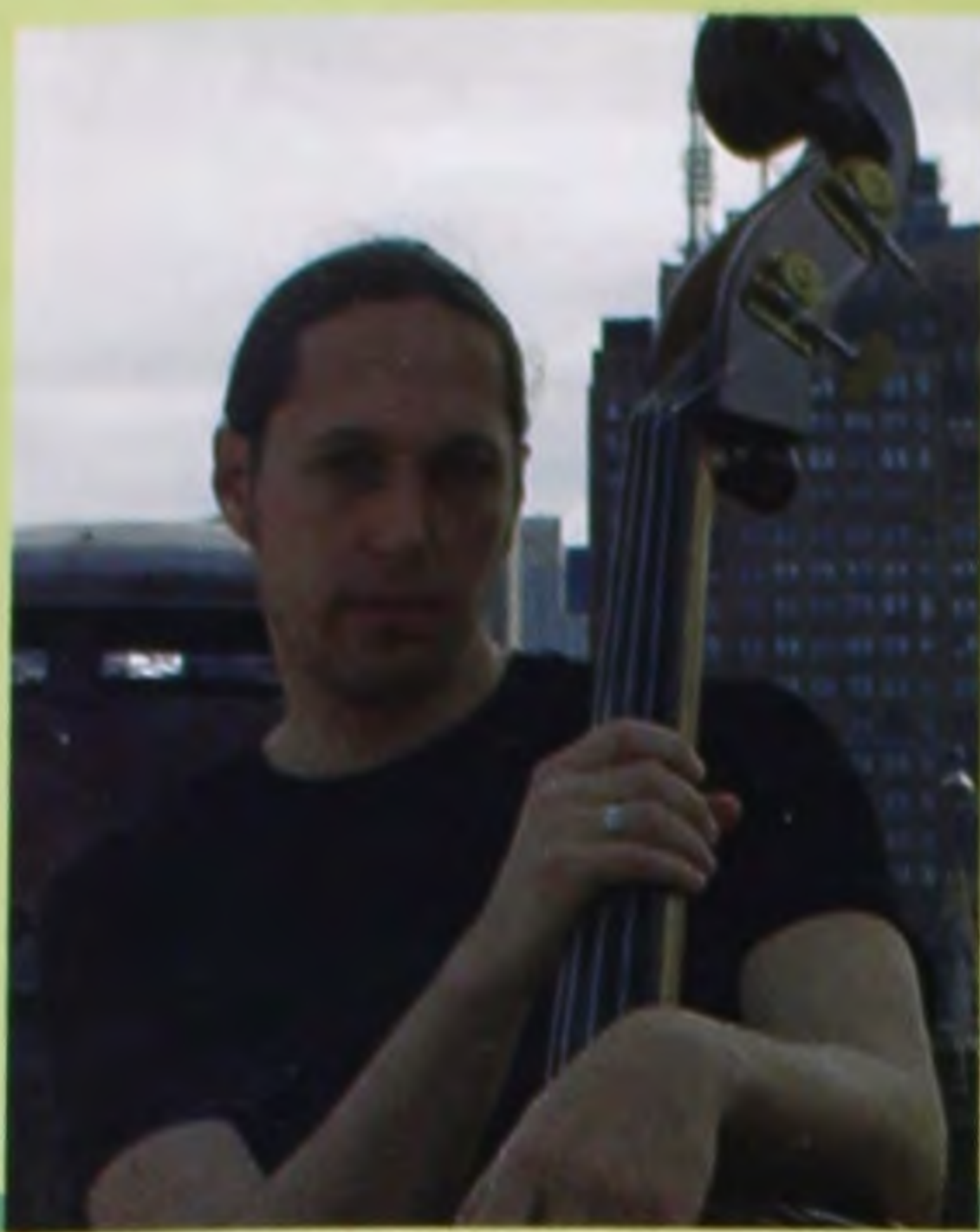
Jeff Miller '96 is set to begin a tour in support of his fourth album, *Can You Hear the Music?* The tour will include 27 shows in locations along the East Coast and in the Midwest.

Charlie Hutto '06, a staff songwriter for Wide Open Music, is a member of the band Williams Riley. In September, the group released its second single to radio. Additionally, Charlie and his wife are expecting a son in November.

Guitarist **Chris Cottros '92** is playing with country-music star Terri Clark on her cross-Canada tour this fall. **John McTigue III '87** is touring with Raul Malo and, on September 17, played the 2009 Americana Honors and Awards Show at Nashville's Ryman Auditorium.

Enjoy the fall.

Dave Petrelli '05
Nashville Berklee Alumni
Chapter Leader



Daniel Ori '07



Erin Lyder '09

Guitarist **Dani Rabin** and saxophonist Danny Markovitch of Chicago, IL, formed Marbin, an ambient jazz duo and released their self-titled debut CD. They are also featured on drummer Paul Wertico's CD *Impressions of a City*. Visit www.marbinmusic.com.

Saxophonist **Godwin Louis** of New York City performs with La Timbistica, the Either/Orchestra, and the Francesco Marcocci Sextet.

2009

Kristen Deiudicibus of Tampa, FL, owns Stereo Bear Clothing, an apparel and music company. Each piece of merchandise comes with a free downloadable album by new artists. The company's roster includes 25 rising artists from across the nation. Visit www.stereobear.com.

Singer/songwriter **Erin Lyder** of Dorchester, MA, was a semifinalist on this season's *Gospel Dream*, which aired on the Gospel Music Channel. The *American Idol*-style competition featured judges Michelle Williams of Destiny's Child, gospel artist J. Moss, and music industry executive Mitchell Solarek.

Bassist **Evan Marien** of Decatur, IL, was voted one of the "most exciting new players" in a reader's choice poll in the July 2009 issue of *Bass Player* magazine. Visit www.myspace.com/evanmarien.

Trumpeter **Russell William Buss '09**, saxophonist **Godwin Louis '08**, bassist **Ho Gyu Hwang '06**, pianist **Victor Gould '09**, and drummer **Nicholas Falk '05** were selected for the Thelonious Monk Institute of Jazz Performance class of 2011.

Guitarist **Az Samad** of Berkeley, CA, is featured on the compilation CD for the Italian magazine *New Age and New Sounds* and will release his second instrumental acoustic guitar album this fall. Samad is pursuing a master's degree in jazz studies at San José State University. Visit www.sonicbids.com/azsamad.

2008

Producer **Nick Ditri** of Red Bank, NJ, is expanding his company Arkatone Music Group Ltd. to Los Angeles and New York. Ditri and his partners have placed music in television shows on A&E, Spike TV, and Fox Sports. Visit www.discofriesmusic.com.

Drummer **Ryan Eber** of Orlando, FL, released *Serenity's a Wreck*, the debut CD by his band Baby Made Rebel, which features **Andrew Maltese '08** on keys and **Lance Riley '07** on guitar. The band recorded, self-produced, and mixed the project with **Bryan Percival '09**. Visit www.myspace.com/babymaderebel.

The View from Puerto Rico

Hola, from the Island of Enchantment, Puerto Rico. I am the newly appointed alumni chapter leader for the area, and it's a pleasure to present to you our first column. I'll begin with a bit about my background. My career in music has taken several forms. I serve as the commander and conductor of the 248th Army Band of the Puerto Rico National Guard. I also work as a percussionist for musical theater and choral groups as well as Latin jazz bands. I am involved in music education and do presentations with my wife, Nadine, who is a modern dance choreographer.

To get chapter events started in Puerto Rico, we celebrated our first Berklee alumni gathering at the School for the Performing Arts in Guaynabo. The aim of the event was to get alumni together and to reestablish the connection between them and Berklee. We were fortunate to have on hand for the occasion Berklee Director of Alumni Affairs Karen Bell and Associate Vice President for Education Outreach Curtis Warner. It was an opportunity for members of our chapter to network and to learn about benefits available to them as alumni and about the Berklee City Music Program. Also, the alumni were treated to a wonderful performance by current Berklee student Emily Elbert who gave everyone a sample of the current talent at the college.

Our alumni in Puerto Rico are busy working on wide range of projects. **Miguel Acevedo '06** and **Robert Rosario '03** are working on Puerto del Mundo Music, an online educational resource available at www.puertodelmundomusic.com. The CD *Finding My Path* by bassist **Aldemar Valentin '03** was made in collaboration with **Raul Romero '91**, who served as the album's producer and guitarist. At most music schools in Puerto Rico, the field of music business has not been a strong point of the curriculum. But through the contributions of **Jorge Flynn '95**, that situation has begun to change. He is the executive director of the Entrepreneurship



Luis Santiago '03

Center for Musicians (CEMCA) at the Puerto Rico Conservatory of Music. CEMCA is the first institution in Puerto Rico to focus on business education that is oriented toward music and the arts for musicians and professional artists. CEMCA is an initiative of the Puerto Rico Conservatory of Music that receives financial support from the Culturarte of Puerto Rico. For more information, visit <http://cemca.cmpr.edu>.

The band Millo Torres y El Tercer Planeta are part of La Ruta del Sabor, an event sponsored by Heineken in Puerto Rico, which offers a tremendous opportunity for a group to tour the island with some of Puerto Rico's best-known bands. That's all for now from the Berklee Puerto Rico Alumni Chapter.

Hasta luego!

Luis Santiago '03
Berklee Alumni Chapter Leader
Puerto Rico

FINAL CADENCE

Compiled by Emily Dufresne

Kellie Greene '56 of Palm Springs, CA, passed away peacefully at her home on July 13, 2009. A pianist, conductor, arranger, and composer, she worked with such luminaries as Leonard Bernstein, Dean Martin, Frank Sinatra, President Ronald Reagan, Linda Ronstadt, John Ritter, Debbie Reynolds, Phil Harris, Harry James, Rip Taylor, and many more.

She appeared on television shows hosted by Merv Griffin, Mike Douglas, Johnny Carson, and Steve Allen. In 1976 she also became the first female musical director for the TV show, *The Harrison and Tyler Show* on ABC. "She should be celebrated, and for more than her stunning keyboard grace and subtlety," *Variety* magazine wrote of Greene. "She can lead a band, weave uncommonly fetching arrangements, and compose highly diverting tunes. It's hard to think of another female artist who comes close to her."

Martha Heywood '77 of Nashville, TN, died on July 29. She was 53. A gifted musician, sing-

er, and songwriter, she attended Berklee before graduating from Pine Manor and Simmons colleges in Boston. She played piano, guitar, and dulcimer and was a regular performer in Boston-area coffee houses. After moving to Nashville in 1980, she worked at Warner, Elektra Asylum, and Criterion Music Corporation. She is survived by husband, Coke Sams; two brothers; and five sisters.

David Andre-Xavier Joubert '93 of Pittsburgh, PA, passed away on August 7. He was 38. A classical and jazz guitarist, he worked at Carnegie Mellon University for 10 years as a multimedia designer. He is survived by his parents, James I. Sr. and Andrea Frances Joubert; brother James I. Jr.; his wife, Colley Joubert; and nephew Jean-Luc Joubert.

Dev Padamadan '02 of Dublin, OH, passed away on July 19 after a long and courageous battle with cancer. He was 31. Born September 16, 1977, he graduated from Catholic Central High School in Springfield

before attending Berklee. He worked at the Ohio State University Medical Center and was a strong supporter of the Lance Armstrong Foundation. He is survived by his wife, Candice Burke Padamadan; parents Dr. William Padamadan and Betty Papaly Padamadan; and two sisters.

Michael Cameron Bauer '07 of West Lynn, OR, died in Los Angeles on June 12. He attended Community Christian School and West Hills Christian School and in 2006 graduated from Jesuit High School before entering Berklee to study guitar. He is survived by his father, Bob Bauer; mother, Cammy Bauer; and sisters, Audrey and Justine.

Former faculty member **Emanuel "Manny" Zambelli** of West Roxbury, MA, died on August 31. He served as a professor at Berklee for 30 years, giving classical piano instruction and helping numerous classical and jazz students develop their technique. Notable among his students are Professor Ray Santisi, who stud-



Emanuel Zambelli

ied with Zambelli as a child, and Berklee Piano Department Chair Stephany Tiernan. Zambelli radiated his passion for classical music to his students even though it was not central to the curriculum. A scholarship was established in his name at Berklee, and each year students competing for the award present a solo classical piano recital during Piano Week. Over the decades, the Zambelli scholarship has helped many young pianists, including Emmy Award-winning composer Camara Kambon '95.

What's your story?

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

Name _____

Street address _____

City _____ Postal code _____

Country _____ Phone _____

Last year you attended Berklee Degree Diploma

Email _____

On a separate sheet, provide details of the newsworthy milestones that you would like the Berklee community to know about. Include any publicity, clippings, photos, CDs, or items of interest and send to:

Berklee Today
Berklee College of Music
1140 Boylston Street
Boston, MA 02215-3693

These days, returning to Berklee makes more sense than ever

In a rapidly changing economic landscape, opportunity will come to those with more skills, more credentials, and more awareness of the latest technologies.

Which makes *now* a great time to return to Berklee to:

- » Finish your degree
- » Turn your diploma into a degree
- » Complete a second major
- » Augment or improve your technical or playing skills

To re-enroll in Berklee, all you need to do is contact:

Returning Student Coordinator
Office of the Registrar
t: 617 747-2242
f: 617 747-8520
e: returningstudents@berklee.edu

Or visit www.berklee.net/re and select the Returning Student link for more information.

» Registration is quick and easy.
» There is no readmission process.
» Part-time enrollment is possible for the Spring 2010 term.

Over 300 alumni return to Berklee each year.
What are you waiting for?

It's About the Work, Not the Glory

By Mark Small

In the minds of many, fame and fortune are inextricably linked and perceived as highly desirable. TV shows such as *Entertainment Tonight* and *Access Hollywood* fan the flames of everyone's fantasies about stardom. They offer numerous views of the glamorous side of celebrity and an occasional view of its downside. And these days, we seem to hear more about rich and famous people than ever before. Comedians, corporate CEOs, athletes, and politicians as well as movie stars and rock gods are in the lenses of the paparazzi and the tabloids. Today's relentless and pervasive media has enabled us to become ever-more obsessed with famous folk. Nevertheless, those who attain widespread and enduring celebrity status constitute a very small—if highly visible—segment of the population.

What's the Attraction?

A friend of mine (who is not a musician) told me he could easily understand people seeking fortune but that he didn't get the quest for fame. Fame, he supposed, would be a nuisance. His opinion, though, was from a vantage point outside the chimerical world that most musicians inhabit. Baby boomers—my generation—were swept up in the sensational worldwide fame of the Beatles. It all seemed so cool and exciting: thousands of adoring girls swooned over them, hordes of autograph seekers waited in long lines to see them close-up, and impassioned crowds chased them down the streets in the movie *A Hard Day's Night*. Their music reached me as a young teen, and after the British invasion, I became one of the 5 million people who bought a guitar. Years later, I was surprised when I read George Harrison's thoughts on his Beatle experience. "The split-up of the Beatles satisfied me more than anything else in my

career. Being a Beatle was a nightmare, a horror story. I don't even like to think about it."¹ Wow, I never expected that.

Most musicians who aspire to the stage first experienced those absolutely intoxicating moments sitting in the audience before a show: witnessing the stage lights dim, a beloved performer appear amid huge applause, and those magic seconds of silence before the first notes break the spell. In the best-case scenario, a concert experience with a legendary performer can feel like an afflatus to audience members. To aspirants, it somehow seems logical that creating such an atmosphere as part of a day's work makes up for the disruptions to personal life that fame brings.

Some celebrities crave—even demand—the spotlight, others shun it, some are quite at ease with all the attention. Among the ranks of those at ease is Aerosmith's Steven Tyler. A few years ago, when he was at Berklee's commencement to receive an honorary doctorate, I asked him what he'd tell new graduates who strive for fame.

"I would tell the kids to go for it," he said. "It sounded strange to me to hear my early peers say they thought their fans were crazy people. If I record a song that gets on the radio and the *Billboard* charts, it's not strange that someone comes up and wants a piece of me. . . . They don't deserve to be in my backyard and climbing up the roof—which people will do—but you've reached people when that happens. I always wanted to reach people."

Truth. The best performers are those with the gift to reach people. We feel indebted to an artist whose music has underscored parts of our lives, was poignant during a difficult time, or embodied the joy of our carefree youth. We feel a kinship with those whose life experi-

ence plays sincerely through their music. We imagine these artists to be friends despite the fact that they don't know us and we really know only their music, not them.

The Perils of Fame

For some, of course, fame becomes a heavy burden. Elvis Presley spoke of growing weary of being "Elvis" and the desire to walk away from it all. But he didn't. "It's too late for that. There are too many people that depend on me. I'm too obligated. I'm in too far to get out."² The annals of music history—in rock, jazz, blues, folk classical, and country music; genre doesn't matter—are full of tragic tales of those who lost their footing after becoming objects of public desire. Some were not grounded beforehand, but often their baggage held mass appeal. Some possessed such a compelling gift that all else was overlooked. The mean streets of stardom have led some to drug or alcohol addiction, unhappy marriages and costly divorces, even suicide.

In a 2005 *Berklee Today* interview, John Mayer revealed that he understood the perils of the fast lane. His view was that when an artist makes sound decisions, he can circumnavigate the risks. "Fame is interesting," he said. "It can come to life. There are nights when I want to get trashed on heartbreak, Hollywood, camera flashes, cars, pushing past the line, the music, and the romance—but those are tickets out."³

For some superstars, there appeared to be no way they could control the momentum once their careers hit warp speed. Ubercelebrity musicians such as the Beatles, Elvis Presley, and Michael Jackson have generated massive media attention worldwide. With the recent passing of Michael Jackson, we've been reminded that the untimely death of

an artist increases fans' fascination, offering a star an imperfect immortality of sorts. But ultimately, the fame game runs its course, and the frenzy abates.

It seems that most who come to Berklee are serious about music first. Many believe it's a solid stepping stone to whatever fame they dream is possible for them. If you put forth the effort, you will improve your craft—guaranteed. Fame is more elusive, less bankable.

In a recent phone interview, Linda Ronstadt told me that she'd experienced surprise attacks by the paparazzi when she starred on Broadway and that occasionally people attempted to follow her home. Her advice: don't aim for or count on fame.

"Often it's not the most talented person who becomes famous," she says. "Culture is odd and can resonate in unexpected ways. Some people are just lined up with a strange set of circumstances that can't be replicated. [Broadway producer] Joseph Papp told us 'The work is all.' It's really true. When you get stuck, turn back into the work. Don't think about the public. Think about what you have to say, and make it clear."

Indeed, we can't count on fortune or fame that could end up being a cage. But we can rely on the sweet taste of sincere music making. Fame and fortune will visit few, but those pursuing musical artistry have already tasted the fruit of their labor, and it's deeply satisfying. It's not diminished because it hasn't made you a household name (yet).

¹ Giuliano, Geoffrey. *Dark Horse: The Secret Life of George Harrison*, Toronto: Stoddart, 1989, 66.

² McKeon, Elizabeth and Linda Everett. *Elvis Speaks*, Nashville: Cumberland House, 1997, 147.

³ Small, Mark. "Running with the Big Dogs," *Berklee Today*, vol. 17, no. 2, 2005, 13. (www.berklee.edu/bt/172/coverstory.html).



"THIS IS THE REAL AMERICAN IDOL,
AND WE ARE ALL WINNERS"
HIT SONGWRITER ERIC BAZILIAN ("ONE OF US")

THE NEW YORK
**SONGWRITERS
CIRCLE**™

"ONE OF THE BEST SHOWCASES FOR
ORIGINAL MUSIC IN NEW YORK CITY"
BILLBOARD MAGAZINE

THE 2009 SONGWRITING CONTEST

NOW ACCEPTING SUBMISSIONS IN ALL MUSICAL GENRES

DEADLINE APPROACHING - SUBMIT YOUR MUSIC AT SONGWRITERS-CIRCLE.COM

If you are a songwriter, we want to hear from you!

Over \$25,000 in Cash and Prizes

Perform live with John Oates in Aspen, CO

Record with Grammy Award winner Glenn Barrett

Top of the line Gibson Guitar

Get Featured on Q104.3 FM's "Out Of The Box"
with Jonathan Clarke

Gain exposure and recognition

Jumpstart your music career



2006 CONTEST WINNER

KATE VOEGELE



2007 CONTEST WINNERS

COMPANY OF THIEVES



2008 CONTEST WINNER

MIKA PAULEY



BLUELIGHT
DIGITAL SOUND



ixingstar studios



sonicbids



ASCAP



broadjam.com



ONLINEGIGS

For over 19 years The New York Songwriters Circle has been at the forefront of discovering the best, new songwriting talent. Past featured songwriters include: Norah Jones, Vanessa Carlton, Lisa Loeb, John Oates, Gavin DeGraw, Marc Cohn, Kate Voegele, Company Of Thieves, Chris Barron, Richard Julian, Jesse Harris, Mieka Pauley, Eric Bazilian and many others.

LIVE MUSIC SHOWCASES IN NEW YORK (THE BITTER END), BOSTON (CAFE 939@BERKLEE), PHILADELPHIA (WORLD CAFE LIVE!), CHICAGO (SHUBAS) AND LOS ANGELES (THE MINT)

"As an artist and songwriter for over 25 years, I understand what it is like to feel like you belong and have a community and place to share your music, your hopes, fears and fantasies about being a songwriter. I have seen such amazing talent come from the New York Songwriter's Circle. There is never a shortage of great content or the need to experience it."

TINA SHAFER - ARTISTIC DIRECTOR

"Community is so important! The Songwriters Circle's heart is Artists for Artists. Together we are seeking out the essential resources in education and exposure necessary for success as an Artist at any level."

BILLY GAUS - CEO

"The NYSC has been like a second family to me. It's a community of amazing people who's compassion and creativity pushes me to redefine the limits of my artistry"

SETH GLIER - BERKLEE ALUM / CONTEST FINALST / SINGER-SONGWRITER

"After graduating from Berklee, I was certain I would never find another community of such talented, driven people: But when I met and started getting involved with the NYSC, I realized I had found a true gem of a community for songwriters. Joining the Circle has allowed me to make connections and friends in the industry I wouldn't have had the opportunity to make otherwise."

KARLYN JURGENSEN - BERKLEE ALUM / SINGER-SONGWRITER

"Playing with the Circle has been a great opportunity to collaborate with old friends while meeting some incredibly talented writers along the way. The shows are always intimate, and the 'writers-in-the-round' format gives writers and audiences a rare opportunity to hear new songs in their rawest form."

WILL KNOX - BERKLEE ALUM / SINGER-SONGWRITER

"The NY Songwriters Circle last year helped launch my career from someone recording in my Brooklyn bedroom to playing Jones Beach. I am living proof that the NYSC can "pluck" an artist seemingly out of obscurity and showcase you - and all because of the Circle's commitment to great songwriting. As an artist needing exposure, there is no better place to get it than the NY Songwriters Circle."

JOHN SCHMITT - 3RD PLACE 2008 CONTEST WINNER / LOFT SERIES HOST / SINGER-SONGWRITER

FOR MORE INFORMATION AND TO SUBMIT YOUR MUSIC VISIT:
WWW.SONGWRITERS-CIRCLE.COM

Win Music Awards in: Best Male Artist, Best Female Artist, Best Group, etc...

IAMA

International Acoustic Music Awards

***Excellence in Acoustic Music**

***Radio Airplay for winning songs**

***CD Compilation & more...**

***Great Exposure!**

Enter Now!

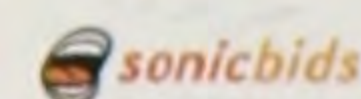
Platinum Sponsors



Sponsors



broadjam.com



detach here

REF#BK2 ENTRY FORM

Name: _____
 Address: _____
 City/State/Zip/Country: _____
 Phone: _____ E-mail (if any): _____
 Song Title: _____
 Songwriter(s): _____
 Name of Artist (solo, duo, group, etc): _____
 Website URL: _____
 Payment Type: VISA Mastercard Check/Money Order
 Card number: _____
 Expiration date (Month/Year): _____
 Signature: _____

Make your check or money order for US\$35.00 payable to: IAMA

Check One Category Only:

- Folk/Americana/Roots AAA/Alternative Instrumental
 Open/AOG Country/Bluegrass Best Group/Duo
 Best Male Artist Best Female Artist

How did you hear about the IAMA? _____

I certify that I have read, understood and accept the rules & regulations of the IAMA.

Signature: _____ Date: _____
(Please have a parent or guardian sign on your behalf if you are 18 years of age or younger)

**Acoustic Open Genre, also known as A.O.G., which is open to any genre in the acoustic style such as World, Flamenco, Pop, etc.*

Mail all entries to: IAMA, 2881 E. Oakland Park Blvd, Suite 414, Ft Lauderdale, FL 33306, USA

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

For more info, visit: www.inAcoustic.com

Rules & Regulations

- Each entry must include: (A) Completed entry form (or photocopy). All signatures must be original. (B) CD containing 1 song only. (C) Lyric sheet (please include English translation if applicable). Lyrics are not required for instrumental category. (D) Optional press kit (artist bio with a photograph). (E) Check or money order for US\$35.00 (US currency only). If paying by credit card, US\$35.00 will be charged to your account. All entries must be postmarked by November 9, 2009 or earlier.
- Mail all entries to: IAMA, 2881 E. Oakland Park Blvd, Suite 414, Ft Lauderdale, FL 33306, USA. All songs submitted must be original. There must be at least an acoustic instrument (voice) in any song. Electric and Electronic instruments, along with loops is allowed but acoustic instruments (or voice) must be clearly heard in all songs submitted.
- Contestants may enter as many songs in as many categories as desired but each entry requires a separate CD, entry form, lyric sheet and entry fee (For example: 7 song entries would cost \$245.00). One check for multiple entries/categories is permitted. Entry fee is non-refundable. IAMA is not responsible for late, lost or damaged, misdirected, postage due, stolen or misappropriated entries.
- This competition is open to all amateur and professional musicians and songwriters and anyone regardless of nationality or origin. Employees of IAMA, their families, subsidiaries and affiliates are not eligible. CDs and lyrics will not be returned.
- Winners will be chosen by a Blue Ribbon Judging Committee comprised of music industry professionals including A&R managers from record labels, publishers and producers. Entries are judged equally on music performance, production, originality, lyrics, melody and composition. Songs may be in any language. Prizes will be awarded jointly to all performers and writers of the song. Division of prizes is responsibility of winners. The winners release sponsors from all liability regarding prizes won. Taxes are winners' responsibility. Entrants and their collaborators will retain full rights to all work submitted for the competition.
- Winners will be notified by e-mail and must sign and return an affidavit confirming that winner's song is original and he/she holds rights to the song. Failure to sign and return the form within 30 days will result in immediate disqualification and an alternative winner will be selected. Entry constitutes permission to use winners names, likeness and voices for future publicity and advertising purposes without additional compensation. Winners will be determined by January 30, 2010. After which each entrant will receive a winners list by e-mail.
- Prizes: Overall Grand Prize receives US\$10,000.00 worth of merchandise, First Prizes in all categories win US\$700.00 worth of merchandise and services, runner-up prizes in all categories receive US\$500.00 worth of merchandise and services. All first prizes and runner-up winners will receive a track on IAMA compilation CD which goes out to radio stations.
- IAMA reserves the right to extend the deadline of the competition. By submitting an application form to IAMA, entrant agrees to be bound by IAMA's entry rules and regulations established herein. Please write and print clearly and neatly.