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## Majors and Minors

by Dr. Darla S. Hanley, Dean, Professional Education Division

Life is full of wonderful things that go together: song and dance, popcorn and movies, Berklee and music, and majors and minors. For 65 years, Berklee has offered a variety of majors that enable students to select from a rich menu of academic and artistic programs within the discipline of music. Starting in the fall 2010 semester, we began complementing our music offerings with six exciting options for students to pursue as minors in liberal-arts disciplines.

Our liberal-arts minors were designed so that students can select an area of academic interest and study it in some depth. Each minor consists of four classes (for a total of 10 to 12 credits depending on the topic), which may also be applied toward degree requirements where appropriate. Students complete a foundational course in the selected minor and then choose classes from a list of options to fulfill the requirements. Completion of both a major and minor will be noted on the student's Berklee transcript.

Identifying the specific areas for our liberal arts minors was a lengthy process that required us to think about the unique and specialized aspects of a Berklee education. We sought to create a curriculum that truly partners liberal arts with a world-class music education. All minors were designed to provide a concentrated academic study that relates to artistic expression. Dr. Camille Colatosti and Mike Mason, the chair and assistant chair of the Liberal Arts Department, respectively, led the work. As part of their process, they engaged students, researched offerings at other institutions, and involved several faculty members in committee work and course design.

This effort led to the creation of minors in Berklee's six liberal arts disciplines.

1. The minor in acoustics and electronics provides an opportunity for students interested in mathematics and science to explore theories, principles, and practices related to the study of sound.

2. The minor in drama allows students to study the history and literature of theater arts, develop skills in writing dramatic works, and explore dramatic performance through stage workshops and acting classes.
3. An English minor offers three track options: literature, creative writing, and poetry/spoken word/slam. Students study language as a means of personal and artistic expression.
4. The minor in music and society also offers three track options: Africana studies, gender studies, and global studies. Students explore how music relates to culture, history, politics, and other fields by focusing on context and specific people, places, and times.
5. The minor in psychology is a study of the mind and human perception, cognition, emotion, individual and social behavior,

personality, and interpersonal relationships. Students also investigate mental-health treatments and physiological and neurological processes.

6. The minor in visual culture and interactive media combines visual-art studies with various visual and multimedia forms. Students examine how these tools make art and culture, form identity, and create a digital narrative.

The addition of these liberal arts minors to the curriculum enhances the education we offer students and exemplifies Berklee's commitment to being an institution where musicians advance their art and study the interplay between music and other disciplines.

Life is full of wonderful things that go together, such as intellectual and artistic curiosity, creative and critical thinking, distinguished faculty and outstanding students, and majors and minors.

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# BERKLEE FEAT



Photos by Phil Farrisworth

From the left: Convocation speakers Tiffany Lynette Anderson, President Roger Brown, and Tim Nilson '96



Vocalist Maraina Satti (left) and conductor Wee Jon Lee after a performance with the LyricANA Chamber Orchestra



From the left: Faculty members Joey Blake and Bob Stoloff and Bobby McFerrin improvised together onstage at the September 3 Opening Day festivities.

## Another Academic Year Begins

With events held during the last week of August, the college welcomed Berklee students, faculty, and staff to a new academic year with words, music, and food. The August 29 Entering Student Convocation & Concert offered the 965 incoming students insight into Berklee life and more from President Roger H. Brown, Senior Vice President for Academic Affairs/Provost Lawrence Simpson, Vice President for Student Affairs/Dean of Students Lawrence Bethune, and guest speakers.

This year's student speaker, Tiffany Lynette Anderson, shared her inspirational story of taking a decade to complete her undergraduate studies due to financial and health issues. With only seven classes left to go, Anderson had to drop out to earn tuition money. For a time, she worked with the Harlem Gospel Choir, and in preparation for the group's tour of Nigeria, Anderson received inoculations that induced life-threatening liver problems. During her hospitalization, Anderson reviewed her life's goals and accomplishments and clung to hope and faith rather than fear. "Through the help of good doctors and God," Anderson said, she became well and was determined to finish her studies. Returning to Berklee years after leaving, Anderson said she overcame self-doubt. "It was hard to come back older, seven years after leaving," she said. "But giving up and stopping were not options." Last May, Anderson completed her degree requirements.

After naming Berklee alumni who have recently topped the jazz polls

and Billboard charts as well as those who have started successful entrepreneurial companies, President Brown encouraged the entering class with a mathematical formula calculated to foster confidence and hard work. "If you were to practice just enough to get 1 percent better each day, over the course of your four years here," Brown said, "you will be 2,038,070.25 times better than you are now."

Brown then presented Tim Nilson '96 with Berklee's Distinguished Alumni Award. Now a major-label executive at Sony Music Entertainment, Nilson thanked Brown and others before offering his thoughts to the entering class. He recognized his father for having encouraged him to attend Berklee. "Thank your families for supporting your decision to come here," Nilson said. "It's not an obvious choice for a parent to make. But Berklee is the place for you to zero in on what you want to do with your music career."

The second half of the program, a concert featuring 38 student musicians, was conceived and developed by Berklee's Yo Team production staff in just 10 days. The LyricANA Chamber Orchestra made its debut playing classical selections by composers Giacomo Puccini and Heitor Villa-Lobos. The Berklee City Music All-Star Ensemble offered up foot-tapping r&b, Latin, and swing numbers. The Berklee Mixed World Ensemble played exotic music drawing on sounds from the Middle East and South America. Pianist Alan Benzie, the recipient of a

2010 Billboard scholarship, led a jazz trio in two songs.

President Brown and the administration formally welcomed the faculty and staff later in the week with a Berklee Opening Day brunch that included speeches and great music by a range of performers, including vocalist Bobby McFerrin. The morning's theme, vocabularies, was inspired by the title of McFerrin's new album.

In his opening remarks, President Brown recalled seeking out Dr. Tunis Romein, one of his former high-school teachers, to thank him for helping his students expand their vocabularies. "I don't think he remembered me that well, and I don't think many students ever looked him up to thank him," Brown said. "I think [my gratitude] was very moving to him, and he thanked me for taking the time to do this." Brown predicted that the faculty's work would have lasting positive effects on students' lives.

After an upbeat performance by the all-female a cappella quintet Women of the World and a humorous and informative discussion with a panel of returning students, Camille Colatosti, the chair of the Liberal Arts Department, introduced McFerrin. During the coming academic year, the 10-time Grammy winner will serve as a visiting professor in Berklee's Africana Studies program.

Taking the stage, McFerrin opened with a solo vocal improvisation and shared anecdotes that were simultaneously poignant and humorous. He told the audience that he had been "molecularly changed" after hearing



The Women of the World vocal ensemble performed at the Opening Day brunch.

a performance by Miles Davis in 1972. "I understood improvisation for the first time," he said. He also related a story about his friend, classical cellist Yo-Yo Ma, visiting Botswana to "get some dirt in his bones." Tribal leaders informed Ma that music is a continuous thread in their daily life rather than being a formal performance. "They have no word in their vocabulary that suggests that music is somehow going to happen later on somewhere else," McFerrin said. "[To them] music is here and music is now."

McFerrin also took questions about his beginnings in music and his philosophy on teaching. A high point came when McFerrin invited willing members of the audience to join him onstage. What followed were spirited improvisations that left the crowd cheering loudly.

Berklee Opening Day activities ended with the traditional barbecue at Mother's Rest Park. That brought students, faculty, staff, and administrators together to end the day and begin the year.

## Steve Lipman Retires after Four Decades

After 40 years of distinguished service to Berklee, Assistant Vice President of Student Affairs Steven Lipman retired in August. Working under the college's three presidents over the course of four decades, Lipman has labored tirelessly to bring the best musicians to the college and raise Berklee's profile domestically and internationally.

In 1966, Lipman began his long-time association with the college when he enrolled as a music-education major. After his graduation in 1969, Lipman worked as a public-school music teacher for a year and a half when he got a call from Berklee founder Lawrence Berk.

"Larry Berk said, 'I think you need to come in,'" Lipman recalls. "Berklee is on an upwardly mobile path. Our enrollment is going to mushroom. It's going to be a world-class institution, and I think you'd want to be along for the ride." So in 1970, Lipman joined the staff to assist the dean of students in creating schedules for faculty and students. Simultaneously he served as a



Assistant Vice President of Student Affairs Steve Lipman retired August 31 after 40 years of service at Berklee.

part-time faculty member teaching harmony, ear training, and ensembles. Lipman later helped Berklee set up an admissions office to handle the increasing number of applications.

For years Lipman processed applications and sent acceptance

letters to prospective students. "It was a long and exciting period of identifying great talent and watching that talent blossom and grow," he says. In the course of his work, Lipman sent acceptance letters to such notable alumni as Kevin Eubanks, Melissa Etheridge, Juan Luis Guerra, Branford Marsalis, and Steve Vai, to name just a few. Lipman was also instrumental in launching the Berklee Alumni Representative (BAR) program, which organized alumni representatives' visits to high schools and conferences. In conjunction with Gary Burton and Larry Monroe, Lipman launched the Berklee International Network (BIN) of music schools in various countries. Lipman also helped to promote awareness of Berklee by connecting the college with the Grammy in the Schools Program and by establishing the summer concert series Vineyard Vibes on Martha's Vineyard.

"Steve was my first boss," recalls Vice President for Student Affairs/Dean of Students Larry Bethune. "I've

had the pleasure of working with him for 40 years and know how much he helped shape the school through his recruitment expertise. It's hard to imagine Berklee without him."

During the 45 years since he was a student, Lipman has seen many changes take place. "Today, Berklee students are interested in student clubs, of which there are probably 50 or 60," he says. "There's a student government, a student newspaper, and two student-run record labels. There's also a full complement of academic offerings. There is a far more collegial environment today at Berklee than when I was a student."

Being in the middle of explosive growth at Berklee was professionally fulfilling for Lipman. "I was enormously fortunate," he says. "This is an example of being at the right place at the right time. It has been a very rewarding career. I found it easy to be passionate every single day."

For an in-depth interview with Steve Lipman, visit <http://www.berklee.edu/bt/222/lipman.html>.

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# BeanTown Festival Draws 70,000

by Liz Burg

More than 70,000 music lovers flocked to Boston's South End for the grand finale of the 10th annual Berklee BeanTown Jazz Festival. Following 10 days of performances at notable jazz hot spots across the hub, including the Berklee Performance Center. Crowds also lined six blocks of Columbus Avenue for a day of free music, street vendors selling food from across the globe, and kids' activities to celebrate the music of New Orleans five years after hurricanes Katrina and Rita.

On September 15, guitarist Kurt Rosenwinkel and Orquestra Jazz de Matosinhos opened the festival at the Berklee Performance Center (BPC). On successive nights, the Bad Plus, Paula Cole, Spajazzy, Walkin' Up Hip Street, and the Ayn Inserto Jazz Orchestra took the BPC stage. Other acts performed at Wally's Cafe, Scullers Jazz Club, and the Regattabar.

The high point of the festival was a full day of outdoor music on Columbus Avenue in Roxbury on Saturday, September 25. Festival goers braved the unseasonably hot

sun to groove to live music from 16 artists, including chanteuse Nona Hendryx, bassist Abraham Laboriel Sr., New Orleans-based Mardi Gras performers the Wild Magnolias, the Berklee Global Jazz Institute, Cajun fusion band the Boogaloo Swamis, Berklee Percussion Professor and vibraphonist Victor Mendoza, and Berklee Voice Professor and vocalist Gabrielle Goodman.

Boston's largest and most popular festival attracted the attention of Boston-area press such as the *Boston Globe* and the *Boston Herald*, as well as Governor Deval Patrick. The governor joined President Roger Brown on stage to address the crowd and praise the festival and the family-friendly community spirit it provides year after year. The only complaint from the crowd? The 6:00 P.M. end time is too early.

*Liz Burg is a publicist in Berklee's Office of Public Information.*



Singer Nona Hendryx works the large crowd on the Target stage on September 25.



From the left: Drummer Alex Acuña, keyboardist Jetro Da Silva, bassist Abraham Laboriel and vocalist Rhiannon take their bows after a dynamic set of jazz and world music.

# Berklee in Umbria Program Marks 25 Years

by Bob Blumenthal

In many respects, little has changed between this summer's 25th anniversary session of the Berklee Summer School at Umbria Jazz Clinics in Italy and my first visit to Perugia 15 years ago. The program's physical site has moved four times since its original location in the city's music conservatory, where air conditioning is nonexistent and numerous sonic conflicts sent some classes into unused churches. The 2010 home for the clinic was the Ariodante Fabretti Elementary School, which boasted a spectacular view of the Umbrian countryside, loads of classroom space, and some familiar problems.

"No air conditioning here, either," recalls Professor of Guitar Jim Kelly, who has been a clinic guitar instructor for most of the program's life. "And like every one of the three other schools we've used in the recent past, we have those little wooden desks with a writing-

surface arm. Not the ideal seat for playing an instrument."

Other than these challenges, however, this year's 250 students had few complaints about the program. Roughly a third came from countries other than Italy for the intense 12-day program. With three sessions of instrumental and vocal instruction and theory in the morning, plus a pair for ensembles and the gospel choir each afternoon, students were immersed in music six hours a day, six days a week. Most hung around and jammed until sunset on the outdoor stage that hosted master classes from visiting artists, including Giovanni Hidalgo and Horacio "el Negro" Hernandez as well as the student recitals at session's end.

According to Berklee Assistant Director of Admissions Gojko Damjanic, half the students attend the program in hopes of securing one of three dozen awards, which this year included 11 partial Berklee scholarships and five full

scholarships to the Five-Week Summer Performance Program. They don't have to look far for inspiration; several of the interpreters assigned to program faculty members are Berklee alumni. Some, like Stefania Rava, a vocalist who interpreted this year for Professor Donna McElroy, got their start in Perugia.

"I've been at the Umbria school for 16 years," Rava explains, "as a student in 1987 and '89 and then, after graduating from Berklee, as an interpreter. Coming here was like heaven. You're among musicians all day, then you hear the masters at night."

Trumpeter David Boato, for example, won a Berklee scholarship in 1988 and has interpreted since 1992. He runs a small school in his hometown of Mogliano and is proud that 10 of his students have won Berklee scholarships.

On the final morning of the program, there was excitement surrounding the announcement of the awards. "The people here display no envy," notes

vocalist Alessandra Bosco, who won an \$8,000 scholarship. "Everyone only wants to do their best." Bosco plans to attend Berklee next year.

Eamon Dilworth, who won a \$12,000 scholarship, turned heads with his impressive trumpet solos. While in London the Australian native saw an ad for the clinic in Perugia. "Studying at Berklee is a farfetched idea for Australians," he admits. "The scholarship alone is not enough to cover a year of study at an American college, but it gives me a great foundation when I audition for supplemental funds."

Dilworth hopes to join such alumni as alto saxophonist Rosario Giuliani (who headlined his own Umbria Jazz concert this summer), bassist Matthew Garrison '92, vocalist Chiara Civello '98, and pianist Salvatore Bonafede '89 in making bigger jazz-world connections.

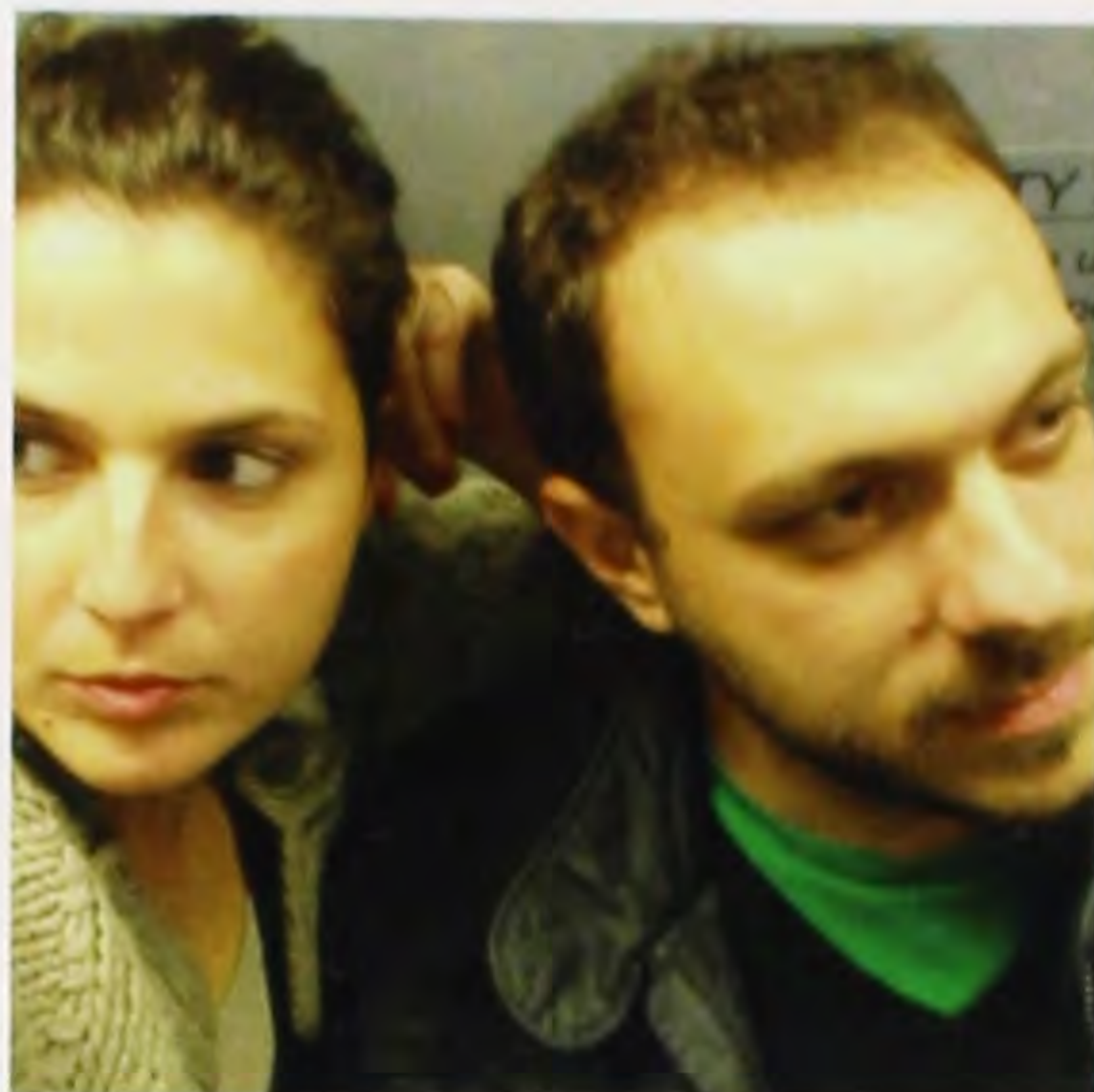
*Bob Blumenthal is a widely published author and freelance journalist.*

## Protest Song Strikes a Chord

Last summer, Berklee alumnus Renato Milone '09 and current student Monica Cohen created a stir in Cohen's native Colombia. After their song "Mentira"—which translates as "Lie" in Spanish—received nationwide airplay on La W radio in Bogotá, they touched a political nerve among Colombians.

"It's a powerful combination of music and social protest," Milone says. The song sampled the responses of Venezuelan President Hugo Chávez to a reporter questioning his statements about the late Raul Reyes, a former spokesperson for and adviser to the Revolutionary Armed Forces of Colombia (FARC), a Marxist guerrilla organization. On his radio show, Chávez had called for a moment of silence for Reyes, though he subsequently denied making the request and denied his affiliation with Reyes and called the entire incident a lie.

Milone and Cohen interspersed the dialogue between Chávez and the reporter with lyrics sung by Cohen. "It's an artistic response to political manipulation of the truth,"



Monica Cohen and Renato Milone

says Milone. "We don't want to get dragged into a debate about what is or is not true," Cohen says. "We just wanted to move people to ask questions for themselves and create an awareness of political issues."

The song appears on Milone's new album *Black Tea*, released in October ([www.myspace.com/blackteaspace](http://www.myspace.com/blackteaspace)). Hear it on Cohen's site at [www.moniamusiccreator.com/music5.html](http://www.moniamusiccreator.com/music5.html).

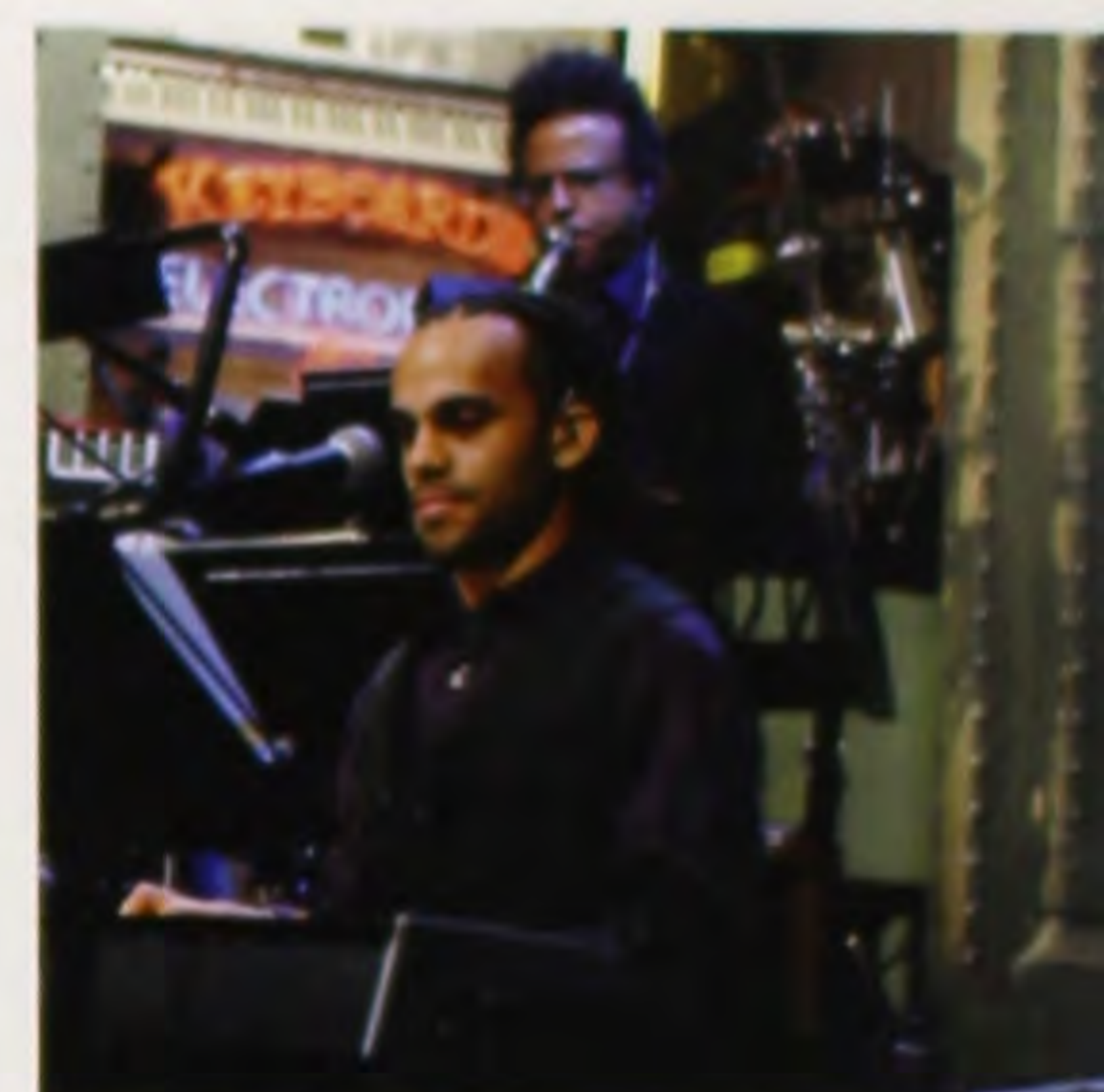
## Tuffus' Break

by Brenda Pike

Saturdays at 11:30 P.M., millions of people across the country tune in to *Saturday Night Live* (or *SNL*), but Berklee alumnus Tuffus Zimbabwe '05 isn't one of them—he's onstage. September 25 was his first night as the pianist in the show's 10-piece house band.

A Boston, MA, native, Zimbabwe began attending classes in Berklee's City Music Program (BCMP) while in middle school and, through the program, earned a full scholarship to the college. He then pursued a double major in music business/management and film scoring. While enrolled at Berklee, he mentored the next generation of BCMP students and continued teaching at BCMP following graduation. After Berklee, Zimbabwe moved to New York and earned a master's degree at New York University.

The decision to study at NYU was fortuitous and ultimately led to the gig with the *Saturday Night Live* band. Zimbabwe was referred by NYU jazz studies director David Schroeder to Lenny Pickett, *SNL*'s band director and a fellow NYU faculty member.



Tuffus Zimbabwe '05

Zimbabwe says that, with its emphasis on group playing, BCMP helped prepare him for the job on *SNL*. J. Curtis Warner Jr., Berklee's associate vice president for education outreach, noted Zimbabwe's talent when he entered BCMP at 14. Warner was not surprised to learn that Zimbabwe had become an NYU fellow and landed the *SNL* gig. "It's totally Tuffus," Warner says. "He's not finished yet—trust me!"

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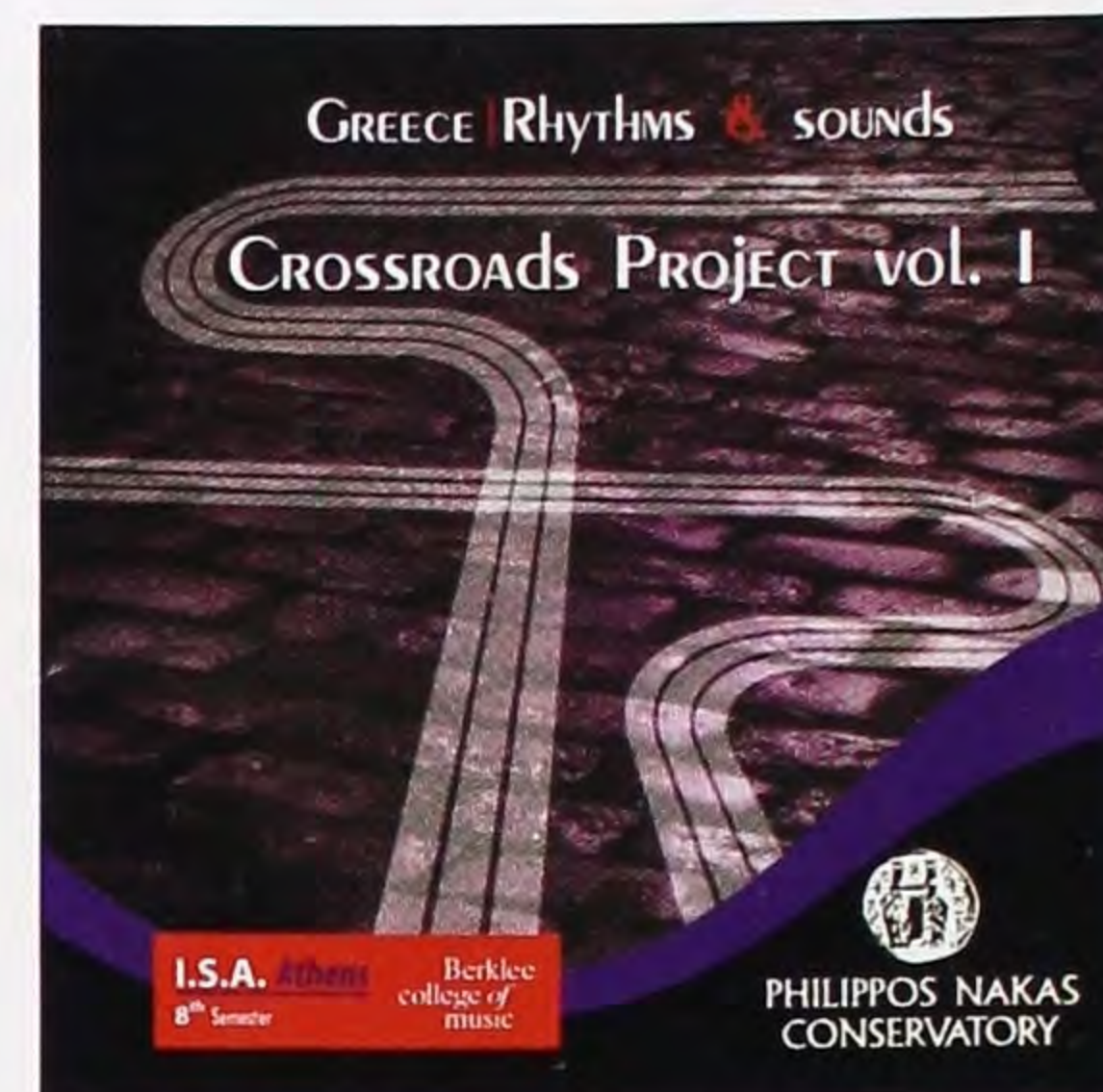
By Jason Camelio, Director of International Programs



Professor Dan Moretti works with young musicians living in Haba na Haba, Nairobi, Kenya.



Eric Wainaina '99 sings the "Star Spangled Banner" at the home of Kenya's U.S. ambassador, Michel E. Ranneberger on July 4. Faculty members Dan Moretti and Ron Reid backed Wainaina.



CD jacket for a new album recorded by Berklee exchange students in Athens. The music blends Greek traditional elements with contemporary American music styles.

Since joining Berklee more than a decade ago, I've had the opportunity to meet, collaborate with, and help guide many students through their experiences at the college. The steady stream of exceptionally talented and motivated musicians with whom I have interacted daily is truly energizing. But what I find most awe-inspiring is to see graduates contribute to Berklee's educational programs abroad and to observe the connections alumni have formed with the next generation of Berklee students. Our recent programs in Nairobi and Los Angeles are cases in point.

## Berklee in Nairobi

During a recent visit to Nairobi, Kenya this past June, a dynamic team of faculty, students, and alumni—led by Sam Skau '90, the assistant director of international educational operations—presented a variety of events.

At our host institute, the Brookhouse International School, faculty members Dan Moretti and Ron Reid presented workshops to local music educators and students. With the help of alumni working in and around Nairobi, they discussed resources and best practices for sustainable music-education programming in the region.

Additionally, the team provided music-education outreach at the Starehe Boys Centre and Haba na Haba (a local performing-arts organization), with help from Berklee student Joey Guglielmo and the March to the Top-Africa Foundation. During the visit, another highlight was a performance of the "Star Spangled Banner"

by Eric Wainaina '99 at a July 4 celebration hosted by Kenya's U.S. ambassador, Michel E. Ranneberger. The collaborative nature and broad range of quality events presented by the team in Nairobi paint a compelling picture of the effectiveness of Berklee's Africa Scholars Program.

## Berklee in Los Angeles

In August the offices of International Programs and Special Programs enlisted an array of industry professionals to produce the exceptional Berklee in Los Angeles program "It's All in the Song." This unique endeavor offered students a series of lectures, masterclasses, and hands-on labs to enhance their skills as songwriters, producers, and performers. Instructors included Sarah Brindell, Nancy Morris, Michael Farquharson, Tom Griesgraber '95, and Music Business/Management Department Chair Don Gorder. [Berkleemusic.com](http://Berkleemusic.com) instructors and alumni David Franz '99 and Neil Diercks '93 rounded out the team of faculty. Some exceptional students and alumni—including guitarist Christian Hernandez '09, drummer Joey Lefitz '10, and bassist Michael Manke '09—provided assistance.

We greatly appreciate the support of our Berklee alumni Music Business/Management panel, which included Steve Cielinski '06, Chelsea Cloud '06, Tatiana Ferrer '10, Nils Gums '06, and Joe Kara '95. Special thanks go to Tom Love '82 at Kawai America Corporation, Jim Haler at Yamaha Corporation of America, and Bob Morris at Fender Musical Instruments for supplying excellent equipment. We also thank

Dr. Peter Knapp and his team at Long Beach City College for their tremendous support and hospitality.

The Africa Scholars and Berklee in Los Angeles programs are just two examples of how the college reaches out to graduates for expertise, professional experience, and program support. We send our well wishes and gracious thanks to all participating alumni for lending a hand to the college's international endeavors.

## Semester-Abroad Program

For four years, Berklee has run its Athens, Greece, and Freiburg, Germany, study-abroad programs. These programs' popularity and value have grown dramatically. As of the 2010 spring semester, 114 Berklee students spent a semester abroad at our partner institutions in Athens and Freiburg. This fall 10 Berklee students are studying in Greece, and 16 in Germany.

And with the assistance of our Berklee International Network (BIN) partners, we have continually enhanced our semester-abroad programs to provide rich musical and cultural experiences for students. Our Athens students, for example, recorded an album of original material derived from their musical studies in the survey course "Greece Crossroads of Rhythm & Sound." Led by instructor and master percussionist Petros Kourtis, the students blended elements of traditional Greek music with their own contemporary music styles. Throughout the fall semester, the Berklee Internet Radio Network (BIRN) will broadcast the album. Visit [www.thebirn.com](http://www.thebirn.com) for additional details.

## Berklee International Auditions and Interviews Calendar

**November 1-5**  
Seoul Jazz Academy  
Seoul, South Korea

**November 1-5**  
Conservatório Musical Souza  
Lima  
São Paulo, Brazil

**November 3-5**  
L'AULA de Música Moderna i Jazz-  
Conservatori Liceu  
Barcelona, Spain

**November 11-12**  
Philippos Nakas Conservatory  
Athens, Greece

**November 29-December 3**  
Prague, Czech Republic

**November 29-December 3**  
Rimon School of Jazz and  
Contemporary Music  
Tel Aviv, Israel

**November 29-December 3**  
Amman, Jordan

**December 13-17**  
Rome, Italy

The complete international travel schedule is available at [www.berklee.edu/admissions/general/audition\\_dates.html](http://www.berklee.edu/admissions/general/audition_dates.html).

# FACULTY NOTES

Compiled by  
Jaclyn Sanchez '12

Dean of the Professional Writing Division **Kari Juusela** released an album of his original compositions entitled *Tri-Polar Order*.

Assistant Professor of MP&E **Toby Carbone** placed the songs "One Outrageous Love" and "I Know What I Want" in the Japanese film *Michael Jackson Commemorated*.

In August, Professor of Brass **Phil Wilson** received the Lifetime Achievement Award from the International Trombone Association at the International Trombone Festival at the University of Texas at Austin.

The concert band piece "Flor de Azahar" by Composition Chair **Gregory Fritze** was performed by Asociación Músico-Cultural La Lira netting the group first prize at a band competition in Valencia, Spain, in July. For the fourth time, music by Fritze has been played by the winning band.

Associate Professor of Strings **Mimi Rabson** published string orchestra versions of her original Latin songs and two arrangements of James Brown songs with String Letter Publishing.

**Joe Lovano**, who holds the Gary Burton Jazz Chair at Berklee, won three Jazz Journalist Association awards for his CD *Folk Art*, his first album of original pieces.

Cellist and Associate Professor **Eugene Friesen** is featured on five recent CDs: *Colorful Transitions* with pianist Tim Ray, *Steering by the Stars* with Trio Globo, *Improvisations on Bach* with Three Part Invention, and

*Love Songs of the Americas* with **Mili Bermejo** and the Berklee Jazz/World String Orchestra, and *Miho: Journey to the Mountain* with the Paul Winter Consort.

Professor of Liberal Arts **Bill Banfield** contributed songs to the CD *Songs for the Soul* featuring the Mallarmé Chamber Players and Nnenna Freelon. Banfield has also been commissioned by Sweet Honey in the Rock to write the music to *Affirmations*, a symphony with text written by the group.

Music and lyrics by Associate Professor of Harmony **Michael Wartofsky** were featured in the first New York reading of *Running Back*, a new musical cowritten with award-winning playwright Marcus Gardley.

Professor of Harmony **Kristine Adams** recently taught vocal workshops in Perugia, Italy, and Bologna. She also recorded improvised music for voice, drums, and sequences in France.

Assistant Professor of Composition **Carmen Moral** was named an honorary professor by the Conservatory in Lima, Peru, for her international work in music.

Professor of Piano **Neil Olmstead** gave a presentation entitled "Healthy Instrumental Practice for the Jazz Pianist: Alignment in Motion" at the Performing Arts Medicine Association in Aspen, CO, in July.

Associate Professor of Harmony **Darrell Katz** arranged, conducted, and produced the CD *A Wall Flower in the Amazon* by the Jazz Composers Alliance Orchestra. The group includes other Berklee faculty members.



Phil Wilson (left) receives the International Trombone Association Lifetime Achievement Award from Don Lucas



Hey Rim Jeon

Associate Professor **Mirek Kocandrl** played bass on the new album *Van Van & Cleo May* by Jordan Valentine & the Sunday Saints. The band includes Berklee alumni Paul Tomashefsky, Dave Lewis, and Paul Ahlstrand.

Assistant Professor **Hey Rim Jeon**, a pianist, together with Professor of Percussion **Terri Lyne Carrington** and Associate Professor of Bass **John Lockwood** performed at a Korea Day celebration in July.

Assistant Chair of Music Business and Management **John Kellogg** served on a judging panel for the contemporary instrumental music contest of the NAACP's ACT-SO (the Afro-Academic, Cultural, Technological and Scientific Olympics) competition in Kansas City. Kellogg is a regular judge on the local *Community Auditions* TV program.

Associate Professor of Strings **John McGann** performed in an all-star concert celebrating Irish music legend Joe Derrane in Fairfield, CT. He played at Tanglewood with the group Classical Tangent and is preparing for a recording of baroque music arranged for mandolin, mandola, octave mandolin, and mandocello.

Associate Professor of Ear Training **Paul Del Nero** has played bass with Mose Allison for the past 24 years. The duo played as a trio with Professor **Bob Gullotti** (on drums) at Boston's Scullers Jazz Club and at the Burlington Discover Jazz Festival in Vermont.

Professor **Carolyn Wilkins** released her book *Damn Near White* in October with the University of Missouri Press.

In June, Woodwinds Professor **Wendy Rolfe** was a guest artist and clinician at the International Flute Festival in Quito, Ecuador, and performed at the National Flute Association Convention in Anaheim, California. In July, she performed at the Buzzards Bay Musicfest in Marion, MA.

Assistant Professor of Guitar **Kenneth J. Taft** penned the book *Developmental Arpeggios for Guitar*.

Professor of Guitar **Mike Ihde** played the first live Doo Wop Show at the Venetian and the Palazzo Resort-Hotel Casino, Las Vegas.

Professor of Voice **Mili Bermejo** recently sang material from her *Love Songs of the Americas* CD on the Eric in the Evening program at WGBH-FM.

Associate Professor of Harmony and guitarist **John Stein** recently completed a tour of Brazil. On tour he also recorded two songs for broadcast on the popular *Jô Soares* TV show.

Professor of Guitar **Jack Pezanelli** is the featured guitarist on *Phantoms of Love* by Cuban singer/songwriter Havana Carbo and *Playing through the Blues*, an instructional release by Associate Professor **Fred Lupsius**.

Assistant Chair of Contemporary Writing and Production **Andrea Pejrolo** engineered, mixed, and co-produced the album *Us an' Them* that features original arrangements of 16 different anthems written by Garry Dial, Terre Roche, and Richard De Rosa.

Liberal Arts Professor **Michael Heyman** traveled to South Africa, Kenya, and

Uganda on a Newbury Comics–Berklee faculty fellowship to research *The Anthology of World Nonsense*, which he is co-editing with Kevin Shortleeve.

Assistant Professor of Guitar **Tomo Fujita** authored the book *Playing by Ear and Feeling*, which has sold more than 17,000 copies since February.

Professor of Voice **Kathryn Wright** conducted master classes in Beijing, China, during May and June at the China Conservatory.

Film Scoring Professor **Sheldon Mirowitz** scored the HBO film *Raising Renee*, which will air in 2011. Mirowitz is currently scoring a documentary on MCI founder Bill McGowan for PBS.

Associate Professor of Percussion **Michael Mangini** participated in 22 drum clinics this summer at locations in Italy, Japan, and Croatia. He also toured with Eddie Jobson's UKZ band.

Professor of Piano **Laszlo Gardony** performed at the Cambridge River Festival with the Stan Strickland Quartet and at Regattabar with the Shelley Neill Group. He also performed at the Bar Harbor Jazz Festival.

Associate Professor of Composition **Apostolos Paraskevas** presented his new movie *I Finally Made It!* at the Iserlohn International Music Festival in Germany on August 17.

Associate Professor of Songwriting **Brad Hatfield** was nominated for a primetime Emmy for the song "How Lovely to Be a Vegetable," which was used in the TV show *Rescue Me* and was cowritten by the series creator Peter Tolan.

Associate Professor **Suzanne Clark**, a bassist, toured Sweden in July with Ståmbandet, a Scandinavian vocal ensemble directed by Professor **Allen LeVines**.

Assistant Professor of Bass **David Buda** and Voice Instructor Andrea Capozzoli performed at the Blue Note in New York.

Associate Professor of Piano **Suzanne Davis** penned the book *Jazz Piano Comping* for Berklee Press. Davis also performed at the Provincetown Jazz Festival with bassist **John Lockwood** and Percussion Professor **Robert Kaufman**.

Professor **Mitch Seidman** (guitar) released the CD *Triangulation: Live in Vermont* with drummer Claire Arenius and bassist Jamie MacDonald.

## Daniel Ian Smith

# Valuing Each Note

By Adam Renn Olenn

Saxophonist and Associate Professor of Harmony Daniel Ian Smith remembers that the first day of his graduate studies with his musical hero Jimmy Giuffre got off to a rocky start. Smith recalls putting his horn together and honking the mouthpiece to make sure the reed was seated properly. "Are you gonna make music with that thing?" Giuffre asked. Confused, Smith explained that he was just checking to see whether the reed worked. Giuffre told him that if he wanted to know whether the reed was suitable for making music, he should test it by making music.

Giuffre insisted that every aspect of Smith's playing be musical and assigned him to spend the first week of his studies playing only a middle G. Satisfied with his progress, Giuffre allowed his student to spend the second week playing G and A. The exercise taught Smith to consider each note as a musical statement unto itself, a value he imparts to his students.

"One note can do it," he insists. "When I was at Schenectady [County Community College], the guest conductor took a student's violin and played one note that blew my mind. I felt things from just that one note. Music is where the tangible world connects with the intangible. And I love that; I love bringing music to people."

Whether playing a festival alongside McCoy Tyner, Mulgrew Miller, and Jack DeJohnette; organizing a concert series in Boston; or teaching extra classes on a Saturdays, Smith values every music-related experience. He attributes that outlook to growing up in rural New York State. "I had a summer job throwing 80-pound hay bales," he recalls. "That has a way of inspiring reflection." For Smith, it underscored the importance of seriously cultivating his musical gifts.

Since earning his undergraduate degree from Ithaca College and a master's from New England Conservatory, Smith has spent a lot

of time bringing music to people. For more than 10 years, he produced a series of jazz concerts at the Church of the Redeemer in Brookline, MA. "When I first moved [to Boston]," Smith says, "I was mystified that there were so few places to play. Rather than complaining about the situation, I decided to do something about it."

Smith created the Jazz in the Sanctuary Concert Series that has featured such outstanding artists as Paul Bley, Marty Ehrlich, Steve Slagle, and Robert Moses. Other than piano-tuning expenses, all concert proceeds have gone to the musicians. When the Massachusetts Department of Conservation and Recreation recently renovated a band shell in Smith's neighborhood, they asked Smith to establish a music festival to inaugurate the rejuvenated space. The renovation costs, however, left no funds for programming. With little time and no budget, Smith drew on his contacts at Berklee and in the Boston music scene as well as his own funds to launch the inaugural Hyde Park Jazz Festival on Labor Day weekend.

Smith is currently in the midst of a publicity blitz for the new CD *Transitions* by his group the New World Jazz Composers Octet. "The business side of things isn't my favorite aspect of music," he says. "But like hefting hay bales, it has to get done." Despite Smith's disinclination for publicity and marketing, *Transitions* will receive reviews in *All about Jazz*, *JazzTimes*, and *DownBeat* magazines in three consecutive months this fall.

The disc features nine compositions by several of the band's members. Smith invited the musicians to stay after the recording sessions and freely improvise short pieces. Smith and Ted Pease, the project's coproducer and former Berklee faculty member, used some of these improvisations as interstitials between songs on the CD. The connections between pieces are more serendipitous than planned, and Smith was pleased to feature the musicians in



Phil Farnsworth

Associate Professor Daniel Ian Smith

this way. "I didn't want everybody to get lost in the arrangements," he says, "I wanted to make sure listeners could hear how talented and inventive these players are."

A series of events in Smith's personal life—a traumatic skiing accident, the birth of his daughter, and his wife's victory over cancer—has sharpened his focus on the value of a balanced life.

"I've thought more carefully about the balance I strike between my music and family time," Smith says. "As musicians, it's easy for us to get lost in what we do, but it's important to resist that temptation. You've got to focus on your priorities." For his part, Smith now takes on only those musical projects that he considers artistically rewarding.

This fall he traveled to Xalapa, Veracruz, Mexico, for the JazzUV festival, where he served as an artist in residence and performer. In May 2011, he will travel to Mozambique with Associate Professor Winnie Dahlgren for two weeks of teaching and performances.

Next spring, Smith will take his first-ever sabbatical to study the construction of melody and the varied melodic vocabularies of contemporary music: pop, jazz, and avant-garde. Smith will use the time to improve his writing. "In the groups I've put together, I'm primarily an interpreter of other people's music. [I'm continually asked] to write for the group, but the other composers' pieces are so wonderful that I keep wanting to just play those. But it's important for me to push my writing. This will help me extend what I can do. And besides, it's going to be really fun."

"I tell my students to try new things. I tell them to go work on something they're not good at to see if they can add it to their skills," he says. "This [sabbatical] is a chance to do that sort of thing myself."

Adam Renn Olenn is the website producer in Berklee's Office of Institutional Advancement.

## Mere Steps from the Finish Line

By Danielle Dreilinger

For a Berklee student, four years of study is an education in music that lasts a lifetime. For the college, four years has enabled Berklee to raise over \$44 million for its Giant Steps program, Berklee's first-ever capital campaign. There are only a few steps left to reach its \$50 million goal.

The response has been remarkable: Berklee has received 16,000 gifts that show the value of music and of Berklee, which during these hard times has been crucial. The college's first priority has been keeping students enrolled through a massive increase in scholarships and financial aid. Without donations to the capital campaign, Berklee would have to postpone its vision for the future. Giant Steps contributions have already begun to pay educational dividends. Here are some of the benefits so far.

As an urban college, Berklee is always short on space. The opening of the new building at 7 Haviland Street in early 2010 finally allowed breathing room and increased visibility for the Liberal Arts, Music Business/Management, and Music Therapy departments. It is also home to the English as a Second Language program, two student publications, and an Africana Studies room. Generous donors supported an endowed music therapy scholarship and resource room and an office for the chair of the Liberal Arts department. "The building will change how we teach, how students learn, and how the faculty interacts," predicts Darla Hanley, the dean of the Professional Education Division.

Berklee students always seek more time and places to practice. One donor wanted to address this issue and funded 90 hours of additional practice-room time a week. Since January 2010, 15 rooms in 150 Massachusetts Avenue have been

open on weekends and on weeknights between 1:00 A.M. and 3:00 A.M. Additional gifts have funded a computerized signup system and an analysis of the college's use of practice space. Best of all, the dollars have paid the salaries of students staffing the effort.

You can't provide a great education without nurturing teachers. The Newbury Comics Faculty Fellowship program supports creative projects. Michael Bierylo, an associate professor in the Electronic Production and Design Department, for example, immersed himself in Berlin's cutting-edge electronica scene; Sally Blazar, an associate professor in the Liberal Arts department, traveled widely exploring concepts of identity among cultures; Professor of Guitar Dave Fiuczynski recorded sophisticated microtonal pieces and paid students to perform in the sessions; and several faculty members explored new technological tools to create music.

Berklee has increased travel funds to enable student groups to play on the stages of the Kennedy Center, Newport Jazz Festival, the Hardly Strictly Bluegrass Festival, and elsewhere. A donation from a friend of the college supports touring jazz musicians during this academic year. In addition to gaining invaluable exposure and connections, student musicians become Berklee ambassadors. "The best way for people to know Berklee is to hear our students perform," says Rob Hayes, the assistant vice president for external affairs.

The official Giant Steps campaign has only \$6 million to go, and the future is challenging and exciting. Over the next three to five years, we'll continue to work on our strategic plans and cultivate external funding to keep Berklee competitive. We need everyone's help to take the next leap forward.

## Giant Steps Donors

*Berklee College of Music is grateful for the gifts made between June 1, 2009, and May 31, 2010, that support the college. All donations are part of the Giant Steps capital campaign.*

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 Britten Fund  
 Jeanne and Dean Brizel  
 Andrea and Ed S. Broadwin '81  
 Lise and Kevin D. Broccard '76  
 Clifford G. Brodsky '87  
 Joseph G. Brogan '09  
 Ruth M. and Joseph M. Brogan '75  
 Barbra Streisand and James K. Brolin  
 Terry G. Bromfield  
 Brooke Private Equity Advisors  
 Adam R. Brooks '08  
 Lydia Brooks  
 Nancy W. Brooks  
 Cynthia and Donald Broschard  
 Robert M. Brosius  
 Russell D. Brough '78  
 Broughton Charitable Foundation  
 Dawn and Luke E. Brouillette '80  
 Donna and Allen R. Brown '75  
 Lizabeth S. and Allen W. Brown '79  
 Constance J. and Charles A. Brown  
 Jennifer H. Brown '80 and Colin Brown  
 Ruth and Dean Brown '77  
 Susan Bockus and Michael A. Brown\*\*  
 Linda Mason and Roger H. Brown\*  
 Mary and Scott Brown\*\*  
 Kathryn and Dennis J. Browning '70  
 Gregory A. Bruell

# GIANT STEPS

Andrew R. Brughera '90  
 Annie Brumbaugh  
 Mary S. Calvin and Robert A. Bruner  
 Carol and Gary L. Brunotte '77  
 Nancy and Paul Brusil  
 Teresa D. and Jeffrey A. Bryant '78  
 Brigette A. Bryant '84 and Lance D. Bryant '83  
 Lauren R. Buccellati and Mario Buccellati II  
 Suzanne and Steven W. Buchele '81  
 Bruce Buckley  
 Mary T. and James J. Buckley '70  
 Ellen G. Budlong '75  
 Deirdre and John Buell  
 Belden L. Bullock '81  
 Norma Maxvold and Timothy Bunchman  
 Julian C. Bunetta '01  
 Roseann Bunshaft '80  
 Jean E. Lynch Burden '85 and  
 Ordway P. Burden  
 Noreen D. and David A. Burdett '81  
 Bill B. Burgess  
 Nancy and Andrew M. Burglass  
 Deborah and Thomas Burnett  
 Elizabeth J. and Robert D. Burns  
 James R. Burt '74  
 Linda J. Burton '86 and Richard H. Burton  
 Barbara A. and Richard L. Busenbark '78  
 Allen P. Bush  
 Jean E. Moody-Bushell '84 and  
 Raymond Bushell  
 Daniel F. Busler '79  
 Linda M. and John T. Butler '71  
 William J. Butt '88  
 Catherine and Paul Buttenwieser\*\*  
 Catherine and Paul Buttenwieser  
 Foundation  
 Evelyn and John A. Butto '75  
 Eileen and James Buzzard  
 Stephen R. Buzzell '72  
 James E. Byassee  
 Evelyn Byrne  
 William J. Byrne  
 Brendan P. Byrnes '04  
 Annemarie S. and Michael Byrnes  
 Priscilla and John H. Byron '75  
 Adrienne and Panfilo Cafarelli  
 Beth and John Cafaro  
 James P. Cafferty  
 Debra A. and Michael R. Caffi '72  
 Marsha and Robert M. Cain '78  
 Patric A. Caird  
 Lori and Steven Cairncross  
 Brian J. Cali  
 Eleanor and Howard Calkin  
 Michelle and G. S. Callas '74  
 Christopher A. Calley '81  
 Dennis F. Calnan '76  
 Joan and Eric Calus  
 Yolanda and Gene Camarena  
 Jason Camelio '98  
 Rita and Lane M. Cameron '71  
 Maurice Cameron

Teresa L. Cammack  
 Eric Camp '80  
 Lori and Neal G. Camp '79  
 Carolyn and Joseph Campanelli\*\*  
 Lori A. Campbell '89 and Clay Campbell  
 Mark E. Campbell  
 Josephine and Pietro Campolattano  
 Teo Camporeale '85  
 Cynthia and David Canaday  
 Stephen T. Canfield '07  
 Valerie E. Johnson and Robert L. Cannady  
 Richard Capalbo  
 Steven Capecci '08  
 Capital One  
 David V. Carbonara '85  
 Kathleen M. and Charles D. Carchedi '73  
 Dionne F. Thomas and Gairy Cardoza  
 Montez Cardwell '89  
 Laura and Michael G. Carenbauer '77  
 Liza R. Carey  
 Colleen T. and David Carkner  
 Katherine L. and Daniel A. Carlin  
 Christopher L. Carlson '09  
 Paul D. Carlson '84  
 Margaret and Robert W. Carlson '97  
 James S. Carpenter '84  
 Carol and Kenneth P. Carper '75  
 Allison and Daniel N. Carracino '80  
 Mary and Stevan Carrasco  
 Sharon K. and Joseph F. Carrier '83  
 Jennifer L. Carrillo '06  
 Carol and Lee Carroll '82  
 Deborah H. and Charles J. Carter '88  
 Sergio J. Casas '95  
 Joni Gang and Dean Case  
 Martin L. Case '94  
 Marilyn J. and Michael R. Cassidy '69  
 Michaela and James J. Castaldi '66  
 Anne Castellano  
 Joanne and Harry W. Castleman '74  
 Laura V. Castor  
 Peggy Castoral  
 Tully J. Cathey '77  
 Emma Catlett-Sirchio '08  
 Deborah L. Cavalier '87  
 Rocco M. Cavallo  
 Jonatha Ceely  
 Doreen A. and Paul Ceglia  
 Rhonda Postrel and Kenneth J. Cervenka '86  
 C.F. Martin Guitar Co. Inc.  
 Shannon and Craig R. Chamberlain '91  
 Raymond Chambers  
 Steven B. Chameides '88  
 Andre R. Champagne  
 Lois and James A. Champy\*\*  
 Tana '79 and Fred D. Chandler  
 Jacqueline N. and Gerard K. Chaput  
 Evyn S. Charles '84  
 Charles H. Pearson Foundation  
 Karen and Leonard Charles  
 Lerick Charles  
 Linda J. Charles

Charles Music Store and Studios  
 Charles River Ventures  
 Sarah and William F. Chase '97  
 Joanne Deluzio and Marshall Chasin  
 Richard P. Chasse '92  
 Patricia L. and Thomas L. Chepokas '72  
 Karl R. Chernak '80  
 Randall B. Chertkow '88  
 Joanne Lehrer and Steven Chianesi  
 Janet A. and Edwin K. Chin  
 Michael P. Chiodo '81  
 Michael Chodosh '76  
 Elizabeth and Michael R. Chorba '86  
 David W. Christensen '75  
 Christos & Eva Pappas Foundation  
 Chubb Group of Insurance Companies  
 Richard Chung  
 R.J. Ciccolo  
 Danielle M. Cioffi '08  
 Mary A. and Paul L. Ciriello\*\*  
 Citizens Bank of Massachusetts  
 Brook Z. Claman '91  
 Andrea F. and Jon C. Clardy  
 Clariant Ltd.  
 Angela and Eric Clarington  
 Laura and Gregory Clark  
 Heather and James B. Clark '96  
 Jill J. Clarke '85  
 Sally and Alf H. Clausen '66  
 Johvonne M. and John L. Claybourne '00  
 Neal T. Cleary  
 Kathy and David Clem\*  
 Rebecca and Andrew Clements  
 Ann D. Clements '03  
 Rebecca B. Cline '01  
 Randy L. Cloutier '99  
 James R. Coberly  
 Charles R. Cocchiario '81  
 Eric M. Coffey '05  
 John E. Coffey '92  
 Patricia and John W. Coffey  
 David S. Cohen '89  
 Jack A. Cohen '76  
 Margaret M. Zisk and Jeff D. Cohen '87  
 Laurie Cohen '75  
 Murry B. Cohen  
 Sarah J. Person and Neil L. Cohen  
 Irit E. and Ronnie I. Cohen '86  
 Donna H. and Steven A. Cohen  
 Regina A. and Peter L. Cokkinias  
 Camille L. Colatosti  
 Susan Colby  
 Julie and Alan Cole  
 Stephanie C. and E. J. Cole  
 William T. Cole '04  
 Linda J. and Marvin H. Colegrove  
 Carrie A. and William J. Colella  
 Brian R. Coleman  
 Nicole D. Coleman '04  
 Linda Wisnewski\*\* and William Collatos  
 Linda Wisnewski & William Collatos  
 Family Foundation

James J. Collazo '07  
 Susan and Christopher W. Collier '82  
 Joseph D. Collins  
 Jennifer and Ted Collins '73  
 Daniel N. Colman '95  
 Karlos F. Colon '05  
 Colonial Honda  
 David C. Colozzi '97  
 Columbia Construction Company  
 Combined Jewish Philanthropies  
 Helen I. and David R. Comeau  
 Lorene and Peter Comeau  
 Michelle P. Comeau '09  
 Commodore Builders Corporation  
 Commonwealth of Massachusetts  
 Employees Charitable Campaign  
 Concertech  
 Kathryn Concra '06  
 W. K. Condon  
 Kevin A. Conn  
 Stephanie and John Connaughton\*  
 Megan A. Connell '02  
 Linda M. and Michael J. Connelly  
 Kenneth A. Conner  
 Paul C. Connolly '96  
 Christine M. Connors  
 Barbara and Lawrence Connors  
 Elizabeth A. Conrad  
 Roberta W. and James A. Conroy  
 Kathryn M. Conway  
 Lucille and Michael R. Conzo  
 Brett L. Cookingham '85  
 George D. Cooksey '97  
 Lisette Cooper  
 Margaret R. Lukens and Joseph L. Corkery  
 Sandra Marie T. '79 and  
 Michael B. Corliss  
 Joseph A. Coroniti '73  
 Maureen C. Cortese  
 Ilene L. Corvini '79 and Richard H. Corvini '78  
 Jill G. Corwin  
 David P. Cosel '75  
 Georgia Fraleigh and Pierluigi Costa  
 Lauren M. and James C. Cote '80  
 Paul E. Cotugno '84  
 Michael D. Coughlin  
 Reed Cournoyer '74  
 St. John Courtenay III '77  
 Mary Jo T. Courtney  
 Covidien Matching Gift Program  
 Elisa Covino '89  
 Jeanine M. Cowen '96  
 James C. Coyle '85  
 Kevin C. Coyne '97  
 Tim B. Cozens '85  
 Joann C. and Joseph Cozza  
 Elizabeth R. Crabtree '86  
 Karen Craddock  
 John D. Craft '06  
 Kim and Thomas Crapanzano '86  
 Crystal and Alejandro Crespo '97  
 Steven L. Crews '87

Mary Lou Crimmins '95  
 Jayne M. Critelli '77  
 Stephen Croes  
 David T. Crone '83  
 Sylvia McIntyre-Crook and Larry Crook  
 Carol A. and John P. Crookston '72  
 Jacqueline and Wydell L. Croom '00  
 Mark C. Cross '86  
 Robert M. Cross '07  
 Pamela J. Cross '89 and Timothy Cross  
 Theresa and Mark K. Crutchfield  
 CSC Holdings Inc.  
 Cristina and Zoltan Csimma  
 CSM Words and Music  
 Juan C. Cuello '91  
 Brinton and Jeffrey M. Culp '96  
 Bill Cummsky  
 Laura Cuniff  
 Linda C. and Matthew J. Cunningham  
 Walter R. Cunningham '89  
 Michael R. Currie '94  
 Gregory T. Currier '90  
 Linda J. and John J. Curzio '67  
 Nancy and Timothy H. Cushman '80  
 Nina and Jordan I. Cusner '06  
 Donna S. Cutler '79  
 Carol Cybulska  
 Carol and Edwin L. Czechowski '78  
 Martin Czembor '93  
 D'Addario Foundation  
 Joan and John D'Addario  
 William D'Agostino '89  
 Winnie Dahlgren '98  
 Kathryn E. Dame  
 Theresa M. and Francis J. D'Amico  
 Gojko I. Damjanic '95  
 Dammann Fund Inc.  
 Eugenie L. and Robert A. Damon  
 Kevin M. D'Andrea '00  
 D'Ventures Unlimited LLC  
 Ariella and Mark Damelin  
 John A. Daneluk '84  
 Jennifer L. Danhausen '78  
 Mary and Wayde Daniel  
 Robert D. Daniels '71  
 Clementine D. Dankworth  
 Cleo Laine and John Dankworth  
 Morphoula and Christos Daoulas  
 Kether Darshan '04  
 Sumit Das '84  
 Randall W. Dash '87  
 Jeffrey M. Dashefsky  
 Andrew J. Davis  
 Dana and Jeffrey P. Davis\*\*  
 Jeffrey P. Davison '82  
 Robert Davoli and Eileen McDonagh  
 Charitable Foundation  
 Liz A. and James G. Dawson  
 Jason A. Dawson '05  
 Helaine and Jeffrey J. Dawson '80  
 Gloria and Jack P. De Pietro '76  
 Gerard E. Deagle '59

Deborah and Marion Dean  
 Janice and Anthony T. Deblois '96  
 Janet L. and Charles R. Declerke '79  
 Donna and Russell S. De Filippis '75  
 James M. Defrancia  
 Joanne and Brad A. Degraide '75  
 Brenda M. McHugh and David B. Degrand '75  
 Eve E. and David A. Deitch '80  
 Ingrid and Matthew Dejudicibus  
 Mary and Michael A. Delaney '78  
 Marianne and Tom A. Delaney '69  
 Carmen and Luis Delgado  
 David A. Delhomme '89  
 Dell Inc.  
 Edna and Nelson O. Dellamaggiore '77  
 Anthony Delmuro '82  
 Margery S. and George Delollis  
 Julie and Juan de Loera  
 Daniel D. Deluca '91  
 John DeLuca  
 Renee and Elliott G. de Luca '84  
 Maria E. DeMaio  
 Jean Demarco  
 Patricia A. DeMarco  
 Brandon W. Demaris '04  
 Nick L. DeMayo  
 Richard R. Demers  
 Judith Gold and Phillip C. Deneau  
 Denham Capital Management LP  
 Lori Colella and Paul Deninger\*\*  
 Beth Denisch  
 Kenwood M. Dennard '76  
 Angela and Charles M. Denton '82  
 Lee C. Denton-Smith '06 and  
 Michael Denton  
 Sandra and Girard Depoti '75  
 Gail M. and Renato T. Derita  
 Marisa T. Dery '85  
 Janine B. 'De Souza '04 and Mark De Souza  
 Matthew L. Detrich  
 Michael R. Detweiler '95  
 Joseph A. Deveau '98  
 Marti and Steven Devich '63  
 Ann and Pierre de Vitry  
 Camille M. Devore '84 and Jerry Devore  
 Susan E. and Gerard F. Diamond '89  
 Diamondback Capital Management LLC  
 Nylsa Rivera and Jose A. Diaz  
 Dick Clark Productions  
 Kristine and Robert S. Dick '90  
 Andrew J. Dickerson  
 Reed Dickinson '83  
 Andrew Didio '07  
 Coleen C. Dieker '09  
 George L. Diez  
 Judy K. and Robert Diez d'Aux  
 Jennifer and Salvatore Difusco '93  
 Liane A. and Steven R. Dillman '83  
 Terrence M. Dillon '76  
 Lauren B. Patrick Dimaio '99 and Robert  
 D. Dimaio '96  
 Jan and William Dineen

Kevin Diquisto '04  
 Marcia J. Wytrwal '89 and John M. Dirac '86  
 Robert J. Distasi '81  
 Biagio A. DiTullio  
 Kathleen M. and Joseph L. Diveglia '74  
 James D. Dlabal '95  
 Mary I. and John E. Doane '69  
 Melissa and Charles Doering  
 David M. Doherty '01  
 Anastasia G. Dolan '87  
 Kathleen and Edward Dolan  
 Lisa L. and Kevin Dolan  
 Kehli K. and Matthew J. Dolan  
 Jordan J. Dollak  
 David Dominik  
 Talia Don  
 Bessie Donald  
 Jessica T. and Timothy Donohue  
 Lynne M. Vadala Doran '97 and  
 James A. Doran '78  
 Mitzi A. Dorbu  
 Eric C. Dorney '01  
 Pia Parth and Camilo Dornier '81  
 Maureen S. Spranza '88 and  
 Jesse E. Doron  
 Kenneth L. Doroshow '86  
 Dorothy T. Flynn Charitable Lead Unitrust  
 Andrea M. Doukas  
 Dover Electric Company  
 Estelle and Alan D. Dowling '77  
 Glenn E. Downie  
 Mayanne Downs  
 Edward J. Doyle  
 Rita and John F. Doyle  
 Alan Drabkin  
 Russell A. Drago '86  
 Kallistratos Drakopoulos  
 Laura J. and Michael W. Dreese\*  
 Mark W. Drespling '93  
 Christine B. Driscoll  
 Leah K. Driscoll '03  
 Geri and Michael P. Driscoll '83  
 Linda and George Drummey  
 Jana and Michael L. Druxman '77  
 DTB Touring Inc.  
 Anthony Duarte '07  
 Luis A. Duarte  
 Catherine A. and David Dubinsky '73  
 Gregory M. Dubitsky  
 Kellie S. and David F. Ducharme  
 James D. Duckworth '80  
 Emily C. Dufresne  
 Linda Dumm Rollinson '77  
 Dunkin' Brands Inc.  
 Li-Ya Huang '05 and David M. Dunlap '02  
 Jody and Andrew Dunne  
 Paul R. Duquette '90  
 Sarah Duran  
 Jean-Pierre Durand  
 David G. Durante '75  
 Steven Durgin  
 Denise and John Dusko

Debra J. and Garrett S. Dutton  
 Denise A. Lugar and Daniel A. Dyer  
 Letitia N. Dyer  
 William E. Dyer  
 Dana K. Dysart '87 and David M. Dysart '87\*  
 Nancy L. Eagen  
 George H. Eastman  
 EBS Sweden AB  
 Edgerley Family Foundation  
 Sandra and Paul B. Edgerley  
 Catherine Edgerly  
 Jessica C. Edmunds '08  
 Jonathan D. Edwards '09  
 Margot Edwards  
 Joan Howell and Timothy G. Egan '82  
 Carol and Joseph A. Egidio '62  
 Georg B. Egloff '86  
 Benjamin J. Ehrenfeld '07  
 Joan and Gary Eichhorn  
 Barbara L. and Michael R. Eisenson\*  
 Lisa A. El-Lakis '83 and Abdallah M. El-Lakis  
 Sue and John D. Eldert  
 Susan M. and Francis R. Eldridge  
 Susan and Gustav Eles  
 Hope and Mark Eliasof '78  
 Robb W. Ellis '88  
 Deborah A. and Robert W. Ellis '80  
 Darren L. Elpant '90  
 Aleta Elsayed  
 Charles J. Elston '90  
 Mary Eng  
 Paul H. Engle '92  
 Lee and John J. Englert  
 Ellen B. and Thomas J. Ennis  
 Mira Eom '07  
 Deborah Hiatt and Matt Epstein\*\*  
 Dagmar and Chip Epsten '77  
 David W. Erhardt '98  
 Nils A. Erickson '94  
 Nancy and Peter J. Erving  
 Kiersten and Luis F. Espailat '94  
 Peter M. Espieffs '85  
 Silvana M. Espinoza  
 Jack R. Evans '75  
 Naomi A. Lopez '92 and Reginald Evans  
 Kathryn and Robin L. Evans '77  
 Hans-Georg Eversheim '80  
 Richard M. Lyness '83 and Gary Ewing  
 Jared A. Faber '93  
 Cindy L. and Benny Faccione '78  
 Erin P. and Putnam Fairbanks  
 Fairhaven Capital Partners  
 Pei-Chin Faison '04  
 Pratak Faisupagarn '82  
 Ronald Falcon '05  
 Nina and William E. Falconer  
 Louis Falconi '97  
 Nelson D. Faler '86  
 Edmond N. Fambro '82  
 Carmen and Domenico Fanelli  
 Gian M. Fanelli '08  
 Michael W. Fannon '70

# GIANT STEPS

Elizabeth A. and John T. Faria  
 Blanca and Gustavo Farias '84  
 Mary and James H. Farmer  
 Helen and Richard Farnsworth  
 Lorraine and Lawrence Farrell  
 Christopher J. Fassbender '88  
 Emily and William A. Fate '90  
 Elizabeth Boland\*\* and Michael Faucher  
 Lenore C. Fauliso  
 Jody L. Fedele  
 Susan C. and Daniel G. Feist '80  
 Kimberly G. Jones and Michael Felz  
 Robert F. Femino '82  
 Fender Musical Instruments  
 Ferber Family Foundation  
 Joann and Roy Ferber  
 Kathryn S. Ferguson '92  
 Lisa M. Lafrance Ferguson and  
 Mark A. Ferguson '88  
 Stacey Ferguson  
 Eleanor Fernald  
 Adria Ferragamo  
 Michael A. Ferraiuolo '06  
 Molly and Domenic J. Ferrante  
 Samira and Florentino Ferrer  
 Susan W. and John P. Fiala  
 Elizabeth A. Ficalora '78  
 Kristin L. and Scott J. Fichera  
 Fidelity Charitable Gift Fund  
 Fidelity Foundation  
 Fidelity Foundation Matching Gifts  
 to Education Program  
 Fidelity Investments  
 Linda Fields  
 Charles Figueroa  
 Linda J. and Richard M. Fike  
 John F. Filak  
 Seth E. Finkelstein  
 Debra and Matthew F. Finnegan '76  
 Katherine J. and Timothy Fioravanti '82  
 Susan M. and Ralph J. Fiore  
 Thomas F. Fiorini  
 Annette F. Fisch  
 Michael B. Fisch  
 Linda M. and Albert Fischer  
 Jane E. and Richard S. Fischer  
 Fish & Richardson P.C.  
 Sandy and Robert B. Fisher '79  
 Paul R. Fishman '08  
 Robert J. Fitzgerald '03  
 David M. Fiuczynski  
 Tyler J. Flaherty '06  
 Lisa and Eric T. Fleisher '82  
 Karen P. and Kenneth L. Fleming  
 Katrina D. and William R. Fleming '03  
 Theresa and David M. Flemming '81  
 Ruth and Charles Fletcher  
 Fletcher Spaght Inc.  
 Florence V. Burden Foundation  
 Joshua C. Florian '00  
 Maria Florio  
 Jose D. Flors '93

Mary S. and Terrence S. Flynn  
 Foley Hoag LLP  
 James Foley '93  
 Anne Fonatine  
 Katherine Alfonso and Fernando Fonseca  
 Craig R. Foosaner  
 Donna and James G. Ford '78  
 Mark R. Ford  
 Janine T. Foret '89  
 Lynn M. Formica '77  
 Richard J. Forziati '90  
 Mick Foster  
 Carol A. and Robert J. Fouch  
 Christine Marshall and Robert A. Fournier '79  
 Leslie D. Tryon and J.R. Fowler  
 Nathan A. Fox '07  
 Judith Strymish and Robert J. Fram  
 Robin L. and Myron L. Frame  
 Ellen J. Francese  
 Derek S. Frank  
 Nora and Gary L. Franklin '76  
 Marlo S. Franklin  
 Russell Franks  
 Jeffrey A. Fraser '91  
 Daniel R. Fratina '07  
 Jesse Frayne '06  
 Linn C. Brown '72 and Richard Fredekind  
 Frederick H. Bedford Jr. & Margaret S.  
 Bedford Charitable Foundation  
 Jay L. Freedman  
 Sidelle Weiss and Michael Freedman '90  
 Carole and Allen A. Frey  
 Brent Frey  
 Erika A. Frey-Hasegawa '96  
 Garret and Jeffrey K. Freymann-Weyr '90  
 Benjamin R. Frimmer '01  
 Jason Frisco  
 Michael G. Frishman '77  
 Michael J. Fritz '95  
 Linda and Gregory P. Fritze  
 Tyrus Frolund  
 Brittany A. Frompovich  
 Alan P. Fry '98  
 M.M. and Thomas W. Fryer  
 Laura M. and Scott M. Fuchs  
 Meredith Fuehrer  
 Jennifer McGrath and Anthony P. Fuentes '91  
 Rhonda and Barrett Fuhrmann  
 Robin B. and David C. Fuller  
 Kyler A. England '00 and Richard O. Furch '99  
 Edmund Fusco  
 Fred Fuster  
 Faustin Gabriel '88  
 Andrew K. Gabrys '05  
 Wendell F. Gaffney  
 Daniel J. Gagne '81  
 Lucille Gaita '76  
 Vida A. and Joseph A. Galeota '77  
 Darcy S. Winer '00 and Car Galhouse  
 Gallagher Bassett Services  
 Mindy S. Gallagher '80 and James Gallagher  
 Lori and James Gallagher

Gallagher Koster  
 Teresa Koster\*\* and Errin Siagel  
 Colette and Michael Gallagher  
 Robert J. Gallegos '10  
 Bernard Gallone '84  
 Louis B. Gallucci '75  
 Michael F. Galvin  
 Hermin H. Gardens '85  
 Justine L. Gardner '09  
 Peter Gardner  
 Sarah E. Gardner '87  
 William T. Garner '91  
 Marianne and Gary Garritan\*\*  
 Garritan Corporation  
 Linda F. and Wayne M. Gasiorek '77  
 Douglas T. Gately  
 Marianne and William Gately  
 Allyson and James Gatto  
 Anne Marie and Michael D. Gazdik '71  
 Kurt M. Gebauer  
 Tamara B. Gebhardt '02  
 William F. Gee '95  
 GE Foundation  
 Nanci A. Gelb  
 Debra R. Gelinas  
 Laurie J. Geltman '87  
 General Saftey Services Corporation  
 George H. Dean Company  
 Geraldine B. Cunningham Associates  
 Lauren Gerber  
 Steven C. Gerritsen '87  
 Bruce D. Gertz '76  
 Andrew T. Gervais '94  
 Melanie Getchell  
 Theresa and Edward Gettler  
 Kerry Getz  
 Laurie and Andrew P. Geyer '77  
 John B. Giacomuzzi '84  
 Melinda P. Maxwell-Gibb '86 and Pat Gibb  
 Michael Gibbs '63  
 Patricia H. and Richard Gibbs  
 Susan M. and Michael E. Giblin '88  
 Gibson Guitar Corporation  
 John and Peggy Gibson  
 Orville M. Giddings '92  
 Albert W. Gieseeman '78  
 Lori and Marc R. Gilbert '78  
 Kim and Eric R. Giler\*\*  
 James R. Gillespie '62  
 Anna S. and Corey L. Gilliam '03  
 Stephen L. Gilligan '77  
 Joe Gillis  
 Karie and Matthew R. Gillmer '88  
 Lorna C. Pezanelli and Marty Gilman '68  
 Marina V. and Sander L. Gilman  
 Hugh Gilmartin  
 Roger B. Gilpin '92  
 Laura Bucklan and Gene A. Giordano '72  
 Lori A. and John Giorgi  
 Priscille and Richard P. Giroux '70  
 Brian Girvan  
 Valerie N. and James Given

Nancy E. Cotton and John P. Given '90  
 Kenneth A. Gladstone  
 Karen and Walter Gladwin '69  
 Myrna and Richard Glasberg  
 Bethann Levin '78 and Gary Gleba  
 William R. Glenn '80  
 May E. and Gary W. Glovinski  
 Maxine Granovsky-Gluskin and Ira Gluskin  
 Ira Gluskin & Maxine Granovsky-  
 Gluskin Charitable Foundation  
 Cheryl and Steven A. Gluzband '76  
 Nanette and Erich A. Gobel '87  
 Connie Eysenck and Didier Godat  
 Godin Guitars  
 Ana and Jose A. Godur '94  
 Mary J. and Steven J. Goetz  
 Mitzi and David S. Gold  
 John Goldschmid '77  
 Stefani Traina and Mark Goldshein  
 James A. Goldstein  
 Beth R. and Martin Goldstein  
 Donna and Geoffrey Gompers  
 Filomena and Teotonio J. Gonsalves '80  
 Steven Goodale '74  
 Tami and Peter B. Goodall '77  
 Diane Arnold and Dean Goodermote  
 Alison and Barry Goodman  
 Eve Goodman '89  
 Gabrielle A. Goodman  
 Joel Goodman '84  
 Carlene and Kevin D. Goodman '71  
 Patricia and Michael Goodman  
 Jean R. and Paul Goodman  
 Jeffrey M. Goodrich '80  
 Michael L. Goodrick '67  
 GoodSearch  
 Gita and Madan P. Gopal  
 Donald C. Gorder  
 Nancy L. Weiss and Bill Gordon '75  
 Gloria Metzger Gordon '81 and  
 Peter Gordon '78  
 Ronen Gordon  
 Corinne and Jerry Gorelick  
 Gorfaine/Schwartz Agency Inc.  
 Amy and Norman Gorin  
 Nicholas P. Gorski  
 Marie-Helene and Peter C. Gotcher\*  
 Barbara A. and Richard M. Gottlieb  
 Martha E. Pollack and Kenneth  
 Gottschlich '81  
 Robert Gould '08  
 John F. Gow '86  
 Nancy Grace '92  
 Matthew D. Graff '07  
 Francis W. Graham '94  
 Ernestine and Homer Graham  
 Gerald L. Grandmaison '59  
 Sheryl and Malcolm D. Granger '77  
 Melanie and Michael S. Grant '85  
 Grasshopper Tree & Landscape Inc.  
 Diane and David Gratzmiller  
 Ulrica Hume and Michael S. Graziano '80



Greater Horizons  
Albert Green  
Jean M. Green '79  
Sande R. Green '92  
Miriam Greenbaum '08  
Andrea and Charles M. Greene  
Greene Construction Company Inc.  
Loretta and Wayne E. Greenough  
Jane P. Greenspan  
Sarah Greenwood '95  
Ruth R. Greenwood '76 and Todd Greenwood  
Curt Greer  
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 Richard Marr  
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 Andrew Martin '96  
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# IN CLASSIC FORM

By Mark Small '73

***Celebrated concert pianist Kirill Gerstein '96  
still maintains a passion for jazz.***

It's 1:00 P.M. when Kirill Gerstein walks into his first rehearsal with the Norrköpings Symfoniorkester in Norrköping, Sweden, following a dawn flight from Germany and a 90-minute train ride from Stockholm.

Gerstein is the orchestra's featured soloist in Rachmaninoff's *Piano Concerto No. 1*, which is quite a different role from the one he played in the previous night's chamber music concert in Bonn. As Gerstein seats himself in front of a black Steinway, conductor Alan Buribayev introduces him to the orchestra. Gerstein glances quickly at his surroundings in the elegant Louis De Geer concert hall before turning to Buribayev for the downbeat. The piano enters at a gallop in bar three with a furious passage in double octaves. No sleep? No problem. As always, Gerstein's playing is highly virtuosic and expressive.

Photos by Brita Nordholm

Just 30, the Russian-born Gerstein is a rising star in the classical-music world. For the past nine years, he's earned his living by traveling the world giving solo recitals, chamber concerts, and soloing on dozens of concertos with top orchestras on every continent. A former child prodigy with a high IQ and perfect pitch, Gerstein can't remember a time when he didn't play the piano. He received thorough classical training in Russia and discovered jazz through his parents' record collection at 10. Ironically, it was jazz—and assistance from former Berklee faculty member Gary Burton—that lured Gerstein to America where, at 14, he became the youngest full-time student Berklee has ever admitted.

"I met Kirill at a jazz festival in Saint Petersburg, [Russia], where he acted as my translator," Burton recalls. "He was a very poised, impressive young man. I was very surprised when I heard the tape he gave me of his playing. His jazz piano style was very similar to the solo playing of Keith Jarrett—pretty sophisticated for a 12-year old."

Two years later, Gerstein enrolled at Berklee. For the next three years, he attended the college year-round, taking every course that he could to feed his voracious appetite for musical information. At 16, after sidelining classical

music for jazz during his Berklee years, Gerstein returned to his classical roots and enrolled in Manhattan School of Music. While he never lost his passion for jazz, he recharted a course that has led to widespread acclaim in the classical world. In addition to earning his master's degree at Manhattan, Gerstein has won several prestigious classical music competitions. His résumé lists the Gilmore Young Artist Award, the Carnegie Hall Rising Star Award, and the 2001 Arthur Rubinstein International Piano Master Competition in Tel Aviv, the last of which provided the momentum that launched his career.

Earlier this year, he received the 2010 Gilmore Artist Award. As he announced Gerstein as the winner of the \$300,000 purse, Daniel R. Gustin, the director of the Irving S. Gilmore International Keyboard Festival, described the pianist as a "musical thinker and performer who will continue growing and who can, and we believe will, attain a career as a major concert pianist for the 21st century."

Gerstein's September 16 performance of Rachmaninoff's *Concerto No. 1* wowed the audience in Norrköping. Their long and vigorous applause was only hushed when he returned to the piano to offer a plaintive encore. The tempo of Gerstein's career is moving *con brio* these days, and no matter what or where he's playing, he's always in classic form.



**Can you describe for me your formative years in Voronezh, Russia?**

Music was always in the house because my mother was a music teacher. I can't remember when I started, because it started seamlessly like it was a game. Starting as a game is probably a good way to approach many things. Voronezh is a fairly big city by Russian standards, about one million people live there. It has quite a few colleges and universities and an orchestra. When I started school, I went to a special school where music training was interspersed with other subjects. We might have biology first hour, math the next, then ear training, history, and piano lessons. At that time I really liked music, but didn't find great inspiration from my piano teachers. But when I was 10, I studied with a very good teacher. I was chosen to go to a Bach competition in Poland in 1990 or 91, and I won.

**You received early classical music training, but when were you first exposed to jazz?**

I started fiddling around with jazz on my own with the few jazz records my parents had. I had little access to jazz in Russia otherwise. I had a good ear and would pick things up off the records we had. When I went to Poland for the competition, some musicians heard me in a practice room playing jazz interludes in between classical pieces and took me to a jazz club. After that experience, I started going to jazz workshops in Poland during the summer.

There were good outcomes from winning the Bach competition. The prize was an invitation to play the *Mozart Piano Concerto No. 23 in A*. It was my first time playing with an orchestra. With the [prize] money, I bought an Atari 1040 ST computer, the first one with a built-in MIDI interface and music programs. Another outcome was getting an invitation to the jazz workshops where I met Berklee faculty members Orville Wright, Greg Badolato, and Skip Hadden. There were many other students there who were also interested in jazz. So I got two weeks where my head was exploding with all this new information about jazz.

In the fall of 1992, I was invited to one of the early jazz festivals in Saint Petersburg and got to hang out with some American jazz musicians. There were whispers that Gary Burton, who wasn't scheduled to play, was going to come by to play as a special guest. I got to translate for him. I had a pad of Berklee staff paper on which people had written well wishes to me, and I asked Gary to sign it. I asked if he knew Greg and Orville, and he said, "Of course I do; I'm the vice president at Berklee." He asked me to send him a recording of my playing. I did, but I never heard anything back. I went to the workshop in Poland the next summer, and the Berklee faculty members asked me why I hadn't written back to Gary when he invited me to come to the Berklee Five-Week Summer [Performance] Program. I hadn't gotten the letters. It made me wonder why those letters conveniently disappeared while my family had been getting other mail.

After that, I communicated with Gary by fax machine and got the invitation to the summer program. In 1993, I got to attend Berklee. To me it was great to play in ensembles, go to the library and to Tower Records. After that I was given a scholarship and became a full-time student.

**Your technique and music reading skills must have been well developed by then.**

I had the classical background and intense training in harmony, solfège, and ear training. I could play the piano pretty well too. When I came to Boston in 1994, the college required that one of my parents accompany me because I was only 14. My mother came with me, and my father joined us later. Because I'd had so much theory training, I was able to test out of a lot of courses, which enabled me to take a lot of electives. Berklee let me roam freely and take whatever courses interested me.

Gary was one of my teachers. I would show up at his office, and we would just play. A lot of his teaching was done just through playing with him. He would make comments but was very economical in his use of words. I thought it was wonderful that the teachers at Berklee played with students. At a typical conservatory, that doesn't happen as much. In the Berklee ensemble classes, the teacher usually played.

I also played in Phil Wilson's [Berklee] Rainbow Band. Phil and Gary were the most important mentors for me at Berklee. Phil got me into playing stride piano at a time when I was all about the music of Chick Corea and Keith Jarrett. That was very useful, and I still love stride piano.

Berklee also had wonderful classical analysis courses, some things that weren't offered at top conservatories. I had semester-long classes on the string quartets of Bartok and Beethoven, and the early music of Arnold Schoenberg. I was going in so many different directions then because I was so hungry for information.

**While you were at Berklee, did you keep up your classical playing?**

During the three years I was there, classical was on the back burner. I always hoped that I could do both jazz and classical playing, but I realized that I couldn't do both as well as I'd like to. One or the other would suffer. I find that even the greatest players who do both play one style better than the other. It was important for me to make a choice.

In the long run, I felt it would be better for me to study the music that was worked out with great intricacy and inspiration by the best minds in Western classical music. So after three very intense and productive years at Berklee, I went to Manhattan School of Music. I had so many credits from Berklee that I was able to get both a bachelor's and a master's degree in four years. Next I went to Spain to study with Dmitri Bashkirov in Madrid. He's an amazing teacher from Moscow, and it was total immersion—more than piano lessons.

**How did winning competitions help you launch your career?**

Winning the Rubenstein Competition opened many doors. But it's a step-by-step process to launch a career. After you win a competition, you get a certain amount of concert bookings. There is a small window to convert that [opportunity] into recognition for who you are rather than just as a competition winner. If you don't, the next year there is another winner and people book the new winner, not you. For me, things developed gradually.

“Technique is just like money. The more you have, the more ideas you have for using it.”

**Did you look for a booking agent as things started opening up?**

I'd gotten an agent just before the Rubenstein competition after I played the Brahms One [*Piano Concerto No. 1*] with the Zürich Tonhalle Orchestra with [conductor] David Zinman. That was my debut with a major European orchestra and a big conductor. After that concert I had management in place to help me make the best of the opportunities resulting from the competition. I got American management a few years later in 2004 or 2005.

**Judging from the programs you've played this year, you keep a staggering amount of music memorized and under your fingers. How do you keep it all up?**

I've played about 15 different concertos in addition to solo programs and a lot of chamber music this year. The music requires constant revisiting, maybe once a year maybe once every two months. The repertoire is interconnected in the brain. What I practice in a Brahms concerto I see a few months later has an effect on parts of the Rachmaninoff concerto. So even if I don't play a concerto for several months, somehow in the back of my mind it is still slowly developing or changing—sometimes it's disintegrating. Sometimes I come back to a piece and say, "huh?" A piece may come back to me slowly or quickly.

**Are you interested in works by living composers as well as the time-tested classics?**

I am. I have recorded a new CD that has a piece written by Oliver Knussen on it. He is one of the great living composers. I was delighted that in connection with the Gilmore [Artist] Award, a new piece was written for me by him. It's a 10-minute solo work called *Ophelia's Last Dance* and it's absolutely beautiful. Before I recorded it, I went to London to play it for Oli and discuss it with him. Usually you spend hours thinking, "What did Beethoven want when he wrote this marking?" To have the composer there in person to ask about such things was very helpful.

People always ask me what I plan to do with the large sum of money that came from winning the Gilmore award. It's not to be spent in casinos, it's for musical purposes. I would like to dedicate a good portion of it to commissioning new pieces. I'm thinking mainly about new solo works, but there are ideas floating about for a new concerto.

**Do you think conductors will be open to programming something as involved as a new concerto?**

I think now there is a certain hunger for new works. How many times can you cycle through the Beethoven and Brahms concertos? They are great masterpieces and our ears are accustomed to them because we have heard them for 120 or more years. Someone may hear a new piece once and say, "I don't like it, I like the Brahms concerto." If we had heard the new piece as many times, maybe reactions would be different. I think it's important to combine old and new in the programming. That would show that the new is not so unrelated to works of the past and that older works are fresher than one may think.

I think orchestras would welcome the chance to show a great new concerto to the public. Orchestra directors have some practical realities to deal with, but with some creativity, it can be done. I think it's different for piano, cello, or violin than for some instruments like the guitar that have a smaller repertoire. At the moment, this is a good time for new pieces for piano, violin, or cello—if the pieces are good.

**As a pianist, are you at the point where your technique can accommodate the demands of any piece you want to play?**

Well, technique is just like money. The more you have, the more ideas you have for using it. In that sense, the challenges are always expanding—and that's a good thing. In the end it's about your musical goals, which should definitely be expanding. I don't work on exercises when I practice. I've always felt that all the material needed to develop technique is in the pieces I play. When I run into my limitations I figure out work-arounds to get past them. It's a process we all go through.

**What repertoire do you feature on your upcoming solo album?**

It has the world premiere recording of Knussen's *Ophelia's Last Dance* sandwiched between two large 19th century masterpieces. This shows my belief in programming old and new pieces together. The disc opens with the [Robert] Schumann *Humoreske op. 20*, a wonderful piece from the 1830s. Then the Knussen piece followed by the [Franz] Liszt *Sonata in B minor*—one of the grand works of the piano literature. This year is the 200th anniversary of Schumann's birth, 2011 is the 200th anniversary of Liszt's birth. The CD will be released in the U.S. and Canada on November 9. [Visit [www.allegro-music.com](http://www.allegro-music.com).]

**What do you think about releasing new recordings when CD sales are down?**

I don't think it is realistic to expect that the recording will be a huge money-making venture when compared to having an active performing career playing concerts in many places. For me, this is a document of what I thought about these pieces at a certain time, like a photograph of one's playing. For listeners, CDs offer artists a way to be present in places and times when there's no concert scheduled. It's a way of reaching a wider audience and it supports concerts. I know if I like someone's CD and I see that they will be playing nearby, I'll go to the concert.

Besides making an artistic statement with a CD, the process of recording is very different from playing a live concert and interesting to play with as a performing artist. The financial reward is not the key issue to be concerned with in making a CD. Generally, if you are after financial rewards, perhaps music isn't what you should go into. There are much more direct ways to make money. For me, playing the Brahms concerto last week with the Dresden Philharmonic and Rafael Frübeck de Burgos was amazing. It's something I would want to do anyway. I enjoy playing that piece so much with that conductor and orchestra in a nice concert hall in front of a good audience. On top of all that, I get paid for it. That's a nice thing!

**Through your work, do you cultivate relationships with conductors and get to play with them again?**

Yes. For instance, Alan [Buribayev] who I am playing with tonight in Norrköping [Sweden] is someone I've played with in several different seasons and places. We first played in Toulouse, France, then in Baltimore, Germany, and Holland before playing here.

**It must be challenging to put a large-scale work like the Rachmaninoff Concerto No. 1 together after having only two rehearsals and with an orchestra with which you've never played.**

It's a challenge playing a different piano in a different hall with a different conductor and a different atmosphere among the orchestra musicians. Many things are so completely different that I could never play a performance the same way twice. Many people think that in jazz you come up with things on the spot, but in classical music you just play what's written and it's always the same. I compare it to someone giving a Shakespeare monologue. Does everyone read it the same way or read the same things into it? An actor cannot repeat a performance with the same inflections even if he wanted to.

These pieces I play are living as I play them in the concert hall. There is a lot of room for flexibility and improvisation, in that you make your mind up on the spot and react to chance elements because of your surroundings or how you feel at the moment. Jazz also has a lot of structure; improvisations don't come out of thin air. Jazz artists do a lot of homework just as stand-up comedians do even if they aren't reading the jokes word for word. I always try to argue that the art forms of jazz and classical are not as far apart as people think they are.

**If you were to revisit jazz, would you be interested in playing standards or original pieces?**

I consider it important for any jazz artist to do both. I have written pieces in the past. Very often when I'm practicing, to take my mind off Rachmaninoff or some other piece, I'll start playing around with an idea, playing with some chords. I want to get together with Gary [Burton] again and maybe with his help, something will develop.

I don't have ambitions in jazz, though, which is a nice thing. But jazz is still very much a part of me and interests me. I like its sound and concepts, and I like the culture of jazz. I'd like to take some time and revisit that part of me and keep developing it. Maybe I will do a project where classical meets jazz. Gary and I spoke a few years ago about having a composition where the written and the improvised parts were linked together. I haven't found the right composer or the right format for that yet, but it's floating around in my mind.

I had a wonderful conversation with Gary after he and Makoto Ozone recorded their improvisations on classical pieces. Gary told me that he found learning a [Domenico] Scarlatti sonata incredibly difficult. He asked how classical

guys do this all the time with so many pieces. I told him that he plays things that are 100 times more complex and virtuosic than a Scarlatti sonata. He said, "But I never have to play anything on a given night that I don't feel up to."

In that sense, there is a difference between jazz and classical playing. But the conceptual idea that in classical music everything is notated and therefore there is no flexibility and change, and that in jazz everything is open and free, is wrong. Each has individual challenges. When you read music that's not your own, you need technical discipline and have to internalize it and find a truthful way to express it. That's [the classical musician's] challenge. In jazz, there are other challenges. So while there are differences between the two styles, there are similarities.

I have a suspicion that jazz could have developed more along the lines of classical music. Jazz has become more of a notated art as the music has gotten more complicated. But classical music didn't have the recording process accompanying its historical development until 110 years ago. There was a need to preserve classical music and it became more and more a notated music and you got a separation between those who write the music and those who play it. The development of jazz was influenced by the recording process, the music could be preserved in other ways.

In a way, recordings violate the concept of jazz as a one-time, improvised event. But people listen to [Miles Davis's] *Kind of Blue* album over and over, so in a way that music becomes part of a canon that has been listened to, adored, studied, and imitated just like classical music. It's just that Miles Davis didn't write it down.

**Do you have any goals or visions for your career 10 years down the road?**

Making goals like that can be dangerous because they don't take into consideration the dynamics of life. But there are still many things to do. Most importantly, there is so much more repertoire to explore. Classical pianists are lucky to have so much. You could easily fill this room with things that are pretty much essential for pianists to play, including solo repertoire, chamber music, songs. For me, this amazing library of music is one of the most attractive things about playing classical piano. There are certain pieces I'd enjoy playing with certain conductors. There are places I'd like to play and others that I'd like to play again. I'd also like to do some further jazz studies. I'd like to conduct some of the classical [era] concerti from the keyboard. My interests are increasing but my time is more and more packed.

**Is the touring exhilarating or exhausting for you?**

Both. The change of repertoire is quite consuming and of course the travel can be tiring. In the end, I find it exhilarating—especially being on stage playing these pieces. That's the part I love. Going to the airport at 5:00 A.M. is just exhausting, but you do it because that's what makes the lovely part possible.



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# Body Mapping for Better Playing

Correcting body maps in the brain can help musicians recover from performance injuries and set them on the course to better music making.

By Jerald Harscher

## A Quiet Epidemic

Multiple surveys show that a majority of musicians of all ages suffer quietly from pain, injury, and frustrating technical limitations. The *New York Times* has reported that 40 percent of conservatory students experienced injuries that forced them to stop playing for a time or even to end their careers. Closer to home, a survey conducted by Berklee Professor Neil Olmstead of roughly 400 Berklee-trained musicians revealed that 78 percent of respondents experienced pain, numbness, or discomfort while practicing or performing. Additionally, up to three-quarters of professional musicians have experienced injuries from playing their instruments. Virtually *all* players of certain instruments will eventually be affected, though guitarists and pianists are among the most often injured.

Some musicians are ashamed to admit that they have a performance-related injury and don't acknowledge their problems. Others maintain the secret to protect their professional reputations. The tendency to keep silent suggests that those affected may suffer from emotional pain alongside physical injury. Many players or singers assume that other musicians don't struggle with performance injuries and play through tension and pain, hoping the problem will simply go away. Many just work harder hoping to become stronger. This heroic approach is a part of our cultural consciousness. After all, it's how the West was won: we pull our shoulders back, stick out our chests, bite our lips, and press on! Unfortunately, the heroic no-pain, no-gain, muscle-through-it approach is at best counterproductive. And at worst, it can lead to far more serious problems.

Musicians most often experience pain and pressure in the muscles and mistakenly assume that the problem is muscular in origin. Some musicians seek solutions that treat the muscles in an isolated manner through physical therapy or gym workouts. Often these conventional approaches only exacerbate the problem.

On a positive note, a growing number of contemporary musicians have become aware that most muscular pressure and tension originate with faulty movement patterns based on "mismappings" in the brain or misconceptions about their own body structure, function, and size. Through a process known as body mapping, these mismappings can be discovered and corrected. When these mental corrections are applied to movement, problems with muscular pressure and tension can be eliminated permanently without physical therapy, medical treatment, or a go-for-the burn workout regimen.

## The Scientific Basis for Body Mapping

Everyone has a body map. The scientific explanation of the body map is that it is the internal representation on the cortical surface of our brains that governs all movement—including those required to play an instrument or sing. Our personal body maps tell us about our structure, function, and size.\* Cellist William Conable, who is credited with the practical discovery of the body map in his teaching studio, observed that "students move according to how they *believe* they are structured, not according to how they are actually structured."

The body-mapping process starts with gaining a correct understanding of our body's structure. It is worth noting the distinction between a theoretical knowledge of anatomy and the body map. It is not enough simply to have an abstract understanding of anatomy. Changes to the body map occur in part through kinaesthesia, or sensory perception in the muscles and connective tissue. This perception enables a person to accurately understand the anatomical structures and functions that enable him to correct his movements. The brain's neuroplasticity, or ability to form new neural connections, enables us to change movement patterns and recover from injuries. This is central to body mapping and to correcting our own body map.

About 15 years ago, as I launched my performing and recording career, I was among the musicians quietly suffering from a performance-related injury and, consequently, limitations in my guitar playing. I went to a musician's medicine clinic in Boston seeking help for unexplained hand weakness and an emerging loss of coordination. After a host of tests, my doctor was unable to give a diagnosis of my condition and sent me to a physical therapist, who prescribed various strengthening exercises. I squeezed putty and lifted dumbbells, but my symptoms got only worse—evidently from the treatment itself. Knowing I was dissatisfied, the physical therapist referred me out of the medical system to a movement educator versed in somatics: the study of human movement. This was the turning point for me.

During our first lesson, the movement teacher indicated that I was not moving my shoulder blades (or scapula). My response was, "You mean my shoulder blades move?" Over the next week I explored the whole range of movements that my shoulder blades could make. [See the shoulder blade motion diagrams on page 31.] To my relief and amazement, as my shoulder-blade movement became freer, so did my hand.



Jerald Harscher teaches body mapping classes using a skeletal model.

\*See Dr. Richard Nichols, "The Scientific Basis for Body Mapping" (<http://thepoisedguitarist.com/about-body-mapping/the-science/>). Articles by body mapping pioneer Barbara Conable can also be found at <http://thepoisedguitarist.com/>.



### Conscious Awareness

My lack of awareness of my shoulder blades pointed to a functional error in my body map of my arm structure. Once I became aware of my misconception, I gradually cultivated free movements of my shoulder blades that were not possible before I became conscious of all the skeletal structures on which the movement of my hands and fingers depend. As a result, I became aware of tensions that I had not noticed before. This new awareness enabled me to release unwanted, counterproductive tension in my arms and hands and my playing became immediately freer and more satisfying. Once I assimilated the new movements into my body map, I no longer needed to consciously think about them. They became a natural part of my movement repertoire.

When the body map is accurate and adequately detailed, our movements feel easy and well coordinated and our music making improves. When the map is slightly off, movement is also off. When the map is way off, movement is inevitably awkward, inefficient, and often produces injuries.

Many naturally free movers are not conscious of how accurate their maps are, but when questioned, they reveal a high level of detail. The opposite is also true. Many tense players are unconscious of their inaccurate and insufficiently detailed maps. Body mapping helps tense players become conscious of misconceptions about their body structure, function, and size and enables them to correct the mapping errors and improve their movements. They can then move in harmony with their body's design as opposed to moving in conflict with it.

As Mark Twain said, "It's not what we don't know that most harms us. It's what we know for sure that just ain't so!" My faulty inner conception that my shoulder blades couldn't move is a mismatch readily understood by any somatic educator. It's just one of many common mismappings that harm musicians. During the next few years, I became aware of several other common mismappings that limited my movement and caused strain. Discovering and correcting each of them brought increasingly more muscular freedom and technical facility. Before long I could expand my abilities beyond their previous level.

Through movement training, I fully recovered from problems that even highly competent doctors specializing in music medicine did not understand. My success 15 years ago in recovering from a potentially career-threatening condition ultimately prompted me to acquire rigorous training in anatomy and somatics to become a body-mapping teacher to help other musicians.

### Medical Versus Movement Problems

Anyone experiencing numbness in the arms or hands while playing should consult a doctor to rule out a medical problem. Most performance injuries, however, are not typically medical problems. This is borne out by the fact that traditional medicine is successful in helping musicians recover only 5 percent of the time. Since musicians most often suffer because of movement issues, it's important to assess whether our problem stems from movement or is a medical one.

I recently worked with a guitarist who experienced numbness in his right hand. He had seen a medical specialist and was in a great deal of distress because the doctor had recommended a surgery to remove his first rib. Instead, we worked to accurately map his arm structure so that his movements included his collarbone and the first arm joint, which is formed between the clavicle (or collarbone) and the sternum (or breastbone). A month later, he was free of numbness and relieved to avoid an invasive surgery. [For more on relieving arm and hand numbness, see "Eliminating Arm and Hand Numbness" on page 33.]

Musicians are particularly vulnerable to pain, injury, and limitation because musical training does not include information about body movement. Incorporating movement training with technique training for students and advanced players alike can eliminate performance injuries.

### Musicians Move for a Living

All dancers, actors, and athletes *know* they move for a living. It's obvious. But some musicians struggle with the idea that their living depends on movement. Still, watching a video of any musician performing with the sound muted readily indicates that musicians indeed move for a living. Since these movements are often refined, precise, and rapid, many musicians may be more concerned with how not to move than with cultivating the most appropriate and effective movement—large or small—to create the desired sound and musical result.

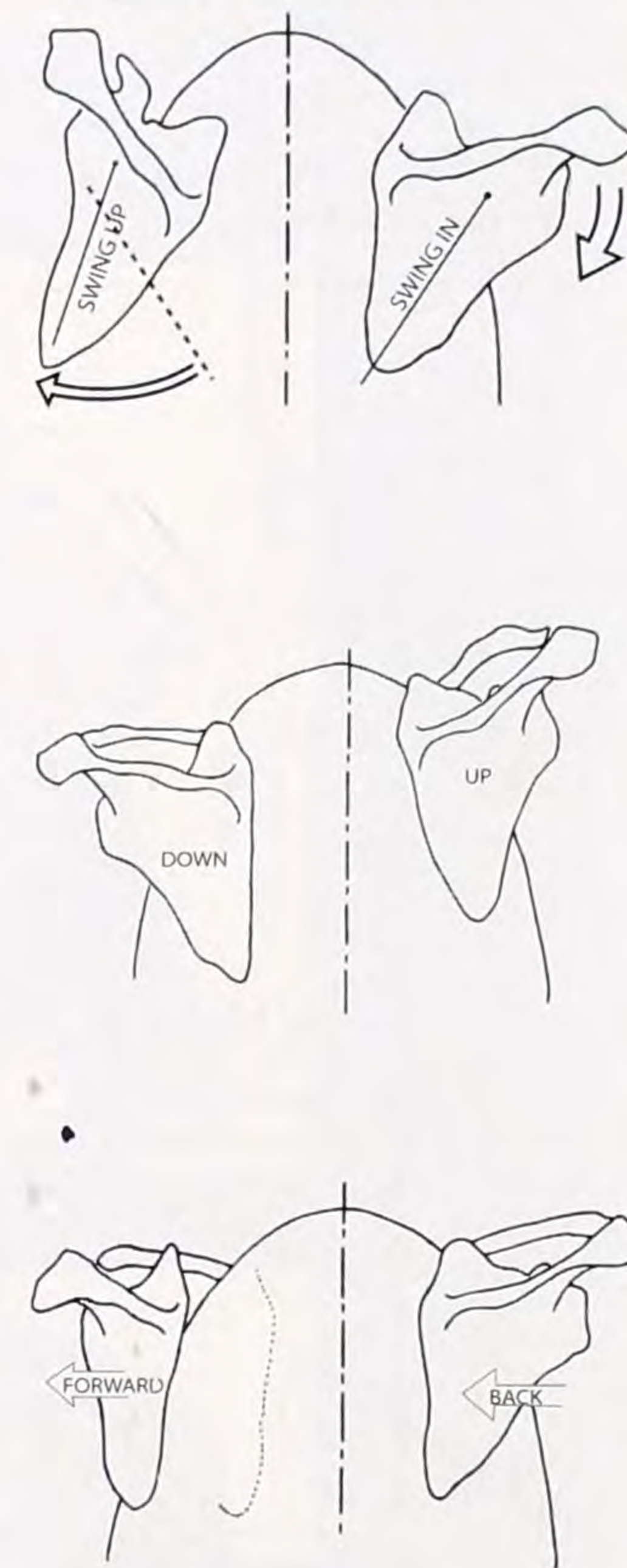
Sometimes musicians believe that, as a matter of efficiency and control, the only body parts that should move in playing an instrument are those that directly touch the instrument. The most accomplished players, however, understand that an integrated, whole-body-awareness is vital for proper technique. I recently interviewed classical guitar phenomenon Jorge Caballero for my Virtuoso's Map Project. When I asked if he moves for a living, he replied, "Absolutely" and had a great deal to say on the matter. He added that if a musician does not believe that he moves for a living, "there are so many things about the music they just won't get." (To view the complete interview segments with Caballero, visit [www.thepoisedguitarist.com](http://www.thepoisedguitarist.com).)

The critical first step toward trouble-free and satisfying music making is for performers to map themselves as movers. Some do this intuitively. Others, though perhaps equally talented, would benefit from movement training (e.g., body mapping) and movement awareness to access the artistic and technical choices of those who move well.

### A Body Mapping Class

When I work with musicians, I observe their movement as I listen to them play. Perhaps a student's pinky finger sticks out and away from the rest of the fingers—appearing more like the thumb than the pinky. At the same time, the thumb may look as if it has been jammed into the strings, keys, bow, etc. Humans are gifted with an opposable thumb, which creates possibilities for a rich variety of movements in opposition to all four fingers. When a student does not move his thumb well, it signals map-

### Shoulder Blade Motions



[Anatomical illustrations courtesy of Barbara Conable from her book *What Every Musician Needs to Know About the Body*. Used by permission.]



Figure 1: The right hand, palm facing upward. The ulna (the darker of the two arm bones) is the axis of forearm rotation.

ping problems. Often thumb difficulties are an indication of mismatched forearm rotation. This mismatching is the cause of much suffering among musicians and is the origin of many tendonitis injuries.

I could simply tell a student what I've observed, but that wouldn't be very helpful. Instead, I stop and ask students to explain the movement involved in turning the hand from a position where the palm faces upward to a downward-facing position. Often the reply is, "I can't explain it, I've never thought about that." I give the student time to think about it as he turns the palm a few times to see whether any consciousness of the movement emerges. The student may say, "I just twist my wrist, and that moves my hand."

We then spend a bit of time talking about what the word *twist* means to the student, but at this point the mismatching is confirmed. It's apparent from the student's movement, language, and gesture that he feels that this movement of the hand happens as a result of a "twist" at the wrist. Even the choice of the word *twist* as opposed to *move* or *rotate* reflects the strain that the student experiences in this simple act.

My students review the classroom skeletal model, anatomical images, and video animations.\*\* These materials help students to see and understand that the hand is turned by the movement of the radius: one of the two bones of the forearm (see figure 1). I demonstrate how this movement of the radius occurs at the elbow, very far from the wrist where students may believe that the movement originates. Once we discover that it is not the wrist that "twists" but the hand that is carried by the rotation of the radius starting at the elbow, we have an aha moment.

\*\*To see list of resources including slides, DVD and video animations, and books used in Harscher's teaching, visit <http://thepoisedguitarist.com>.

I frequently do a couple of movement explorations with students where they can "try on" the experience of this new, accurate map. As they move the hand, they touch the ulna, the other bone in the forearm, noting that the ulna is stable and does not move as the radius crosses from its previous position when the palm faced upward (see figure 2). I also note that the ulna is the axis of rotation on the pinky side of the arm. I've also found students who have incorrectly mapped or believed there was only one bone in the forearm. They are particularly difficult to train until this mismatching is corrected.

Invariably students remark that they feel a sense of ease with the new movement versus the strained hand and finger postures caused by their previous misconceptions. A student understands and feels the motion of the radius carrying the hand as it rotates around the stationary ulna. Instead of being on track for tendonitis because of a mismatched forearm rotation, the student avoids injury and experiences new capability in playing. Over time and with follow-up, the new ease of movement can be fully assimilated into playing.

#### Body Mapping: Foundation for Healthy Technique

At every stage of a musician's career, correcting a mismatching eliminates tensions that place limits on playing. From the beginning of training and throughout a student's developmental stages, body mapping fortifies the foundational aspects of technique. For instance, the training of basic finger and thumb movements relies on an accurate map of finger and thumb joints. Since joint movement is an integral part of instrumental technique, a player must know precisely where the joints are and have all these joints included in his body map.

Many musicians, for example, are completely unaware that the thumb has three, not two, joints (see figure 3). Missing from many musicians' map is the joint nearest the wrist. Attempting to train the thumb using only two joints is difficult and inevitably results in muscular tension that affects tone and the fine motor coordination required for accuracy. Since many musicians move their hands for a living, mapping all the joints in their true locations is a priority from the outset. Establishing an accurate body map of joints early on makes the work of teacher and student more rewarding and successful.

Refining the body map facilitates improvement in technical areas such as developing speed and breath support. Singers and players of wind instruments need to map all the structures that move during breathing to ensure that common breathing mismappings don't limit them. Interpretive elements such as tone production, variance of timbre, dynamic shaping, voicing, and expressive grouping all depend on nuanced movements. All are made accessible to the player through refining the body map.

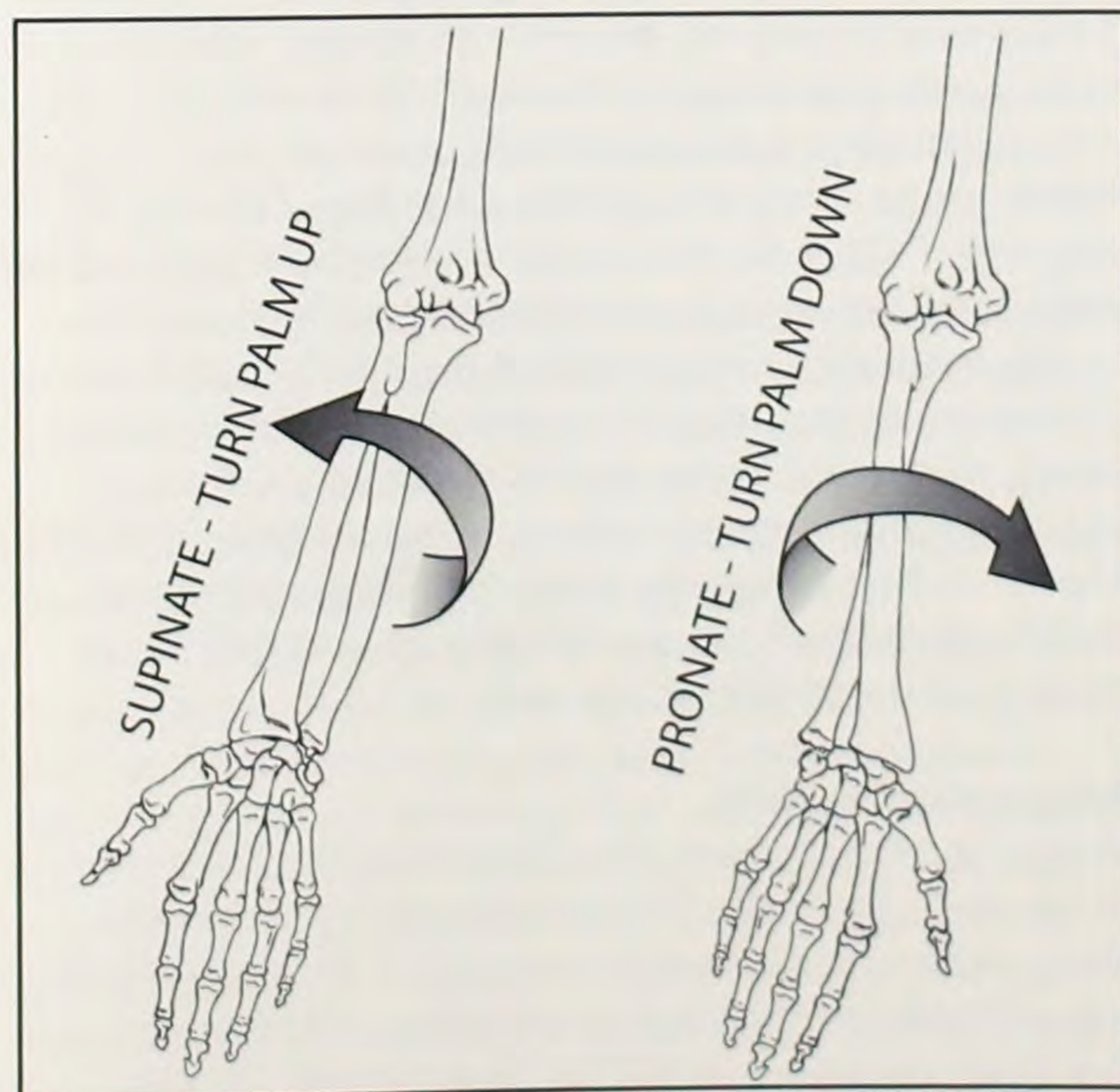


Figure 2: The radius crosses over the ulna when the palm of the hand is turned to face downward.



Figure 3: Most musicians are unaware of the actual length and structure of the thumb and that its first joint is located nearest the wrist.

## Eliminating Arm and Hand Numbness

An athlete or dancer expects to retire by age 40, but musicians expect to play for their whole lives. For experienced musicians, body mapping is essential to continued growth and sustainability of a musical career. Even advanced musicians are prone to developing mismaps that cause technical limitations and chronic injuries to occur.

The time needed to change the body map varies. In some cases, a complete change is evident in a week; sometimes it can take a month or two. Whatever the case, follow-up and a continuing dialogue to revisit and refine the new map and the new movement is required. Regardless of the time invested, the time spent improving movement is always beneficial.

### Like the Alphabet

In the future, musicians—like everyone else—will still injure themselves by falling down stairs or taking a spill on a bicycle, but they do not have to injure themselves from playing a musical instrument. Currently music training is not on a secure neurosomatic foundation. In the future, musicians will study body mapping not just because they are injured or in pain but because they know it will help them play better. At a future time, body mapping will be part of general music training as a primary foundation for technical training, musical competency, performance development, and a somatics-based distributive practice model that features optimum activity-to-rest ratios. The practice needs to be as fundamental to music education as the alphabet and numbers are to general education.

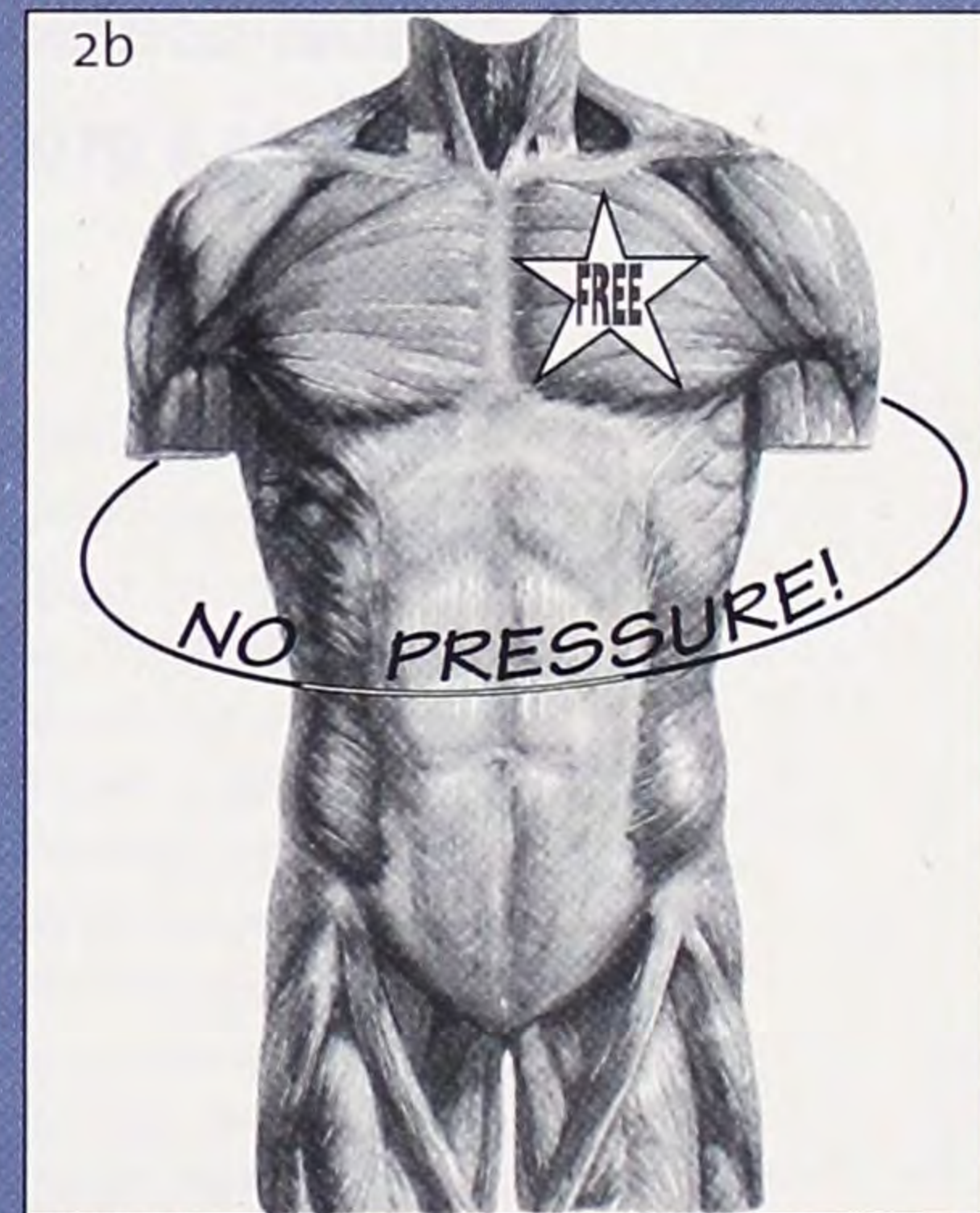
Many sports medicine practitioners have targeted musicians as a lucrative client base, but the disciplines of sports and music are vastly different. Musicians require a specialized and highly nuanced training with specific information that medical professionals are not trained to provide. Musicians properly trained as body mapping teachers are more qualified to help musicians with their fine motor skills at the level of application.

The work of musicians and performing artists has the power to uplift and inspire our listeners and ourselves and ease the emotional struggles of life. For musicians, physical pain, injury, and technical limitations are obstacles impeding the power of the music we make. As everyone knows, the first step to solving a problem is to acknowledge its existence. If musicians are to make common cause and take effective action, this quiet epidemic must be brought into view.

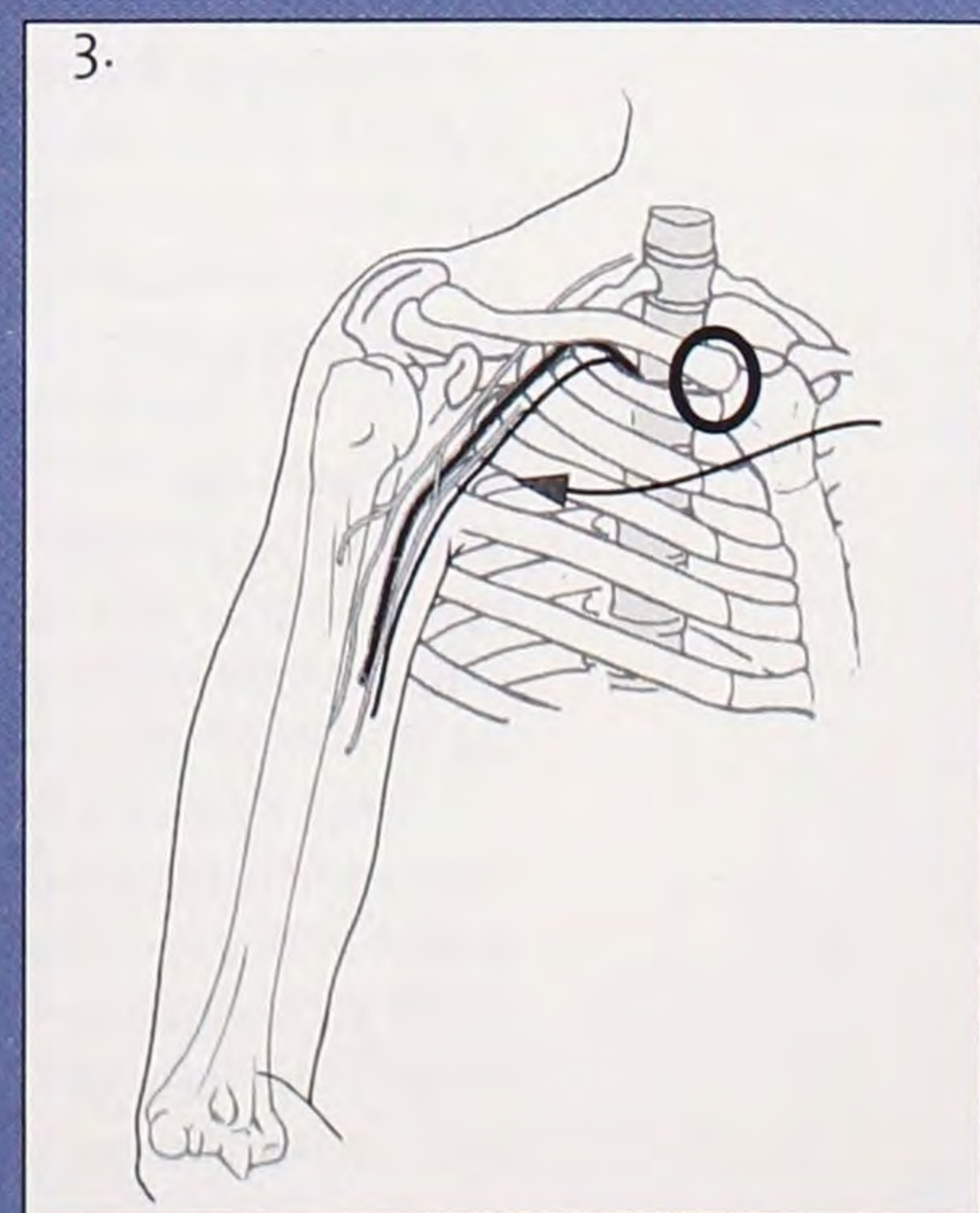
*Jerald Harscher is a guitarist, composer, educator, and author of the forthcoming book *The Poised Guitarist: What You Need to Know About Your Body*. Visit <http://thepoisedguitarist.com/>.*

The practice of Body Mapping builds an accurate awareness of the structures of the body and how to move them freely while playing an instrument or singing. This is key to eliminating numbness, painful tension, and muscular pressure.

- 1. EASE YOUR NECK.** When the neck muscles are free, the head balances properly on the spine at the A.O. joint (Atlanto-occipital joint) centered between the ears.
- 2. RELEASE YOUR TORSO.** Keep pressure off of the back, front, and sides of the torso so that the muscles that move the arms can remain free.



- 3. SUSPEND AND BALANCE THE ARM STRUCTURE ABOVE THE NERVES AND BLOOD VESSELS.** The collarbone and shoulder blade are able to move because of the joint between the collarbone and breastbone (circled). Movement at this first arm joint relieves pressure on the nerves and blood vessels. Nerves, veins, and arteries run under the collarbone, between the arm and the ribs, and into the arm, providing sensation and blood to the extremities involved in music making. Keeping them pressure-free prevents numbness and preserves reliable sensation.



# The Widening Gulf between Art and Commerce

by Peter Alhadeff '92



In his July keynote address to the Business & Economics Society International Annual Conference in Athens, Greece, Professor Peter Alhadeff discussed music as a product of art and a by-product of commerce.

I am honored to be in front of you today. The topic I will discuss, the music trade in the new millennium, might seem like a digression from the usual concerns of the Business & Economics Society International, especially in these tumultuous times and here in Athens!

Yet Pythagoras first explored the mathematics of sound here in Greece, so perhaps it is also fitting that we should talk about music. If you pluck a string that is two-thirds the length of another, you hear a tone that is a fifth higher. At a length of three-fourths, you hear a tone that is a fourth higher, and if you halve or double the string, you hear octaves. The simple counting numbers one, two, three, and four explain consonant and beautiful sounds in nature.

Moreover, moving up and down in fourths and fifths from a starting tone produces the major pentatonic scale—arguably the bastion of pop music today and the building block of the diatonic scale. With Pythagoras and the Athenians around him, we began to understand music better.

## Music and Me

Many of you in this room, I am sure, love music. But I don't suppose that you love it as much as I do. My passion for music drove me to change career, change country, and take a lot of risk. I'll explain.

Since I was a boy, I have loved classical music. And as a teenager, I attended concert series regularly at the Teatro Colón in Buenos Aires, Argentina, and its Mozarteum Society. I also attended pre-concert briefings with the preeminent musicologist Jorge D'Urbano. I will never forget his presentation on Beethoven's last quartets, starting with Op. 127.

My musical heroes were Bach, Beethoven, Wagner, and Stravinsky, but also the Beatles, tango composer Astor Piazzolla, guitarist Pat Metheny, and jazz composer Duke Ellington. I sought to learn the language of these masters, all of whom touched my deepest emotions. For instance, in my twenties, after playing classical guitar for more than five years, I discovered improvisation and the blues. My budding interest in rock guitar with the Beatles expanded to include Pat Metheny's well-thought-out jazz compositions and guitar solos.

My choice of musical heroes might be surprising to some of you, as it straddles the world of educated practitioners and that of artists like the Beatles, who were not. But I am talking about the love I have for the *craft* of music making, and in this regard I share my affection for the Beatles with the best musicians on the planet.

In fact, for me good music is not just the prerogative of the privileged to make or to consume. And yet I think of myself as someone immersed in the "high culture" end of music, at least as practiced by its top and most-recognized exponents.

## Economics

Before I went into music, I was an economist with a Ph.D. from Oxford in Latin American studies and a specialization in Argentina. I was published early and worked as a research fellow at the University of London. I then spent some years in Buenos Aires as a professor on the payroll of the Inter-American Development Bank at the Di Tella Institute, a think tank in Argentina.

When I was 35 and after I did much soul-searching, I decided to embark on a music career. By then, I had given up on the Argentine economy. I could have had a future in government through my mentor Guido di Tella, who became the country's foreign minister, but I reasoned I was still young and could change my life to finally pursue my musical dreams.

I already had a daughter, and luckily my German wife, Beate, who was a student with me at Oxford, did not check out of my life! She is here today, and I cannot tell you how fortunate I feel.

My plan was to make a livelihood in music. I would give it a try in the United States, because [the States] had the most developed and vibrant music market. I had heard of Berklee College of Music in Boston: a microcosm of the industry and a place where one could explore different career options. At the time, the college offered about 10 music majors, including film scoring and music production & engineering. Berklee looked interesting.

I cast a wide net, and recognized the importance of instrumental proficiency but was not wedded to the idea of playing only the guitar. This turned out to be a good thing. In 1989, when I set out for Los Angeles with my family, I found out that the local branch of the American Federation of Musicians listed more than 200 pages of guitar players.

I thought as an economist and used my experience in research to plan my moves. For instance, in Buenos Aires, before I left for the United States, I read *Keyboard* and *Guitar Player* magazines regularly and discovered a rich trade in musical instruments and accessories. I also found out that the business of music education—in music, music business, and music therapy—could perhaps become my safe employment harbor.

### Money and Music

To further clarify my options, I tried to identify the flow of revenue in the U.S. music industry as best as I could. Now, remember: my connection with music was aesthetic. Following the money trail for purposes of employment inevitably brought me closer to the mass-consumption market. Let me tell you a bit about it.

In 1989, record labels were the cash cow of the music trade. On an average day, nearly \$30 million was spent in the United States on CDs, cassettes, LPs, and music videos. At the time, this was double the amount spent on musical instruments and accessories, five times the amount that music publishers collected on composers' and songwriters' rights, and 10 times the amount of tickets sold at live-concert venues.

Making music was good business in the United States, and it might be surprising for you to know that the combined annual value of the activities I've listed exceeded the GDP of many African and Central American countries.

But there was more. In Los Angeles, I enrolled at the Guitar Institute of Technology to improve my guitar playing and then, in 1990, went on to Berklee in Boston. In the end, this ancillary market in education was the one that landed me my first job in music in 1992, because Berklee started its own music business program. I was recruited to teach economics and statistics. That year I was lucky as well to win the green-card lottery.

Nineteen ninety-two was my *annus mirabilis*. The pendulum had swung my way. In October, I was appointed the Spanish editor for *Recording* magazine in Los Angeles, and produced in Boston the first edition of *Recording en Español* for the burgeoning Latin market in pro-audio gear.

Between my new teaching functions and my editorial work for *Recording*, I was fully occupied. I played much less music, but I was happy.

### The Market for Music

As a new professional, I knew from the data that music for entertainment trumped "high culture" music by far. For example, sales of jazz and classical records represented much less than 10 percent of the U.S. market. I found out that the same was true in the largest music economies of Japan, Britain, and France.

To this day, rock, pop, r&b, hip-hop, as well as the many local varieties of country and folk music still dominate market sales of recorded music across the world. This continues to be so even in Germany, Austria, and Switzerland where sales of classical music are proportionally higher than anywhere else.

In addition, the record business does not regard jazz and classical labels as self-sufficient operations. Their funding is subject to commercial success trickling down from popular music sales. This was not a problem during the 1990s, but financing prestigious genres has become much harder since. To make matters worse, Bertelsmann (BMG), the most classically inclined major label, became defunct in 2006, leaving only Universal, Warner, Sony, and EMI.

### Media Conglomerates

I also realized that the media conglomerates ruled in music and had crowded out the labels, so the market was being pushed harder toward entertainment.

A good example of this is the growing importance of the Walt Disney Company. Commercial success in music now seems correlated with Disney's top ranking as a media company. Disney was the top global seller of records in 2006, and 2007 with its ABC series *Hannah Montana*, as certified by the International Federation of the Phonographic Industry (IFPI).

Disney owns the ABC and ESPN networks, a number of film studios, parks, and resorts, the gaming company XD, and it sells its own merchandise. Its market power is unrivalled by any record company. This is also well understood by the Universal Music Group and EMI, the two major labels that act as distributors of Disney's music in the United States and Europe, respectively.

But Disney is not the only media company vying to sign up musicians and conquer territory from the record labels. Susan Boyle's "Dreaming a Dream" was the top global seller of 2009 after the singer's appearance on *Britain's Got Talent*, a property of the independent media company ITV. Rupert Murdoch's News Corporation, the owner of Fox TV, has made *American Idol* a delirious success and has had a significant impact on recorded music sales. Fox TV has launched another show, *Glee*, and seems very interested in cherry-picking young teens and repertoire to compete with the major labels. Viacom Inc. has long shared similar ambitions, and Sumner Redstone's MTV motto, "think globally and act locally" could itself have been taken from the major [labels'] overseas manual.

*The media conglomerates are ruling in music and crowding the labels out, so that the market is being pushed harder towards entertainment.*



*There will always be an interest in making music regardless of the particular economics of the business at a moment in time.*

### **Video, Branding, and Sponsorships**

Since the mid-1980s, popular music itself has become more market oriented. The birth of MTV was funded by advertising money and coincided with an explosion of cable TV channels. Every song had to have its own video. This changed the character of the business.

Then, during the early 1990s, Wall Street investors pushed the multimedia frontier on the PC. The value of well-known artist contracts sky-rocketed; now, exposure was possible through TV, computer, CD-ROMs, and DVDs. Brand-related opportunities and sponsorships were perceived as helping artists, especially after the incredible signings of Michael Jackson and Barbra Streisand in 1992 and 1993. Talent has since pursued such options with vigor.

During the new millennium, as the fortunes of the labels declined, artists began to regard branding and sponsorships as a matter of survival.

### **The Collapse of Album Sales**

Recorded music, as you probably know, is collapsing as we speak. Between 2000 and 2009, global revenue fell from \$37 billion to \$17 billion, an annual and catastrophic drop of 7 percent (see IFPI figures). This includes every recorded medium (i.e., track downloads to a computer, mobile music, and within it, ringtones and subscriptions, as well as sales of physical CDs).

In the United States, for example, recorded music sales today are worth just over half the value they had in 1989, and this does not account for inflation. Recorded-music sales are now nearly on par with the sale of musical instruments and accessories. The revenue-crossover point—where music gear will supersede recorded media—may well happen next year. This is unheard-of.

It should be obvious that, through the Internet, more points of access for consumers have not translated into a higher returned value for the labels. Music piracy is still rampant, and the business has not made up the losses with growing sales of catalog product (an idea that *Wired* magazine editor Chris Anderson promoted in his familiar “long tail” theory).

Moreover, the production of music for entertainment has been boosted by the consumer mindset for single-track purchases over albums. The iPod and music piracy accelerated the move to a single-song economy, while free music further devalued recorded product—even for Apple. Apparently 48 percent of the songs on iPods are illegal copies.

The consumption shift toward single tracks has also led to a significant loss in the monies expended on artist development and production, which tends to diminish the overall quality of a label’s output.

Under the circumstances, it is regrettable but understandable that the recording industry has become more commercially minded.

The end of the album era has had other consequences. It should be remembered that an album did not just make more money than singles for the label. For the creator, it was generally the format of choice, because its longer time frame allowed more exposition and a better range of expression. Sadly, this old standard may now have passed.

### **Partial Conclusions and Berklee’s Example**

I have argued that (1) production in the music market is more dependent on video and recognizable brand names such as Disney, (2) standalone recorded music sales have slumped disastrously, and (3) we have moved decisively away from the album format.

The implication is that the primacy and independence of music is under threat and that it should no longer be taken for granted in the current marketplace.

I’ve taught at Berklee for nearly 20 years, and given what I’ve just said, you might imagine that the college would have experienced a significant drop in enrollment. But that has not happened during the current economic crisis. We have been operating at full capacity, maintaining a steady student base of about 4,000 students and 600 faculty members. (And Boston still boasts the largest number of per-capita guitarists anywhere.)

Berklee, of course, is well regarded in the industry and among aspiring musicians. Yet the economics of the present juncture are so unusual that the paradox of high student enrollment at a time of crisis begs for a more in-depth explanation.

First, music is a career choice over which young people agonize. Once they realize that this is what they want to do, they’ll pursue music almost regardless of circumstance. I am living proof. The neat thing is that there will always be an interest in making music regardless of the particular economics of the business at a given moment in time.

Second, musicians have a natural curiosity about their craft, and they have a strong drive for learning. At Berklee we have many varieties of learning styles, and some of you might not consider our students real scholars. Still, they come to us because they want to learn at the largest institution in the world that teaches contemporary music.

Third, passion and music go together, as you know. A frame of mind common to our students is that you go forward, as Walter Yetnikoff says, “by defeating the probabilities against your going forward.”

Fourth, the current juncture is rich with entrepreneurial opportunities. As the record-label citadel appears to crumble, there is an all-around do-it-yourself (DIY) attitude. Recording, releasing a constant stream of music, and connecting with fans directly is within everyone’s reach. Coordinating all these tools may be beyond an individual artist’s capabilities, but more limited goals can be achieved (however, there is little evidence that such DIY activities matter much in the total revenue pie).

Fifth, making a livelihood in music is not seen as narrowly as it was previously, nor is it as dependent on the record industry. The other legs of the business are much steadier. Live music and publishing seem to have prospered overall, and the business of musical gear and accessories still offers the greatest number of employment opportunities, by far. Consider the possibilities for instrument manufacturers, for the production of recording and processing software, for authoring pedagogical manuals, or for writing for consumer trade magazines.

Sixth, if you come up with the right song, you may be set for life. Music is not a hamburger. It is a complex commodity bundled with a number of intellectual-property rights, including the rights of public performance and digital or physical reproduction. You or your estate can keep collecting over the course of a lifetime.

Seventh, our students hope that the economy will recover, and more funding will afford more employment. Even Bach needed patrons before he could synthesize music into a new paradigm in an essentially feudal economy.

I would contend that there is a larger truth about music that is illustrated in Berklee's high enrollment numbers. At a time when recorded-music revenue seems to have scattered artists' efforts and detracted from their bargaining power, musicians are not coming to market just because there is a clear expectation of financial gain. Pleasure, or utility, can be a powerful incentive for sellers as well as for buyers—and this is something hardly considered in economic theory.

### Final Thoughts

Recorded music, the pedestal of the music trade, is being toppled as we speak. Media companies are rushing in where the old business (i.e., the TV networks) feared to tread. Online distribution surrendered long ago to Apple, which now controls the largest retail market in the business. Finally, the typical market exchange is not an album but a single track. This represents a tenfold loss in returned value.

There has been a drastic change in the terms of the trade of the music business, and the consumer has been the beneficiary. We can no longer assume a self-propelled future for recorded music, as it hardly has an intrinsic marketplace value of its own.

Finally, I ask that you consider this. Could it be that the last stage of music development is the production of music for entertainment? That is where the richer countries appear to be heading. Where music is less commoditized, its cultural import is clearer, and the irony is that this is happening in less-developed countries.

*Professor Peter Alhadeff has taught in Berklee's Music Business/Management Department since 1992. He earned his Ph.D. from the University of Oxford in Latin American studies and is a frequent contributor to music and business publications. This address is printed with permission from Business and Economics Society International, © Business and Economics Society International (B&ESI).*



From left: Helen Kantarelis, Peter Alhadeff, and Demetri Kantarelis after Alhadeff delivered the keynote address to the Business & Economics Society International Annual Conference in Athens, Greece.

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# EXPERT TESTIMONY

Given by Sting's longtime guitarist, Dominic Miller, to Mark Small

## Thoughts from a globetrotting sideman

Although guitarist Dominic Miller was born in Buenos Aires, Argentina, he speaks with a pronounced British accent, a result of his many years living in England. He began playing guitar at about 11 and participated in a Berklee summer program when he was 16. Miller says the level of commitment he saw among his fellow Berklee musicians was an eye-opener and provided a life-changing realization that profoundly affected his work ethic as a musician.

After studies at London's Guildhall School of Music & Drama, Miller began playing in London bands and seeking session work. Percussionist Miles Bould persuaded him to play a free session in which producer Hugh Padgham heard his playing. Padgham began calling Miller for sessions, which led to the opportunity for Miller's guitar work to become an integral component of the massive worldwide hit song "Another Day in Paradise" by Phil Collins.

In the intervening years, Miller has been featured on more than 200 albums, including eight of his own and seven by Sting. Since 1990, Miller has been a member of Sting's band, backing him in more than 1,000 concerts across the globe, and has even cowritten songs with the British superstar. In July when Sting's Symphonycity tour with the London Philharmonic Concert Orchestra passed through Boston, Miller offered his observations on what it takes to attain longevity as a sideman and touring musician.

### **What did Hugh Padgham hear in your playing in 1989 that prompted him to start calling you for sessions?**

He was attracted to the idea that I could go between nylon-string, acoustic, and electric guitars seamlessly. But it was more about an understanding of the big picture and understanding the project. There is a triangle in session work between you, the artist, and the producer. You have to understand the dynamics amongst the three and understand your role. Who are you listening to: the artist or the producer? Hugh and I hit it off really well, and he later invited me to play on the album *Porcelain* by singer Julia Fordham. When he was producing the Phil Collins album . . . *But Seriously*, he asked me to play on it. That was my big moment, because everything opened up after that.

### **How did you come to start working with Sting?**

Sting was looking for a guitarist, and Hugh recommended me. Hugh had produced many of the Police albums and Sting's solo albums. So I flew to New York for the audition, and now 20 years later, I'm still playing with him



Dominic Miller (Visit [www.dominicmiller.com](http://www.dominicmiller.com)).

### **It must be great to play with Sting from many vantage points.**

It certainly is, and I treat the job with the utmost respect. I'm not complacent with this gig. Everyone around me thinks I'll always have the gig, but nothing is a given with Sting. He wants us to stretch the music and try new things all the time. He doesn't want to hear the same things every night. It's a fantastic opportunity every day for me.

### **You've compared working with Sting to being at a music university.**

It is kind of like that. I've grown up musically with him. And if I might be so bold, he's grown up with me. We're both interested in so many different types of music, and that's what this gig is about. It's as if we are actors and we're given a script.

Diversity is the key. It's the humor in mixing bossa nova with rock or country with funk or classical with jazz that's the gag. He likes to surround himself with people who get that. If he asked me to play country things over something with a classical feel, it would be no good for me to tell him that I didn't think it would work. After years of playing with so many people, I've found a home in Sting's music, and he's found a guitarist who is willing to adapt to different scenarios.

Some people ask me if I mind being "Dominic Miller of Sting's band." Of course I don't mind that; this is arguably the best day job in the world. I am getting to play with the best musicians around. Through the university of Sting, I have seen world-class musicianship with Vinnie Colaiuta, Branford Marsalis, Kenny Kirkland: people who are specialists in their field. It has all improved my musicianship. I've learned a lot about arranging, song form, and writing. It's an amazing journey.

### **Has part of this education come from cowriting songs with Sting?**

Writing with him is a privilege and an education on many levels. It's taught me compositional skills, knowing how to recognize when I've found an idea, and then doing something with it. Inspiration is one thing, but some composers sell themselves short by finding an idea and just repeating it. Sometimes you have to work backwards and complement that idea and find other possibilities. With Sting, I've learned about going on a musical journey with a simple idea and making something of it.



[The song] "Shape of My Heart" is a good example. I had a guitar motif that went 'round the houses, but Sting said, "Stop here; let's just work with this idea." He recognized a way of making it work as a song, and I never would have done that.

**Is there an art to living well on the road?**

I think so. I've done it many different ways. When I first got this gig it was kind of like winning the lottery. I went a little crazy in ways that you might imagine. You need to look after yourself, because you are an instrument. You're not just using your fingers as you play, you are using the whole body.

Traveling takes its toll on you. You have to pace yourself with diet, drinking, and more. Lack of sleep will really wear you out. Now, I always make sure that I get enough rest and stay reasonably fit. I do yoga five or six days a week. That's a great tonic to travel. I don't drink or do drugs—I can't. I'm not saying that's the only way to do this, but for me it's the only way, and has been for many years.

You also need to stay in touch with the project and keep your enthusiasm up. If you lose enthusiasm, you should just go home. I like to practice music when I'm on the road; I'm not here for any other purpose. The only music I like to practice is Bach. I hate doing scales, but I get around that problem by playing from the great bible of Bach's *Sonatas and Partitas for Violin*. Everything is there. Scales with personality and beauty, and there are many ways to play that music. I like to play the pieces very slowly—kind of taking a yoga approach.

Touring is a very demanding environment, and you can't become complacent thinking you've got it together. If you do, you'll start screwing up. My boss deserves my best. When you are playing the same songs every night, it's easy to become

bored. You have to respect the project on a daily basis and deconstruct your approach and playing by practicing slowly.

The [Symphonicity] tour is pretty hard core. Once Sting gets out on the road, he stays out until we run out of road. That can be as long as two years. We've done tours where I've had two birthdays out on the road.

**Do you enjoy your interactions with the audience when you are onstage?**

Sure, but I can't interact with the audience until I can interact with the band. If I can't get my message through to the band, there's no way I can get it through to the audience. What I do has to make the band sound good. If I can manage that, I can have a good time with the audience. The priority for me is to have the musicians identify with what I am doing.

**What are your long-term goals?**

The big picture is to play Bach without making a mistake! It's a hell of a goal and very difficult. I also want to improve on my sound. Many guitarists bypass the importance of getting a great sound. That's your voice. Guitar is a difficult instrument on which to have an identity. It will come if you play very purely. Eventually people will come up asking how you get your sound. That's the highest compliment. It's not your licks or vocabulary as a player. You can mimic the great players, but do you have a sound?

My goal is to improve on my sound. It's never going to end, and it's a struggle. I feel I'm more of a student now than I was when I was young. I've been given a one-way ticket to an unknown destination. I'm still on that journey. I know I'm not going to get there, but I love it. I'm enjoying the ride.



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# THE WOODSHED

## A Creative Approach to Folk Song Settings

By Allen LeVines

During a July concert tour of Sweden with Ståmbandet, the Scandinavian vocal ensemble that I direct, we had the opportunity to work with noted composer, arranger, and recording artist Anders Nyberg in a series of workshops. Nyberg is renowned in Sweden and South Africa for his work arranging and publishing folk songs from each nation.

In 1978, Nyberg first traveled to South Africa with his vocal group Fjedur during the country's apartheid era. The townships' traditions of singing and the role of protest and freedom songs in ending apartheid deeply impressed him. He has since published several folios of South African songs and Swedish folk songs from his native province of Dalarna, Sweden, which is about three hours north of Stockholm. (For more details on Nyberg's recording and publishing career, and his role in cowriting the screenplay to *As in Heaven*, one of Sweden's most successful movies, visit [www.peaceofmusic.com](http://www.peaceofmusic.com)).

### Born in the Middle

"I was not drawn to folk music; I was born in the middle of it here in Dalarna," Nyberg recalls. "In Dalarna, the folk traditions are very strong and meaningful to the people." During his workshops, Nyberg theorized why Swedish music has been so well preserved over the years.

"Sometimes we think that in order to preserve an aspect of culture, you need to isolate it," he says. He continues:

In the case of the province of Dalarna, it was the opposite. The people here were so poor years ago that there wasn't enough work in the area to sustain them. Many of the men went to Stockholm to work, but Dalarna was still home to them. I met a guy recently on the train who was a seventh-generation stonemason. His whole family was involved in building Stockholm with their hands. He comes back to Dalarna in the summer for two or three weeks to the old homestead, as his ancestors did year after year. It was because of that migration that the cultural tra-

ditions of this region have been preserved. It's not because the people didn't have other influences. They had many influences but felt what they had at home was beautiful and they wanted to preserve it.

Through the years, Ståmbandet has performed many of Nyberg's arrangements. I was particularly struck by his sophisticated setting of "Kristallen den fina." The group has sung other versions of it, but most rely solely on the beauty of the melody. Nyberg's setting is notable for its outstanding arrangement. As a composer and arranger myself, I greatly enjoyed talking with him about his approach to this arrangement.

Nyberg is skillful with the vocal writing to gain the maximum effect without overly complicating the music. "I work a lot with amateur choirs," he says. "The word *amateur* means 'The one who loves what he does.' I write a lot of simple things. A lot of composers don't enjoy writing simply, but the star I try to follow is simplicity. But in the case of this arrangement, I wrote it thinking of an ensemble that is not your basic amateur group. I wanted to explore ideas I wouldn't usually look at."

### The Arch

An organizing feature of the piece is the bass line, which Nyberg describes as a "great arch" that supports the arrangement. The harmonization in the first A section (bars one through eight) is very straightforward. For the first five bars, the women's voices sing the melody in unison, then the men's voices come in at bar eight. Starting in bar five, the vocals feature a division of parts as the bass line begins descending sometimes chromatically, sometimes diatonically. To begin a new harmonization of the melody in the second eight bars, Nyberg descends in the bass to arrive at A minor, the subdominant chord. The soprano and alto voices split into four parts and feature a sprinkling of seconds in the top voices. The descending bass voice also becomes more active melodically.

All this movement, including a crescendo in bar 11, leads to a climactic point

at the start of the B section at the pickup to bar 17. "This F chord is the big surprise," Nyberg says. The vocal parts span two octaves and an augmented fourth at bar 17, contrasting with the opening bars of the piece where the melody starts in unison. Nyberg gradually adds voices in the arrangement going from one to seven voices by bar 17. Midway through the B section in bar 23, he begins thinning out the vocal texture. "I started dropping voice after voice until the end, where we are back where we started: with a unison in the soprano and alto voices."

The B section goes to the relative major key (G major), and Nyberg explored the subdominant and subdominant-minor chords of the new key. "In jazz there is often movement to the dominant side, while pop and folk music move toward the subdominant," he says. "This is a sound I like."

### The Significance of Unisons

To complete the arch design of Nyberg's arrangement, his bass line begins ascending from a C in bar 25 to the final unison E in the soprano and alto voices, spanning an octave and a third. In summary, from the simplicity of a single note, the piece expands to an F major 11th in six voices, which gradually melts away, ending as it began with one tone.

Conceptually, Nyberg considered the idea of telling the song's story beginning with unison singing, expanding to six parts, and then coming home again to a unison. "It's as if I feel the pain of separation when the voices go from unison to multiple parts, and I feel joy when they come back together to unison at the end. This is a love song; some people say it is about Mary, the mother of Christ, referring to the woman as 'Kristallen den fina,' or fine crystal. But I don't think it is necessarily about Mary, it could be any beautiful girl. The lyrics imply romantic love."

This arrangement is but one of many and demonstrates Nyberg's skillful mastery of contemporary harmonic ideas, and his deep affection for the folk song traditions of Sweden. He expressed his hope that by publishing the arrangement in *Berklee Today*, vocal groups outside Sweden can enjoy it.



Anders Nyberg (left) and Allen LeVines

Mark Small

Composition Professor Allen LeVines has written numerous works for orchestra and a variety of chamber ensembles and has a strong interest in folk songs of many cultures.

# Oh Crystal So Clear

*Kristallen den fina*

Folksong from Skattungbyn, Sweden

Arrangement and English translation: Anders Nyberg

♩ = 90

Em Am/E Em B7/E Em D(add9) A7/C# C#

S  
1. Oh crys-tal so clear as the sun's gol- den sphere, as the stars in the mea- sure-less sky.  
2. And if I would fare to the end of the world still my heart would be call- ing for you!

A  
I know of a mai- den so vir- tuous and dear, a young girl from our vill- age near- call- ing for  
And if I would fare to the end of the world still my heart would be call- ing for

T  
I know of a mai- den so vir- tuous and dear, a young girl from our vill- age near- call- ing for  
And if I would fare to the end of the world still my heart would be call- ing for

B  
I know of a mai- den so vir- tuous and dear, a young girl from our vill- age near- call- ing for  
And if I would fare to the end of the world still my heart would be call- ing for

Am7 G#9 F#m11(b5) F#m11(b5) A7/E Em/D A9/C# C#

S  
I know of a mai- den so vir- tuous and dear, a young girl from our vill- age near- call- ing for  
And if I would fare to the end of the world still my heart would be call- ing for

A  
I know of a mai- den so vir- tuous and dear, a young girl from our vill- age near- call- ing for  
And if I would fare to the end of the world still my heart would be call- ing for

T  
I know of a mai- den so vir- tuous and dear, a young girl from our vill- age near- call- ing for  
And if I would fare to the end of the world still my heart would be call- ing for

B  
I know of a mai- den so vir- tuous and dear, a young girl from our vill- age near- call- ing for  
And if I would fare to the end of the world still my heart would be call- ing for

B13 B/A Em/G F#11 G# Am9

S  
- by. My friend, my friend and beau- teous dove. God grant us to con- sum-  
you! For you, my friend and beau- teous dove. God grant us to con- sum-

A  
- by. My friend, my friend, my friend, my friend and beau- teous dove. God  
you! For you, my friend, for you, my friend, for you, my friend and beau- teous dove. God

T  
vill- age near- by. My friend, my friend, my friend, my friend and beau- teous dove. God  
call- ing for you. For you, my friend, for you, my friend, for you, my friend and beau- teous dove. God

B  
- by. My friend, my friend and beau- teous dove. God grant us to con- sum-  
you! For you, my friend and beau- teous dove. God grant us to con- sum-

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2 23 G#4/B C# A9/C# G/D B7(b9)/D# decresc

S  
mate our love that I would for - e - ver be thine as

A  
mate our love that I would for - e - ver be thine as

T  
grant us to con- sum - mate our love that I would for - e - ver be

B  
unis. mate our love that I would for - e - ver be thine as

29 Em F#m7(b5) G Am9 Em/B

S  
you would for - e - ver be mine! Oh beau - ti - ful

A  
you would for - e - ver be mine! Oh beau - ti - ful

T  
thine. as you would for - e - ver be mine!

B  
you would for - e - ver be mine!

Am9/C A/C# G/D B7/D# Em pp

S  
rose and hea - ven - ly shrine.

A  
rose and hea - ven - ly shrine.

*Kristallen den fina som solen mänd skina  
som stjärnorna blänka i skyn.  
Jag känner en flicka i dygden den fina  
en flicka i denna bär byn.  
Min vän, min vän och älskogsblomma  
ack om vi kunde tillsammans komma  
och jag vore vännen dit  
och du alla kärestan min  
Du ädela ros och förgyllande skrin*

*Och om jag än fore till världens ände  
så repar mitt hjärta till dig.  
Och om jag än fore till världens ände  
så repar mitt hjärta till dig.  
Till dig min vän, och älskogsblomma  
ack om vi kunde tillsammans komma  
och jag vore vännen dit  
och du alla kärestan min  
Du ädela ros och förgyllande skrin*

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# ALUMNI NOTES

Compiled by Emily Dufresne



Randy Klein '71



Frank Racette '72



Charles Xavier '75



Frank Amsallem '84

## 1967

Bassist and vocalist **Dennis Pratt** of Newport, RI, plays with the Al Wilson Trio with drummer **Stan Ellis** '68. He is also working with Dr. Thomas Shaker on a new edition of *Who's Who in Rhode Island Jazz*, which was written in 1988 by Lloyd Kaplan and Robert Petteruti. The authors are scouting for information on jazz musicians who were born in Rhode Island and who have contributed to the local jazz scene over the past 30 years. Contact Pratt at [bassdp@cox.net](mailto:bassdp@cox.net).

## 1971

Pianist and composer **Randy Klein** of New York City has written an original musical titled *Flambe Dreams* about a man who dreams of becoming a great maître'd. Performances of the show will begin in New York in November. Klein's choral setting of the poem "For My People" by Margaret Walker, will be performed at James Madison University in April 2011.

## 1972

Arranger **Frank Racette** of Putnam, CT, was the musical director for *All Through the Night: A Tribute to Cole Porter* at Nick's Bar & Restaurant in Worcester, MA. The revue featured four sold-out shows of Racette's arrangements of 50 Porter Broadway standards. Performers included vocalist **Dan Burke** '00, sound engineer **Dorian Gatej** '06 and drummer Tom Spears.

## 1974

**Alan Palanker** of Wellington, FL, was the music director for Dennis Lambert's show *The Man behind the Music* in Palm Springs, CA, last November with bandmates **Neil Stubenhaus** '75 and **Jeff Richman** '75. Featured performers included Natalie Cole, Dave Koz, Siedah Garrett, the Commodores, Player, and Tavares.

## 1975

Composer and drummer **Jeffrey Meyer** of New York City released the new single "Christmas" for the holiday season with pianist **Michael Peller** '76, bassist Jesse Boyd, and vocalist Alison Lefevre.

Vibes player **Charles Xavier** of San Bruno, CA, and his ensemble released the CD *Xmas Vibe*, which brings an eclectic and creative edge to traditional and contemporary holiday songs. Visit [www.myspace.com/thexman](http://www.myspace.com/thexman).

## 1976

Composer **Hal Goldstein** of Shohola, PA, won Indaba Music's Raheem DeV Vaughn Remix Contest, placing first out of 600 entries worldwide. He also won a SESAC TV composers award for the fourth year in a row. His music can be heard on Fox TV, CBS News, *48 Hours*, *Dateline NBC*, and others.

## 1978

**Bob Malone** of West Hollywood, CA, released his new CD *Ain't What You Know*. Visit [www.bobmalone.com](http://www.bobmalone.com).

Drummer **Chris Massey** of Langenthal, Switzerland, toured Europe in a traditional B3 organ trio with blues guitarist Chris Duarte. The trio paid tribute to jazz legend John Coltrane in an all-Coltrane program. He also endorses Istanbul Agop Cymbals and teaches at the WIAM jazz school in Winterthur, Switzerland, which was founded by Swiss saxophonist and alumnus **Albert Landholt**. Visit [www.myspace.com/masseychris](http://www.myspace.com/masseychris).

Guitarist **Mark Miller** of Bethlehem, CT, released *One Lane Bridge*, which features several guest artists, including Grammy winners David Darling (cello) and Ken Emerson (lap steel guitar). Visit [www.myspace.com/marklouismiller](http://www.myspace.com/marklouismiller).

Trumpeter **Chaya Tinterow** of Houston, TX, has worked steadily as a trumpeter, pianist, guitarist, and vocalist during the 32 years since he left Berklee. Tinterow has performed with the Nelson Riddle Orchestra, the Houston Pops Orchestra, the Theatre Under the Stars orchestra, and the Houston Ballet Orchestra. Visit [www.myspace.com/chayatinterow](http://www.myspace.com/chayatinterow).

Saxophonist **Ambrose Splescia** of Honolulu, HI, released a new CD titled *Pleasure Pain Desire*. Visit [www.cdbaby.com/cd/ambrose](http://www.cdbaby.com/cd/ambrose).

## 1979

Trumpeter **Jonathan Lax** of Summit, NJ, performed with woodwind player Dave Watson at the Berwick Brewing Company in Berwick, PA, and did a solo show in Orleans, MA. He is the band and orchestra director at the Dr. Walter F. Robinson School and the Lincoln Community School, in Bayonne, NJ.

## 1981

Saxophonist **Aaron Heick** of New York City released his first solo CD, *Daylight & Darkness*, featuring guitarist **Wayne Krantz** '76 and others. Heick has worked as a sideman for such artists as Sting, Chaka Khan, Richard Bona, Barbra Streisand, and Paul Simon. Visit [www.aaronheick.com](http://www.aaronheick.com).

Composer **Jan Stevens** of Los Angeles, CA, has written music for ABC's hit TV show *Scrubs* for the past nine seasons. His music has also been featured on *The Sopranos*, *Saturday Night Live*, *Entourage*, and other shows.

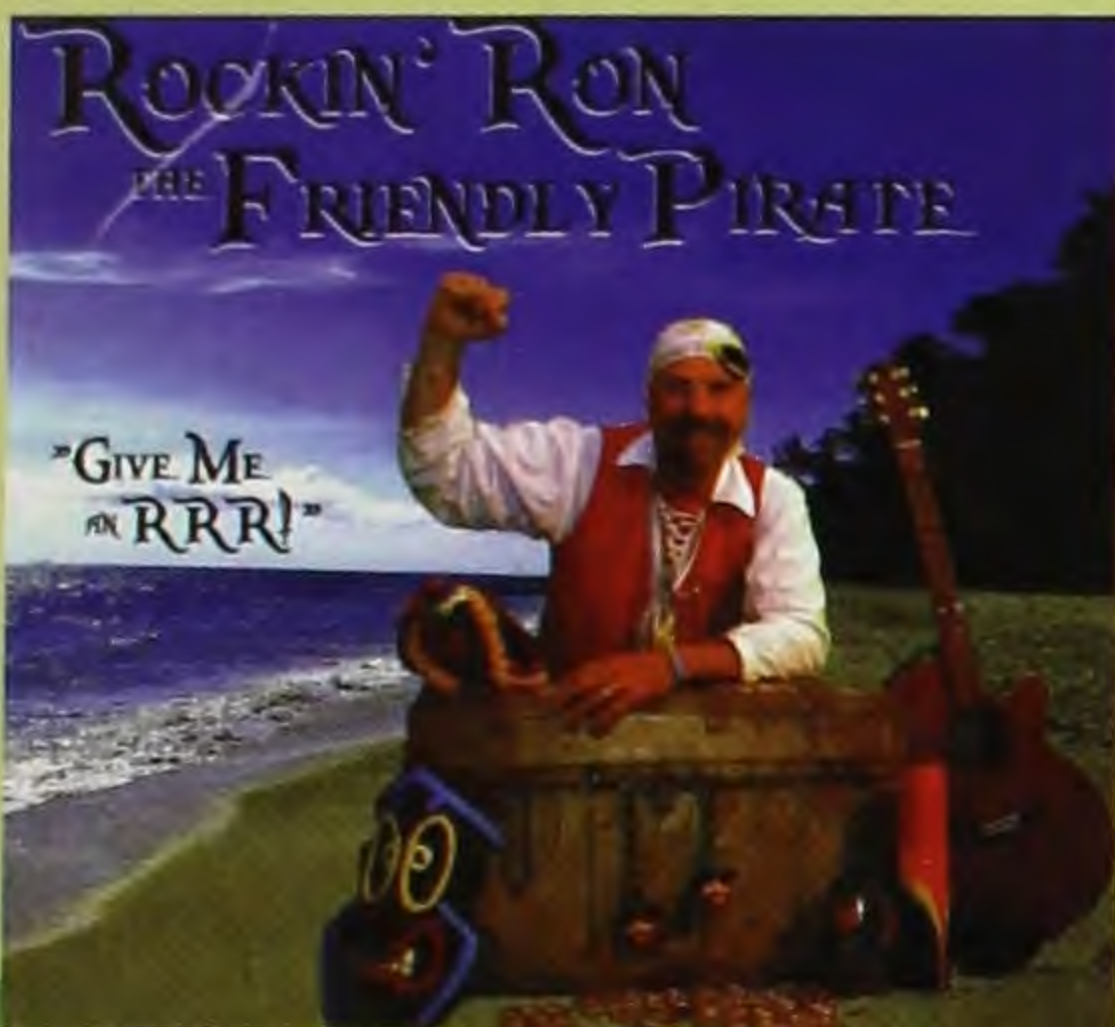
## 1982

Composer **Chris Harwood** of Gilbertsville, KY, released his latest contemporary Christian CD, *My Light*. The disc features all original compositions by Harwood and vocalist Christal

## Johanna Grüssner '96

### Balanced and in Tune

By Mark Small



Ronald Carter '86

Mason. Visit [www.masonharwood-project.bandcamp.com](http://www.masonharwood-project.bandcamp.com).

Composer **Mark Alan Schulz** of Canton, OH, received an Emmy Award at the 41st annual event for his 2009 score to the documentary *Final Edition: Journalism According to John S. Knight*. Visit [www.myspace.com/markalanschulz](http://www.myspace.com/markalanschulz).

## 1984

Pianist **Franck Amsallem** of Brooklyn, NY, released *Amsallem Sings*, the eighth CD under his name. The May issue of *JazzTimes* magazine gave the disc a glowing review. Visit [www.amsallem.com](http://www.amsallem.com)

## 1986

Singer/songwriter **Ronald Carter** of Jeffersonville, VT, released his first children's CD *Give Me an RRR!* under his stage name Rockin' Ron the Friendly Pirate. Visit [www.rockinronthefriendlypirate.com](http://www.rockinronthefriendlypirate.com).

## 1987

Bassist **Terje Gewelt** of Oslo, Norway, released *Azure*, a new CD featuring acoustic guitarist Staffan William-Olsson, accordionist Alfred Janson, and special-guest vocalist Karin Krog. Visit [www.resonant-music.com](http://www.resonant-music.com).



Johanna Grüssner

Nine years ago, Finnish-born alumna Johanna Grüssner was the subject of three *New York Times* stories and the book *Seven Days of Possibilities*. After Grüssner shaped up a great gospel choir with students from P.S. 86—a middle school in a hardscrabble Bronx neighborhood—and organized a trip for these students to her homeland for a week of concerts and cultural exchange, it grabbed the attention of *New York Times* reporter Anemona Hartocollis. *Times* editors liked the story so much that Hartocollis was assigned to follow the choir to Åland (pronounced OH-lahnd), a Baltic Sea island midway between Finland and Sweden where Grüssner grew up and got her start in music.

#### Resonance

As for why the story resonated with so many readers, Grüssner opines, "Usually there's a lot of sad stuff in the papers, but sometimes they pick up on a sunshine story." Hartocollis's first two articles chronicling the choir and its trip were indeed sunny. *Times* readers gravitated toward the tale of a blond Scandinavian woman teaching gospel music to inner-city kids with tough backgrounds and making them cultural ambassadors for a week among their peers in the insular Åland environment.

"I got so many e-mails after the articles ran," Grüssner tells me from across the kitchen table in her Stockholm apartment. "I still meet people who read those stories. A few weeks ago, I met an American, and as we began talking, he started putting things together and asked if I was the teacher who took the Bronx kids to Finland nine years ago."

The trip had a transformative effect on the 24 members of the choir. When they went to Åland, the kids were about 11 and are now in their twenties. Grüssner has been in touch with many of them through Facebook. "They all say that they will never forget the trip and that it's an extraordinary and beautiful memory from their

youth," Grüssner says. "One guy has become very religious; another is very serious about studying drama." Others have followed paths both happy and sad. Hartocollis has planned a follow-up story on the choir.

Grüssner originally came to Berkeley looking for a new experience outside Scandinavia. "After high school, I studied music and drama at a school three hours north of Stockholm as I tried to figure out what to do next," she says. "I chose to come to Berkeley because I had a hunger to travel, learn about another culture, learn another language, and live abroad."

In Boston, Grüssner further explored jazz, her primary musical inspiration. "I knew that I wanted to be a singer when I came to Berkeley but chose to major in music education," she says. "In Finland, it is very important to have a certificate that proves you've been trained in pedagogy. I've never regretted choosing that major."

After graduation she moved to New York and began playing gigs and pursued her master's degree at Manhattan School of Music. The economic realities of living in the city made the offer to launch a music program at P.S. 86 seem irresistible. In addition to her teaching, Grüssner continued to play clubs and record. (To date she has released 10 albums and her as-yet untitled third CD for the Swedish Prophone Records label will be released by year's end.)

After the celebrated trip to Åland with the Bronx choir in May 2001, Grüssner's three-year contract at P.S. 86 was up. For various reasons—one of which was the discovery that she and her two sisters all have a very rare form of muscular dystrophy that may ultimately confine them to wheelchairs—she decided to return to Scandinavia. But before leaving New York, Grüssner rode the wave of media interest in her saga further.

#### A Change of Perspective

"I had been contacted by writers, TV producers, and others wanting to do more with the story," Grüssner re-

calls. "There was even a filmmaker who wanted to develop a screenplay of it and cast Gwyneth Paltrow as me. It felt so surreal." After her summer holiday in Åland, Grüssner returned to New York. "I went back for the last weeks of August and was meeting with people and looking over contracts. Then 9/11 happened, and everything fell apart. None of this seemed important anymore. What was important to me was to begin my adult life in Stockholm with my future husband, Magnus [Danielsson], who I had met in Åland that summer."

Shortly after 9/11, Magnus flew to New York City with a one-way ticket for Johanna and helped her pack up and leave. They were married a short time later and bought a cottage on Åland. They also took an apartment in Stockholm. These days Grüssner teaches at the Stockholm music-and-arts high school Södra Latin High School and directs choirs. She plays occasional jazz gigs in Sweden and Finland, but also performs often in Åland, where she is a bit of a celebrity.

Grüssner and her sisters monitor medical research and are hopeful that in the coming years, animal testing of successful gene therapies will hold promise for them. Grüssner is not deterred by the stiffness in her muscles that makes it increasingly difficult to get around. The inspiring enthusiasm and optimism that she brought to P.S. 86 is still evident. Currently, she has focused her formidable talents for event planning on a future telethon in Åland. The show will involve famous performers in an effort to raise funds for research on muscular dystrophy.

Grüssner and her husband now have two young children, and she divides her boundless energy between her family and her professional pursuits. "To me, happiness comes from family life, work, and having enough time to be by myself or with friends. When those three parts of life are balanced, I feel most in tune."

Jessie Borekier



Steve Noonan '87



Kurt Rosenwinkel '90



Kevin Kliesch '92

## 1992

Kevin Kliesch of Burbank, CA, orchestrated the score to the new Disney animated film *Tangled* and worked closely with eight-time Oscar-winning composer Alan Menken. Vocalist **Lisa Donahay '94** sang on the film, which is coming to theaters in November.

Bassist **Ivan Bodley** of Brooklyn, NY, played in "The Soundtrack of Our Lives" showcase featuring songwriters Barry Mann, Jimmy Webb, and Lamont Dozier. On October 8, he was featured as a soloist in Carnegie Hall in Alexander Markov's *Rock Concerto* and performed with members of the Rock and Roll Hall of Fame, Little Anthony & the Imperials. Visit [www.funkboy.net](http://www.funkboy.net).

Drummer **Michael Powers** of Wakefield, MA, plays drums and sings backup with Jandee Lee Porter's band in support of the group's new self-released CD *No Reason to Lie*. The band has opened for Zac Brown, Reba McEntire, Danny Gokey, and Jo Dee Messina. Visit [www.jandeeleporter.com](http://www.jandeeleporter.com).

**Julio R. Vargas-Vidal** of Guaynabo, Puerto Rico, was ordained as an elder of the Methodist Church of Puerto Rico. Among his many tasks, he coordinates music for the church.

## 1993

Pianist **Mika Pohjola** of New York City has edited Herb Pomeroy's "Line Writing" course and made it available as a digital download through Blue Music Group. Visit [www.bluemusicgroup.com](http://www.bluemusicgroup.com).

## 1994

Guitarist **Shinobu Nakamura** of Urayasu, Japan, works as a record producer and has done projects for Nescafé TV-CM in Japan.

**Panos Panay** of Watertown, MA, the owner of Sonicbids, was awarded a Mass High Tech All-Star Award in the Internet category. He was also named to the 40 Under 40 list of emerging business leaders in Greater Boston by *Boston Business Journal*.

Guitarist **Dave Reynolds** of Newbury Park, CA, earned a doctorate of musical arts in classical guitar from Shenandoah Conservatory. Currently he performs and tours with various acts. Visit [www.ilxstudios.com](http://www.ilxstudios.com).

The Guatemalan Association of Massachusetts at a special event celebrating the Independence Day of Guatemala at Boston City Hall Plaza recognized drummer **Ricardo Monzon** of Melrose, MA, for his accomplishments.

Songwriter **Steve Noonan** of Orono, MN, penned the song "I Can Lead," which was showcased during the August 13 Minnesota Twins home game and has also been added to the rotation for future home games. Released in 2009, the song was included in the EP Noonan recorded at Flowers Studio in Minneapolis with **Nick Salisbury '00** on bass. Visit [www.stevenoonansongs.com](http://www.stevenoonansongs.com).

## 1988

Guitarist and vocalist **Marc Brown** of Huslia, AK, was named on the ballot for seven Native American Music Awards (a.k.a. the NAMMYS) including the Debut Artist, Best Instrumental, Best Producer, Record of the Year, Best Rock Recording, Song of the Year, and Songwriter of the Year categories. Visit [www.myspace.com/marcbrownthebluescrew](http://www.myspace.com/marcbrownthebluescrew).

Composer **Shawn K. Clement** of Canyon Country, CA, wrote the original score to the film *Quantum Quest*. The project was recorded at Skywalker Ranch with the San Francisco Symphony. The score was also nominated in the Best Score category at the Hollywood Music in Media Awards and was included in *Movie Score* magazine's Top 10 list of most anticipated film scores of 2010. He is currently scoring for several truTV programs, including *Top 20 Most Shocking* and *Most Daring*. Visit [www.clemistry.com](http://www.clemistry.com).

Saxophonist and teacher **Steve Neff** of Brookline, NH, completed his fifth book on jazz improvisation, *Mastering the Major Bebop Scale & Sound*. For the past three years, he has operated a popular jazz improvisation and saxophone video lesson site. Visit [www.neffmusic.com](http://www.neffmusic.com).

Guitarist, composer, and arranger **Russ Spiegel** of Brooklyn, NY, and the Russ Spiegel Jazz Orchestra, his 17-piece big band, released the CD *Transplants*. Spiegel also writes a weekly blog for the website <http://earbits.com>. Visit [www.russguitar.com](http://www.russguitar.com).

## 1990

Singer/songwriter **Eric Fontana** of Cranston, RI, played the lead role in *The Buddy Holly Story* productions at the Courthouse Center for the Arts in West Kingston and the Park Theatre in Cranston. Fontana also works as a session musician and assistant recording engineer and plays in the modern rock band Hope Anchor. Visit [www.myspace.com/ericfontana](http://www.myspace.com/ericfontana).

Songwriter, composer, and producer **Matthew Puckett** of Los Angeles, CA, had three of his songs featured on the ABC show *Boston Med* including "Land," which he cowrote with Kenny Foster, "I've Been Waiting," and "Here and Now." The songs appear on his CD *Red Flowers*. Visit <http://matthewpuckett.com>.

Guitarist **Kurt Rosenwinkel** of Lucerne, Switzerland, released the new album *Kurt Rosenwinkel & OJM: Our Secret World*, featuring the artist with the Orquestra Jazz de Matosinhos. Visit [www.kurtrosenwinkel.com](http://www.kurtrosenwinkel.com).

## 1991

Bassist **John Litzenberg** of Natchitoches, LA, played bass, vocals, and rhythm guitar, and coproduced the recording *\$20 Tips Vol. 1*, the latest album of blues, soul, and zydeco standards from Louisiana folk artist, bandleader, singer, and saxophonist Hardrick Rivers. Visit [www.radicaldruid.com](http://www.radicaldruid.com).

This summer, members of the Berklee community hit some high notes. After winning three Jazz Journalists Association accolades—including the Record of the Year, Small Ensemble of the Year, and Tenor Saxophonist of the Year awards—**Joe Lovano '72** appeared on the August *DownBeat* magazine cover. In the poll, Berklee alumni were named 102 times and won in 16 categories. Congratulations to all!

Because we know how many alumni have made noteworthy achievements, we provide two ways for you to spread your news to the wider Berklee community. You can submit updates via e-mail to the [alumniaffairs@berklee.edu](mailto:alumniaffairs@berklee.edu) mailbox, and your news will appear in *Berklee today's* Alum Notes section of the magazine. Or you can submit your news via the alumni website at <http://alumni.berklee.edu>. The site also keeps you informed of upcoming alumni events and programs as well as what's going on with your fellow alumni.

Berklee students learn so much through alumni's shared stories of their musical journeys during their visits to the college. While passing through Boston, many alumni have taken time out of their busy schedules to share information and answer questions for the students.

Recently, **Lil John Roberts '92** (a drummer for Janet Jackson and Jill Scott as well as a member of the house band on *The Mo'Nique Show*) stopped by while he was in Boston for performances with Professor of Ensembles Walter Beasley. Roberts joined along and spoke at a clinic packed with students.

**Adam "Schmeens" Smirnoff '99** (the guitarist for Lettuce, Chapter 2, and Lady Gaga) and bandmate Nigel Hall dropped in on a rehearsal of the Berklee Reverence Gospel Choir. Associate Professor of Ensembles Dennis Montgomery III, who is the director of the choir, took time out to say hello.

**Louis Cato '06**, **Matt Carter '04**, and **Les Cleveland '05** came to Berklee from the Big Apple to share details on making the move to New York. They covered topics such as career networking, compensation

for gigs, the best places to live, realistic expectations for those working as music professionals, and how to balance it all.

During his summer visit to campus, **Tom Costanza '90** (the owner and CEO of Killingsworth Recording Company and a songwriter for Seven Peaks Music/Walt Disney Company)

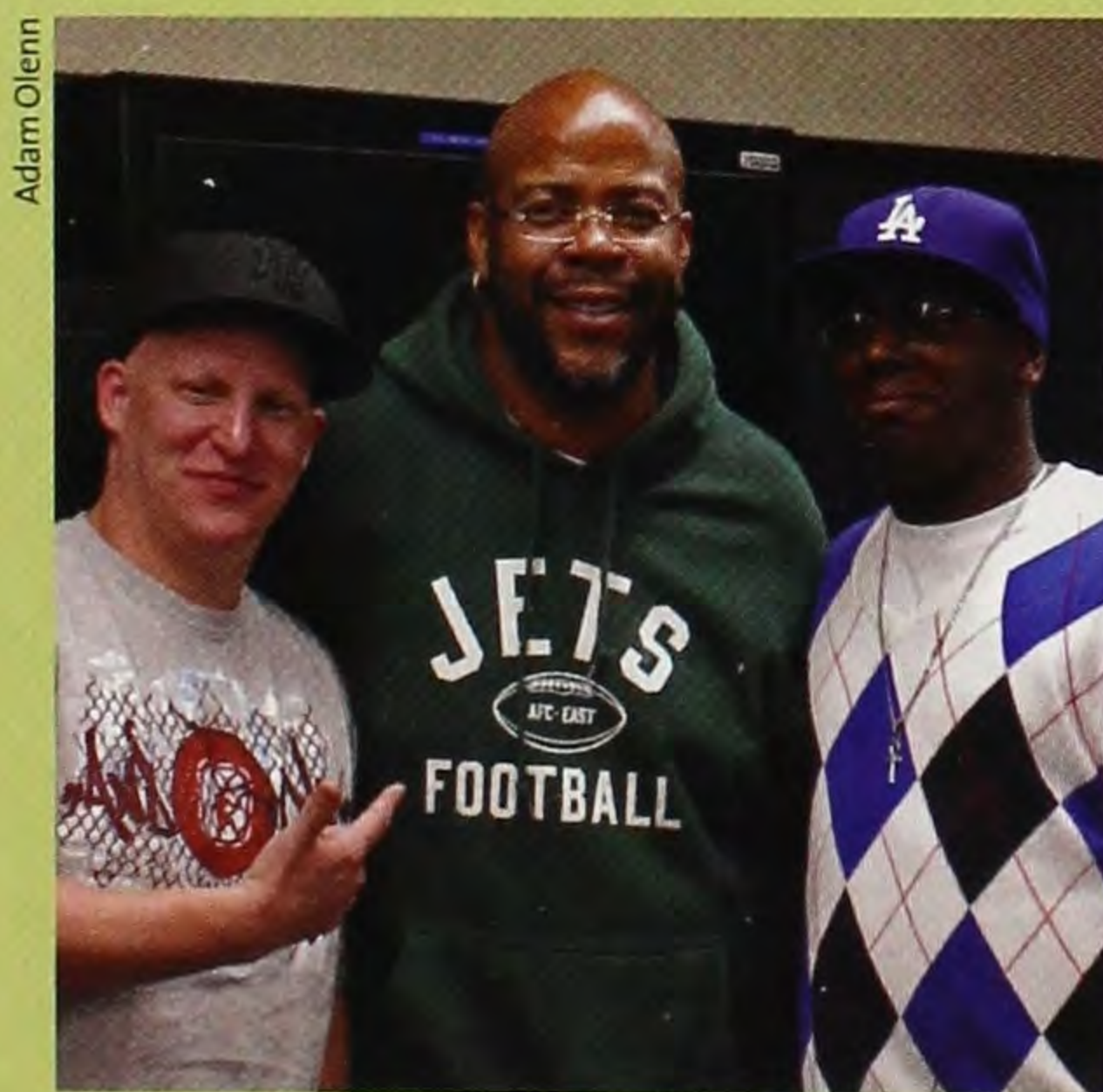
spoke with a group of students. After his clinic, he took in a Red Sox game.

Keep an eye on this column for the names of the Alumni Grant Program winners, which will be published in the January 2011 issue of *Berklee today*. Until then, take care.

*Karen Bell, '90*  
Director of Alumni Affairs



From the left: *Andreas Fliflet (and sons), Gunnar Wenneborg, Johanna Grüsner, Brian Hobbs, Paul Pesonen, Minna-Lisa Ferna, Magnus Lindstrom, Elise Einarsdotter, Anders Wihk, Johnny Wingstedt, Suzanne Clark, Monika Hoffman, Mark Small, Karina Kampe, and Goran Bejstam* attended a July 23 alumni reception in Stockholm, Sweden.



From the left: *Adam Smirnoff '99, Dennis Montgomery III, and Nigel Hall* after a visit to the Berklee campus



*Tom Costanza '90* spoke with students about his work in Los Angeles as a songwriter and producer.

## 2010-2011 Distinguished Alumni Awards

We are happy to announce the launch of the 2010-2011 Distinguished Alumni Award program celebrating alumni who stand out in their career, community, and beyond. All Berklee alumni are eligible to be nominated for this award, so be sure to send in your nominations by November 15. Visit <http://alumni.berklee.edu> for information on how to submit your nominations.

### Atlanta

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

### Austin

Sarah Walter Sharp '97  
[sarah@sarahsharp.com](mailto:sarah@sarahsharp.com)

### Boston

Jennifer Truesdale Brogan '92  
[jennifertb@rcn.com](mailto:jennifertb@rcn.com)

Darcie Wicknick '01  
[dwicknick@berklee.edu](mailto:dwicknick@berklee.edu)

### Denver

Doug Murphy '90  
[oneworlddm@comcast.net](mailto:oneworlddm@comcast.net)

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

### England

Chris Rodgers '99  
[chrisrogersmusic@googlemail.com](mailto:chrisrogersmusic@googlemail.com)

### Japan

Norihiko Hibino '97  
[nh@gem-impact.com](mailto:nh@gem-impact.com)

### Los Angeles

Justine Taormino '06  
[laalumni@berklee.edu](mailto:laalumni@berklee.edu)

### Malaysia

Simon Lee '07  
[simon.slys@gmail.com](mailto:simon.slys@gmail.com)

### Miami

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

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

### Minneapolis

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

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

### Nashville

Dave Petrelli '05  
[dpetrelli@berklee.net](mailto:dpetrelli@berklee.net)

### New Orleans

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

Robin Kinchen '01  
[songmuse@gmail.com](mailto:songmuse@gmail.com)

### New York

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

Andrea Setaro '07  
[andreasetaro@gmail.com](mailto:andreasetaro@gmail.com)

### Orlando

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

Rick Richbourg '78  
[me@rickrichbourg.com](mailto:me@rickrichbourg.com)

### Puerto Rico

Luis Santiago '03  
[luis.javier.santiago@us.army.mil](mailto:luis.javier.santiago@us.army.mil)

### San Francisco

Karen Kindig '90  
[berkleealumnisf@yahoo.com](mailto:berkleealumnisf@yahoo.com)

Hermann Lara '96  
[hlara@pacbell.net](mailto:hlara@pacbell.net)

### Santa Fe

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

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

### Washington, DC

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



Julia Gorychkina '96



Manda Mosher '97

Producer **Torbin Harding** of Shrewsbury, MA, produced and released the album *For Real* by rap and spoken-word artist Aslan King on the artist's Lo-Z Records label. The video for his first single, "BP Oil Rap (How Can You)," received 500 YouTube hits during its first week and is available on iTunes. His previous albums for Lo-Z Records include Matthew Hopewell's *Viva Psychedelia* and his own *Lamp on the Table*.

## 1995

Singer/songwriter **Jen Chapin** of Brooklyn, NY, recently completed a tour that took her throughout New England and to New Brunswick, Nova Scotia. Visit [www.jenchapin.com](http://www.jenchapin.com).

Composer **Ian McGlynn** of Somerville, NJ, composed the music for the Heineken Light "See the Light" trailer playing in movie theaters across the nation. He also composed music for the T-Mobile "School Bus" national TV spot. Visit [www.ianmcglynn.com](http://www.ianmcglynn.com).

Pianist **Paulo Tozzi** of São Paulo, Brazil, released a CD of standards with the Paulo Tozzi Duo Trio featuring **Jose Pienasola '00** and Vinicius Pienasola. Visit [www.myspace.com/paulotozziduotrio](http://www.myspace.com/paulotozziduotrio).

## 1996

Pianist **Julia Gorychkina** of Winthrop, MA, released *TheatreWorks*, an album of original compositions blending elements of classical, jazz, and ambient music featuring **John Baboian '77**, **Scott Goulding '93**, and Todd Brunel. The disc was recorded by **Dan Cantor '88** of Notable Productions in Watertown, MA, and mixed and mastered at Estudio Soma in Rio de Janeiro, Brazil. Visit [www.myspace.com/juliamartha](http://www.myspace.com/juliamartha).

Drummer **Jarrold Cagwin** of Vienna, Austria, works with Rabih Abou-Khalil, an innovator in contemporary oriental jazz, and with the Sezen Aksu group. He teaches rhythmic theory at schools in Frankfurt, Germany. Visit [www.jarrodcagwin.com](http://www.jarrodcagwin.com).

Guitarist, composer, and arranger **Nicolas Meier** of London, the United Kingdom, and his band released their new CD *Journey*. He also took part in London's International Guitar Festival with his trio and will release a CD with his group Eclectical! in the fall through MGP Records. Currently he is recording with his metal band Seven7. Visit [www.meiergroup.com](http://www.meiergroup.com).

**Ben Zwerin** of Brooklyn, NY, and his band Running Still released *Losing My Reality*. He has toured with Claudia Acuña, Lila Downs, Nouvelle Vague, and Daisy Jopling. Visit [www.benzwerin.com](http://www.benzwerin.com).

Saxophonist **Sean Nowell** of Astoria, NY, released his new CD *The Seeker* on Posi-Tone Records. Visit [www.seannowell.com](http://www.seannowell.com).

## 1997

Singer/songwriter **Manda Mosher** of Los Angeles, CA, released her new EP *City of Clowns* on Red Parlor Records and toured throughout the summer. Visit [www.mandamosher.com](http://www.mandamosher.com).

## 1998

Drummer **Joe DeRose** of San Jose, CA, and his group Joe DeRose and Amici released *Sounds for the Soul* with guitarist Hristo Vitchev, bassist Dan Robbins, saxophonist Dann Zinn, and Weber Iago on keyboards. Visit [www.joederosedrums.com](http://www.joederosedrums.com).

**Brooke Fox** of Brooklyn, NY, gave a reading of her new musical project *The Ballad of Rom & Julz* in the Spiegel tent at Bard College. She also performed with the Above Average White Band at the NOAH Conference, an event for persons with albinism. Visit [www.brookefox.com](http://www.brookefox.com).

**John Propper** of Nashville, TN, finished his album *13 Arrows* with Black Honey. He has begun his 10th year as a teacher and the music director at Battle Ground Academy in Franklin, TN. Visit [www.cdbaby.com/blackhoney](http://www.cdbaby.com/blackhoney).

Guitarist and songwriter **André Kunz** of Olten, Switzerland, released his new CD *When Kingdoms Fall*. Visit [www.andrekunz.com](http://www.andrekunz.com).

**Zoran Rebrovic** of Milton, MA, conducted the Junior SEMSBA orchestra, comprising junior high-school students from the southeast Massachusetts district in May 2010. The 70-piece youth orchestra performed works by Gustav Mahler, Nikolai Rimsky-Korsakov, George Handel, and others.

**Lupa Santiago** of São Paulo, Brazil, was elected to the board of directors of the International Association of Schools of Jazz. Visit [www.lupasantiago.com](http://www.lupasantiago.com).

Drummer **Mark Sutton** of Ypsilanti, MI, performed and toured with 1970s musical icons KC & the Sunshine Band and Tony Orlando. Sutton can also be heard on the album *Welcome to My World* by recording artist Justine Blazer. Sutton conducts clinics and masterclasses at such institutions as the Interlochen Summer Arts Camp and the Power Chord Academy in Chicago. Visit [www.myspace.com/markstutton4](http://www.myspace.com/markstutton4).

Guitarist **Patrick Walters** of Halifax, Nova Scotia, Canada, released a self-titled six-song EP of instrumental guitar music. His song "Midtown July" was reviewed in the April 2010 issue of *Guitar Player* magazine. Visit [www.myspace.com/patrickwaltersguitar](http://www.myspace.com/patrickwaltersguitar).

## 1999

Singer/songwriter **Matt Cusson** of Adams, MA, was featured as a singer on "Man in the Mirror," the Michael Jackson tribute tour, which is currently touring Europe. Cusson's single "One of Those Nights" was the winner of the John Lennon Songwriting Contest and earned second place in the International Songwriting Competition. The track will be released as a jazz single worldwide through Spectra Records. His song "Every Step" is included on the album *C Notes for Haiti*, all of whose proceeds go to support the Haiti Relief Fund. Visit [www.facebook.com/mattcusson](http://www.facebook.com/mattcusson).

Mixer **Richard Furch** of North Hollywood, CA, and eMixing.com opened the mixHaus Studios in Los Angeles. He has mixed for artists such as Prince, Usher, Chaka Khan, Katharine McPhee, and more. Visit [www.emixing.com](http://www.emixing.com).

Bassist **Yukiko Fujii** of Boston, MA, guitarist **Satoru Nakagawa '00**, drummer **Kosei Fukuyama '07**, and their blues-roots-rock trio Tokyo Tramps won the River City Ohio Blues Competition 2010 and will compete in the International Blues Challenge in February 2011. Visit [www.tokyotramps.com](http://www.tokyotramps.com).



# L.A. Newsbriefs

Since the Jay Leno era began in 1992, the house band on NBC's *Tonight Show* has always had a distinct Berklee flavor. The first band, led by **Branford Marsalis** '80 on sax, included **Jeff "Tain" Watts** '81 on drums and **Kevin Eubanks** '79 on guitar. When Marsalis left, Eubanks stepped into the role of bandleader and brought in **Marvin "Smitty" Smith** '81 on drums, **Ralph Moore** '78 on tenor sax, and **Gerry Etkins** '76 on keyboards.

In May 2010, after 18 years, Eubanks left the show. And since that time, a new band has been introduced under the leadership of renowned music director and bassist Rickey Minor. In this latest incarnation of the *Tonight Show Band*, Berklee is once again well represented by alumni **Ray Monteiro** '03 on trumpet, **Miguel Gandelman** '04 on tenor sax, **David Delhomme** '89 on keyboards, and the team's music production manager and engineer **Lenny Wee** '08, who adds his magic behind the scenes.

Monteiro and Gandelman comprise a horn section known simply as "the Horns," which has been together since 2003. Prior to joining the *Tonight Show Band*, the section performed with some of the biggest names in the music business, including Christina Aguilera, Prince, the Jonas Brothers, Stevie Wonder, Sting, James Brown, the Black Eyed Peas, Earth, Wind & Fire, James Taylor, Babyface, **John Mayer** '96, Jennifer Hudson, Patti LaBelle, Aretha Franklin, and Shakira.

Alumni figured prominently in the recent 2010 Emmy Awards. **Pablo Munguia** '97 won for his playback mixing on *The 52nd Annual Grammy Awards* show, which was his second Emmy win. He was also nominated for his work on *The 82nd Annual Academy Awards* show. **Brian Riordan** '95 won for his work as the re-recording mixer on The 25th Anniversary Rock and Roll Hall of Fame Concert. He also received two nominations for his pre-production mixing on *American Idol* and another for his work on *The 82nd Annual Academy Awards* telecast.

This year, Berklee alumni received a total of 11 Emmy nominations.

Other nominees included recording mixer **Elmo Ponsdomenech** '83 (*Dexter*), composers **Brad Hatfield**

'75 (*Rescue Me*), **Ramin Djawadi** '98 (*Flash Forward*), **Lawrence Shragge** '77 (*When Love Is Not Enough: The Lois Wilson Story*, a Hallmark Hall of Fame feature), and **Geoff Zanelli** '96 (*The Pacific*).

The 12 Latin Grammy nominations garnered by six alumni reflect Berklee's impact on the global music scene. **Juan Luis Guerra** '83 received four nominations in the Album of the Year, Best Tropical Album, Best Tropical Song, and Best Short Form Music Video categories. Guerra has previously won nine Latin Grammy Awards and two Grammys.

**Tommy Torres** '93 received three Latin Grammy nominations, two as producer and co-engineer in the Album of the Year and Record of the Year categories. His third nomination is in the Song of the Year category.

Engineer **Benny Faccione** '78, who already has both Grammy and Latin Grammy wins to his credit, is nominated in the Record of the Year and Album of the Year categories.

Engineer **Gael Hedding** '05 received his first Latin Grammy nomination for Best Tango Album.

Mastering engineer **Gavin Lurssen** '91, who is already a three-time Grammy winner, received his first Latin Grammy nomination in the Best Engineered Album category.

On the film front, **Michael Semanick** '85 served as the re-recording mixer on *The Social Network*, a drama that recounts the founding of Facebook. Semanick, who won multiple Oscars for his work on the *Lord of Rings* trilogy, also has *Toy Story 3* and *Alice in Wonderland* on his 2010 credit list.

Producer **Aris Archontis** '02 keeps a busy schedule in his state-of-the-art home studio in the San Fernando Valley. He writes and produces for Disney and Hollywood Records, and his recent credits include tracks for Miley Cyrus, Demi Lovato, Bridgit Mendler, Jordan Pruitt, Emily Osment, Selena Gomez, and the Jonas Brothers. He and his team wrote and produced three TV theme songs and two tracks that will appear in the new season of *Hannah Montana Forever*.

Producer and composer **Mike Baiardi** '96 recently finished an ad campaign for Nike with longtime



Alumni gathered on June 30 for a reception in Honolulu, Hawaii. (Front row, from the left): Eric Lagrimas '98, Ambrose Splescia '78, Gloria Metzger Gordon '81, and Peter Gordon '78. (Second row, from the left): Will Lydgate '07, Professor Stephen Webber, Charlie Longhi '87, and Shawn Moseley '97.

collaborator the RZA (Wu-Tang Clan). The RZA brought him in to produce the music for the spots and to add additional guitar, bass, synth, and drums. The commercials feature RZA in the studio remixing songs for each of Nike's five top extreme sports celebrities (visit [www.nike.com/nikeos/p/nke6/en\\_US/video\\_wall#](http://www.nike.com/nikeos/p/nke6/en_US/video_wall#)).

If you enjoy excellent jazz piano trios, check out the latest CD from

**Cengiz Yaltkaya** '76 entitled *a.k. steps out*. His trio performs locally in Los Angeles and completed a tour of Turkey earlier this year. For more, visit [www.jazzkaya.com](http://www.jazzkaya.com).

That's all for now. Stay in touch,

Peter Gordon '78

Director of Berklee Center in LA  
[pgordon@berklee.edu](mailto:pgordon@berklee.edu)

## What's your story?

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

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. Entries will be edited. To include photos, CDs, or items of interest, mail to:

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



Matthew Cahoon '00



Jonathan Perkins '00



Monika Hoffman '02



Herman "Billy" Schleifer IV '03

## 2000

Singer/songwriter and multi-instrumentalist **Matthew Cahoon** of Brookline, MA, and his pop-electronica project Everpresent completed a fifth release, *Darklight* (Maxi Single). **Kenny Pappaconstantinou** '05, **James Willetts** '00, and **Steve Catizone** '94 produced and engineered the CD. The music video has been featured on Pulse TV, the CW Television Network, and More Music. Visit [www.everpresent.org](http://www.everpresent.org).

Composer **Gunnard Doboze** of San Francisco, CA, scored *The Last Campaign of Governor Booth Gardner*, which was nominated for an Academy Award in the Best Documentary Short category. Visit [www.gunnarddoboze.com](http://www.gunnarddoboze.com).

Drummer and percussionist **Peter Hasler** of Zurich, Switzerland, released his second solo drumming CD, *Drum Pictures and Stories*, on the Swiss jazz label Altrisuoni. He owns a private school for drums and percussion. Visit [www.peterhasler.com](http://www.peterhasler.com).

**Jon Neufeld** of Brooklyn, NY, and **Matthew Thorton** '00 released a self-titled EP with their band Hawks & Doves. The EP was mixed by Kevin Killen, who has worked with U2, Peter Gabriel, and Elvis Costello. Visit <http://www.facebook.com/pages/Hawks-And-Doves/276585989120>.

Composer **Jonathan Perkins** of New York City won an Emmy for best program or special in the Business/Consumer category for his work on the documentary *Doing Business in China*, for which he contributed and mixed the music score. Visit [www.chinadoingbusiness.com](http://www.chinadoingbusiness.com).

## 2001

Bassist **Andrés Domínguez** of Maynard, MA, released the new CD *Observance*. Visit [www.dominguezbass.com](http://www.dominguezbass.com).

Trumpeter and composer **Erik Telford** of Austin, TX, released EJT Music, a new iPhone app available for free through iTunes. The app includes video, news, calendar, photos, and a mailing list. Visit [www.ejtmusic.com](http://www.ejtmusic.com).

## 2002

Guitarist and composer **Woohyuk Choi** of Seoul, Korea, and bassist **Sungwook Kim** '03 released their first album as KC Bridge. The group is a neotraditional jazz quartet that also features **Mijung Lim** '03. Visit [www.kcbridge.net](http://www.kcbridge.net).

Singer/songwriter **Monika Hoffman** of Malmö, Sweden, released her new CD *Monika Hoffman and the Scandinavian Knights*, which features standards and original songs. Renowned Hungarian pianist Robert Lakatos played on the disc. Visit [www.monikahoffman.com](http://www.monikahoffman.com).

Drummer **Jason Smith** of Kansas City, KS, and his band Heroes and Villains have been touring nationally to promote their new EP *Plans in Motion*. He is active in the Kansas City jazz scene and operates a teaching studio. For more information, visit <http://heroesandvillains.mu>.

## 2003

Guitarist and composer **Todd Clouser** of Wayzata, MN, released the new jazz-groove album *A Love Electric*, featuring trumpeter Steven Bernstein. Clouser's recent performances include shows with **Ingrid Jensen** '89, Keb' Mo', and drummer Hernan Hecht. Visit [www.toddclouser.com](http://www.toddclouser.com).

Composer and arranger **Chie Imaizumi** of Denver, CO, released her second CD, *A Time of New Beginnings*, on Capri Records. It features alumni **Scott Robinson** '81 and **Greg Gisbert** '85. Imaizumi's Big Band Adventure was also featured on the "Avatar Studio Presents" podcast. Visit [www.thousandpictures.org](http://www.thousandpictures.org).

Jazz composer **Sakiko Masuda** of Kobe, Japan, was one of three finalists selected in the Scivere in Jazz 2010 competition. She has won other composition awards and written music for the Metropole Orchestra directed by Vince Mendoza. Visit [www.myspace.com/sakikomasuda](http://www.myspace.com/sakikomasuda).

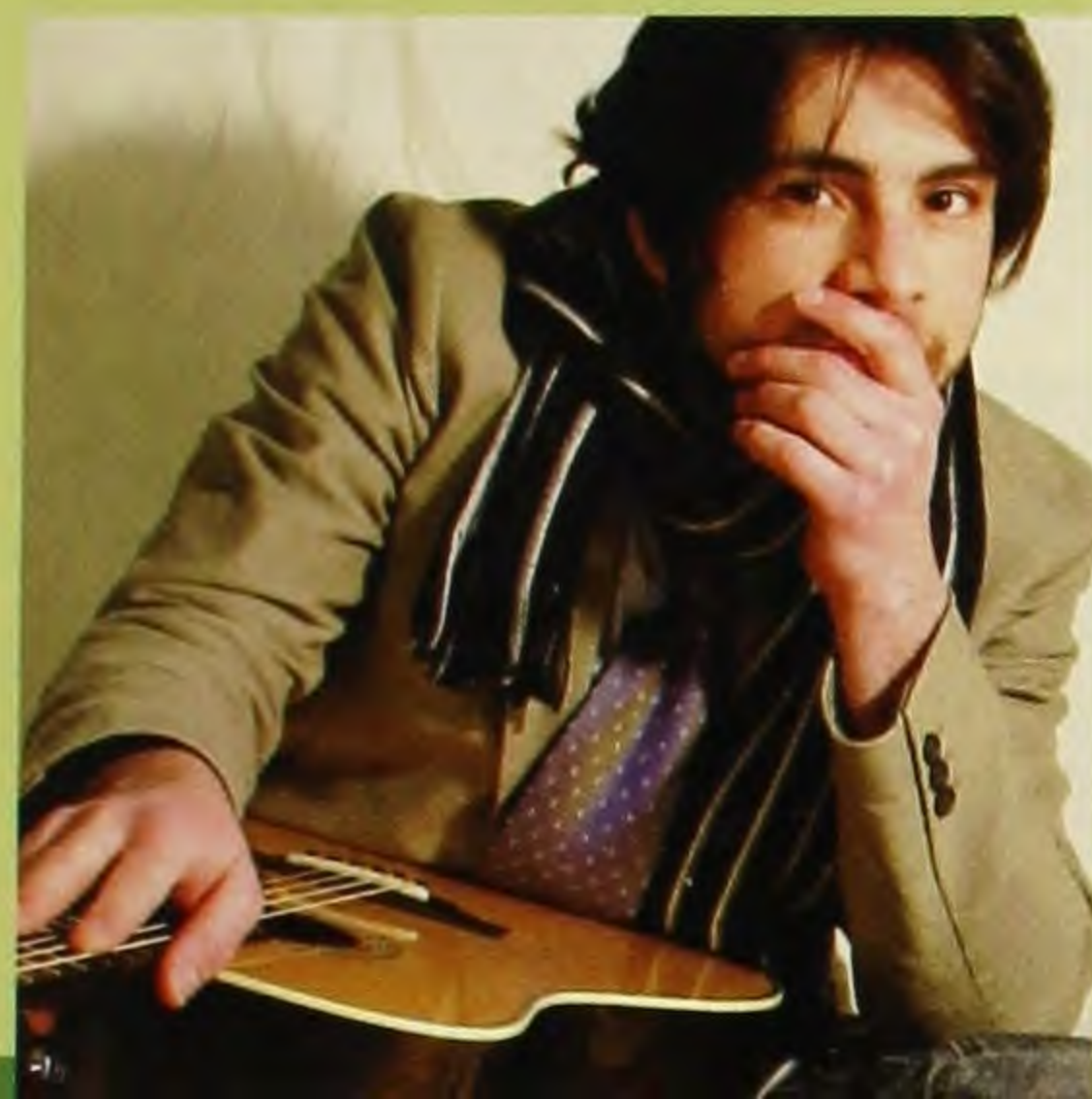
Vocalist **Christopher Nicholas** of Miller Place, NY, and his band Ensemble Mik Nawooj had their song "Great Integration" selected as July's second-best soul-hip-hop-r&b record by Pirate Cat Radio. Visit [www.myspace.com/ensemblemiknawooj](http://www.myspace.com/ensemblemiknawooj).

Drummer and audio engineer **Donovan Pyle** of New York City was the assistant mix engineer for Carl Glanville on U2's *360 at the Rose Bowl* DVD. Pyle and his band the Auctioneers recently performed at the Wane Music Festival with the Allman Brothers, the Black Keys, and more. Visit [www.myspace.com/theauctioneers](http://www.myspace.com/theauctioneers).

Guitarist **Adam Ross** of Los Angeles, CA, appeared in Rihanna's music video for the song "Rockstar 101" and played guitar on her 2010 world tour alongside Nuno Bettencourt.

**Herman "Billy" Schleifer IV** of Los Angeles, CA, cowrote, produced, and mixed "Last Ones Standing," the official song of the AFL Grand Final, which is Australia's equivalent to the Super Bowl.

Bassist and composer **Aldemar Valentin** of San Juan, Puerto Rico, released his first solo recording *Finding My Path*. The album was recorded live in San Juan. Visit [www.aldemarvalentin.com](http://www.aldemarvalentin.com).



Eric French '05

Guitarist, bassist, composer, and arranger **Michel Gonzalez** of Miami, FL, released his work *Bienmesabe* with Roberto Cachimuel. The pair creates traditional Latin-American songs and other compositions. Visit [www.michelgonzalez.com](http://www.michelgonzalez.com).

Guitarist **Gabriel Riesco** of Madrid, Spain, released *Sculptures in Time*, the second album by his quintet the Gabriel Riesco Project. Visit [www.gabrielriescoproject.com](http://www.gabrielriescoproject.com).

## 2006

Guitarist **Bryan Baker** of Pasadena, CA, released the recording *Nothing Falls from the Sky but You and I*. He is currently preparing the EP *Closer the Night* for a November release. Visit [www.bryanbakermusic.com](http://www.bryanbakermusic.com).

Guitarist **Robert Julian** of New York City and drummer **Lucas Leto** '06 released ISLA with their Latin reggae-dub band El Pueblo. Visit <http://elpueblo.net>.

Guitarist **David Reffett** of Woburn, MA, and his band Shredding the Envelope released the new CD *The Call of the Flames*, which Iron Maiden front man Bruce Dickinson hailed as a "must-have album" on his BBC radio show. Reffett has appeared in *Hard Rocker* magazine, *Gitar Plus* magazine and is a monthly columnist in *Guitar World* magazine. Visit [www.myspace.com/shreddingtheenvelope](http://www.myspace.com/shreddingtheenvelope).

**Meghan Stabile** of New York City and her group Revive Da Live were profiled on the NPR blog A Blog Supreme/NPR Jazz, at [www.npr.org](http://www.npr.org). Visit [www.myspace.com/revivedalive](http://www.myspace.com/revivedalive).

## 2007

Bassist and accordionist **Chris Joye** of Chevy Chase, MD, released his debut album, *Layers*, under the moniker Cue. He currently teaches bass and guitar and is a freelance composer for various media. Visit <http://www.chrisjoyemusic.com>.

## 2004

**Heather Briere** and **Eric Pfeifer** '06 were married on August 7, 2010, in Boston. They live in New York City, where Briere works at Carnegie Hall and scores films, and Pfeifer works as a freelance audio engineer for TV and film.

**Candace Burnham** of South Pasadena, CA, is an intern at the Department of State at the General Consulate of the United States in Ho Chi Minh City, Vietnam. She was recently profiled in the online publication The Comm Line. Visit <http://rensmicrodiplomacy.wordpress.com>.

Guitarist **Alex Knutsen** of Boston, MA, drummer **Takuma Anzai** '05, and their band Mission Hill opened for Bon Jovi and Kid Rock at Gillette Stadium on August 26. They released their new EP *Beautiful Addiction* and played at the Jason Varitek Celebrity Putt-Putt fundraiser. Visit [www.myspace.com/missionhillband](http://www.myspace.com/missionhillband).

## 2005

Guitarist and songwriter **Eric French** of Cranston, RI, released his debut CD, *Eric French & Mr. Hyde*, a dual release featuring acoustic and electric collections of original music. Visit [www.ericfrench.com](http://www.ericfrench.com).

# Nashville Notes



Dave Petrelli

By now, everyone has returned to school. For some Berklee students who spent their summer interning at a variety of music industry positions in Nashville, that means packing up and heading back to the Berklee Beach for another semester of ear training and harmony. For others, it marks the official start of "real life" in the music industry (if there is such a thing). Time to parlay what you've learned and the connections you've made as an intern into a full-time, paying gig. Of course, that's easier said than done.

One thing I tell every Nashville newcomer is that in the music industry everyone's path is different, even if the goal is the same. I've still never met any two people who have gotten to the same position the same way.

For recent grad **Willie Caldwell** '10, his path led him to an internship with Chrysalis Music Group, offering him high hopes for the future. For others, like **Edwin Sims** '10, writing is the top priority, and he planned months ahead of time so he could move to Nashville and concentrate on honing his craft with an eye toward securing a publishing deal. Neither approach is wrong. Certainly there's no *right* way to go about getting a foothold in the Nashville music scene. That's the great thing about Nashville. There's no predicting the heights some of Berklee's newest crop of Nashville émigrés such as **Sarah Beatty** '09, **Joe Birmingham** '09, **Joey Bennet** '09, **Ashley Payette** '09, **Word Strickland** '09, and others will reach.

And as the most recent crop of alumni arrives in town to make its mark, some grizzled Nashville veterans continue to show that the Berklee alumni presence is as strong as ever. **Luis Espailat** '94 is currently the musical director and bass player for Republic Nashville recording artist Sunny Sweeney. You'd think that job would keep his schedule pretty busy. But Luis's life just got a whole lot more complicated in the best possible way; he and his wife just recently adopted a brother and sister from Taiwan. Congrats to them both.

In other news, singer and keyboardist **Kira Small** '93 released her newest album, *Raise My Voice*, on Off Row Records, featuring r&b studio veterans from Motown and Muscle Shoals. Small and her bassist husband, **Bryan Beller** '92, have been playing house concerts and small venues across the United States and were recently featured in a CNN.com story on the growing market for private-house concerts (visit [www.cnn.com/2010/LIVING/06/09/house.concerts/index.html](http://www.cnn.com/2010/LIVING/06/09/house.concerts/index.html)).

Trombonist **Oscar Utterstrom** '02 just recently completed Kelly Clarkson's "All I Ever Wanted" tour, and has written the horn arrangements and played on Carl Broemel's upcoming release. Currently, Utterstrom is working on his second album, which features alumni **Justin Amaral** '99 on drums and **Adam Agati** '04 on guitar. This fall Utterstrom is touring with Canadian country music superstar Johnny Reid.

**Liz Ficalora** '78 has expanded her music production company Ficalora Music Productions and teamed up with Reynolds Productions to include video electronic press kits for artists and songwriters, as well as documentaries and short films.

Congratulations to all alumni on their continually expanding list of achievements.

Dave Petrelli '05  
Nashville Berklee Alumni  
Chapter Leader



Michael Flanagan '08

Singer/songwriter and guitarist **Angela "Angie Marie" Magliocca** and her band the Outskirts released their debut EP, *Gotta Start Somewhere*. Visit [www.angiemariemusic.com](http://www.angiemariemusic.com).

Guitarist **Az Samad** of Berkeley, CA, can be heard on his second acoustic and finger-style guitar CD, *Emo Attack Turtle*, and on Tara Linda's CD *Tortilla Western Serenade*. He received his master's degree in jazz studies from San José State University and toured Northern California with fellow guitarist Steve Lin. Visit [www.sonibids.com/azsamad](http://www.sonibids.com/azsamad).

French saxophonist **Alex Terrier** of New York City toured Taiwan, Thailand, and France in September. He endorses P. Mauriat Saxophones. Visit [www.alexterriermusic.com](http://www.alexterriermusic.com).

## 2008

Producer, songwriter, and multi-instrumentalist **Michael Flanagan** of Milton, MA, released his CD *Elevator Music* in July. His group features Flanagan on alto and soprano saxophones, Yasko Kubota on piano, Archie Kubota on bass, Alvin Terry on drums, and Neil "Mista" Letendre on vocals. Visit [www.myspace.com/mrflanaganmusic](http://www.myspace.com/mrflanaganmusic).

**Cassandra Griffith** of Marshfield, MA, recorded her debut EP, *You Ain't Seen Nothin' Yet*, at Turning Point Records in Pembroke, MA. The EP



Nili Brosh '09

contains a selection of pop and r&b songs, originals, and covers. Visit [www.cassielynne.com](http://www.cassielynne.com).

Pianist **Livia Lin** of Brighton, MA, performed *Childhood Sketches*, a series of solo piano pieces for children at the Asian Music Festival 2010 in Tokyo, Japan. To fulfill requirements for her master's degree, she will present the concert "Introspective" at Tufts University on November 12. The program will include *Conoscenza Interiore* for octet and other small ensemble and solo compositions.

## 2009

Guitarist **Nili Brosh** of Newton, MA, recorded a CD of original rock instrumentals titled *Through the Looking Glass*. The disc features famed guitarist Andy Timmons, as well as alumnus **Masashi Ushijima** '08 (drums), **Tyreek Jackson** (bass), and Berklee students **Josh Kwolek** (bass). The album will be released November 16 through the major online distributors. Visit [www.nilibrosh.com](http://www.nilibrosh.com).

## 2010

Singer/songwriter **Liz Longley** of Downingtown, PA, performed at the 2010 Newport Folk Festival. She released her new CD *Hot Loose Wire*, and was the 2010 grand prize winner at the International Acoustic Music Awards. Visit [www.lizlongley.com](http://www.lizlongley.com).

## Boston News

Greetings from the Berklee Boston Alumni Chapter, the college's home chapter. As chapter cochairs, we—**Darcie-Nicole Wicknick** '01 and **Jennifer Truesdale** '92—would like to introduce ourselves.

Truesdale owns Jeannie Deva Voice Studios and Ruby Shoes Music Publishing. Additionally, she hosts the Boston chapter of Chick Singer Night, a performance series for women (visit [www.chicksingernight.com](http://www.chicksingernight.com)). Wicknick is a Berklee staff member and the founder of the music business consulting company Ask Darcie and the Boston Hip-Hop Alliance. Her r&b-hip-hop group Velvet Stylus features **James A. Tootle** '97, **Josh Witmer** '97, **Jay Prokorym** '98, and **Tony Porter** '99. The group recently signed with the licensing agency Music Dealers.

It's exciting to be at the hub of Berklee's alumni activities. We recently started an alumni educators' forum and are working on organizing technology- and career-focused clinics. In August, Truesdale and her family hosted a fantastic barbecue, which 40 alumni attended. Earlier in the summer, several out-of-state alumni joined **Deanna Della Cioppa** '96 at her family's restaurant in Arlington, MA, to watch Della Cioppa compete on *Don't Forget the Lyrics*.

Here's what some Boston chapter members are doing. **Stuart Berk** '01 has provided tour management for Peter Wolf and the J. Geils Band. He also plays with **Eliot Hunt** '99, **Richard Gates**, **John Sands** '78, and **Kristin Cifelli** '98. **Dave Dubinsky** '73 plays with Rico Barr & the Jump 'n' Jive Review and Adagio Contemporary Big Band. **Steve Piermarini** '82 conducts the Leominster Colonial Band.

In July drummer **Barry Silver** '97 and the band Switchblade Suicide issued the CD *Japanese Release* and opened for KISS. Bassist and trombonist **Mark Snyder** '79 has released two albums and recorded with **Brad Hatfield** '75, and **Bruce Abbott** '75.

**Kwatic Ezell** '10 served as the rehearsal coordinator for ESPN's ESPY Awards show. Ezell operates Carlyle Musick and produces celebrity shows in Boston and New Orleans. **Nathan Goldstein** '02 served as a playback technician on the promotional tour for the TV show *Glee*. **Kathy Heywood** '82 produced the Newburyport music festival on Labor Day and performed with her all-trombone group (that includes **Evan Goodrow**). **Michelle Lewis** '03 released the CD *Broken*. **Barry Rocklin** '85 plays piano bars and cabarets in Europe and the Caribbean.

**Dow Brain** '88 and Pacey Foster are preserving audio of prominent Boston hip-hop artists. **Heather Rice-Fahey** '83 has raised funds to provide musical instruments for children in Kenya. **Jay Ford** '78 has several Berklee alumni teaching at his Music Maker School in Acton, MA. **Vardan Ovsepien** '00 recently played in South America with Peter



Darcie-Nicole Wicknick '01



Jennifer Truesdale '91

Erskine and will teach at a music academy in India. Bassist **Jodi (Fitzpatrick) Stevens** '97 plays with the Bobby Gadoury Trio and is a contributing editor to the Guitar Video Channel. **Debbie Sullivan** '78 teaches general music at a school in Cambridge, MA, and performs regularly. And after working for years on Nashville's Music Row, **Stan Swiniarski** '79 has joined Berklee's Songwriting Department.

The soundtrack of *Twist of Fate* features music by **Ken Field** '79 and **Michael Bierylo** '79, both of whom are members of the band Birdsongs of the Mesozoic. **Andreia Pinto-Correia** '02 premiered *Aldeias*, her composition for brass ensemble and percussion, at the Tanglewood Music Center in Lenox, MA. **Allison Doherty** '99 leads the band the Swells with **Josh Witmer** and **Jay Prokorym**.

**Marisa Déry** '85 operates Tamar Mastering in Somerville. Guitarist **Chris Florio** '86 has recorded *Seven Possible Solutions* featuring **Hiro Honshuku** '90, **Mike Rivard** '85, and **David Rosenthal** '95. **Dan Fox** '92 and **Crick Diefendorf** '91 played the Cape Cod Jazz Festival with Made in the Shade. **Shawn Meehan** '01 and Eight to the Bar released the album *The Romper Room*. **Justin Oliver** '01 and Soul Alley released the CD *Public Alley 421*. The band includes **Alexandra Stoetzel** '08, **Louis Ochoa** '10, and **Eric Vincent** '07. **Todd Glacy** '81 is active in Maine's educational, yoga, and music scene.

As leaders of Berklee's home chapter, we feel close to the college. The Office of Alumni Affairs has created a strong national network off campus, and we appreciate any ways in which we can work with you!

Best regards,

Darcie-Nicole Wicknick '01  
Boston Alumni Chapter Cochair

# FINAL CADENCE

Compiled by Emily Dufresne

**Emidio Mellone** '49 of Weymouth, MA, passed away on September 16, 2010. He was 84. An alumnus of the Schillinger House (the predecessor of Berklee), he served as a U.S. Marine and was a veteran of World War II. Mellone was a clarinet player and worked with local orchestras and bands. Mellone had retired from his job as a printer and was a Grant Knight of the Knights of Columbus in Allston and Weymouth, MA, as well as a lector at Sacred Heart Parish in Weymouth. He leaves his daughter, Patricia Narcotta, and sons, Robert and John Mellone; his sisters, Mary Flynn and Jeanne Maloof and brothers, Raymond Mellone and Reverend Vincent Mellone; seven grandchildren; and four great-grandchildren.

**John Jerome Slate** '67 of Charleston, SC, died suddenly on June 27. He was 64. Slate was a professional saxophonist and music educator. After earning his bachelor's degree at Berklee, he received his master's degree in music education from Duquesne University. He taught public-school music in Pittsburgh, PA, and at Cornell University in Ithaca, NY. He was an active performer and recording artist until the time of his passing. He leaves his wife of 25 years, Elizabeth Howard Slate; his son, Scott Slate; his daughter, Cheryl Jones; and two grandchildren.

**Robert Grant** '73 of Bethlehem Township, PA, died August 15. He was 60. Grant was a service technician for SoS Business Machines and was self-employed in many ventures. He is survived by his wife of 30 years, Patricia Kruthers; his sons, Daniel and Randy Grant; and his sisters, Terry and Laurie Goldstein.

**Bobby Vince Paunetto** '73 of Bronx, NY, died unexpectedly on August 10 after a sudden illness. He was 66. Paunetto was a vibraphonist and jazz composer. During his years at Berklee, he studied vibes with Gary Burton and composition with Herb Pomeroy. During the course of his career, Paunetto released five albums and, in 1975, was nominated for a

Grammy in the Latin-jazz category for his debut album, *Paunetto's Point*. In 1977 Paunetto was diagnosed with multiple sclerosis, but he continued to compose and record his music. His catalog included the albums *Commit to Memory*, *Composer in Public*, and *Reconstituted*. Paunetto featured top musicians on his recordings, including John Scofield, Abraham Laboriel Sr., Gary McFarland, Ronnie Cuber, Mongo Santamaria, Tito Puente, and Mike Richmond, among others.

**Hy Lockhart** '75 of Randolph, MA, died unexpectedly on August 9. Lockhart served in the U.S. Navy and was a trumpet player for the United States Navy Band. Following his service, he studied at Berklee and New England Conservatory of Music. He was a skilled composer and arranger and a member of the Boston Jazz Society. Lockhart leaves five children: Edward Lockhart, Dr. Yvette Lockhart-Bemberry, Kenneth Lockhart, Jeffrey Lockhart, and Beverly Lockhart Hinton, as well as eight grandchildren and six great-grandchildren.

**Michael S. DeSimone** '80 of Roslindale, MA, passed away on August 1. He was 48. DeSimone was the owner of Parkway Music Studios of West Roxbury and leaves his parents, Rudolph and Mary DeSimone; his wife, Susan; his niece, Eva; and his nephew, John.

**James Dwight Duckworth** '80 of Charlotte, NC, passed away unexpectedly on August 19. He was 57. A guitarist, Duckworth played with high-profile artists throughout his career, including Luciano Pavarotti, Michael Feinstein, Bernadette Peters, Patti LuPone, Rita Moreno, Joel Gray, Johnny Cash, Kathie Lee Gifford, Louie Bellson, and Bill Conti. He taught guitar at Davidson College, Catawba College, Central Piedmont, and Pembroke State University (now the University of North Carolina at Pembroke). He played with the Unifor Band, national touring musical-theater companies. For two decades, he also hosted the local-access cable TV show *Jimmy Duckworth & Friends*,


which showcased local-area musicians. He is survived by his brother, Larry Duckworth; his sister, Jan Yandle; and his nephew, Chris Stegall.

**Gerdie Francisco** '93 of Quezon City, Philippines, passed away on May 27 after a courageous, two-year battle with pancreatic cancer. She was 44. Francisco was an active musician and composed the score to *Lastikman* and served as the music director for *Wala na bang pag-ibig*, two movies produced in the Philippines. Francisco was also an avid photographer. She leaves one brother, Reggie Francisco.

**Daniel Cho** '99 of Brooklyn, NY, accidentally drowned in Lake Geneva, Switzerland, on July 6, the day prior to his performance with Regina Spektor at the Montreux Jazz Festival. He was 33. A sought-

after session and touring musician who was a cellist and keyboardist, Cho worked with numerous high-profile artists, including Coldplay, Regina Spektor, Katy Perry, and John Mayer, among others. He was also a member of the rock band Cooper, and worked as a correspondent for ESPNsoccernet to cover the Korean national team during the 2006 World Cup in Germany. He leaves his wife, Julia, and his daughter, Audrey.

**Vincent Maurice "Sa" Davis** of Boston, MA, passed away suddenly on August 25. An internationally renowned percussionist, Davis graduated from New England Conservatory and served on the Berklee and NEC faculties. He is survived by a sister, uncle, aunt, and many other relatives and friends.



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## A Perugian Recipe

By Jon Damian '74

The Italian word *scarpetta* translates literally into “little shoe.” Gastronomically speaking, *scarpetta* refers to the art of gracefully skating a bit of finely crusted bread around a plate to absorb the delicious finale of a wonderful meal. I was first introduced to the art of *scarpetta* at Ristorante La Rosetta in Perugia, Italy, an ancient city perched on a hill in the Umbria region. For several years I have performed and conducted Berklee-sponsored workshops there as part of the Umbria Jazz Festival. When invited to participate in this year’s 25th anniversary of the Berklee in Umbria program, I responded, “It would be my pasta—I mean my pleasure—to go!”

Other than eating and drinking well, my main function during the festival is to direct master classes and prepare student ensembles for a concert experience: four ensembles in just four rehearsals. The daily balance, the cycle, and the symbiotic relationship between the intensity of working with the ensembles at the school down the hill from the city center and the return trip to Ristorante La Rosetta for nourishment provide an important combination: a recipe that fuels the creative spirit.

### Drawing on the Senses

When preparing the ensembles for the concert I drew on communication techniques from the Creative Workshop, a performance class I have developed and directed at Berklee for nearly 25 years. The fundamental philosophy of the workshop is to draw inspiration from anything in the universe, from alphabets to zodiacs. In Perugia, that might be a plate of *Trenette Al Pesto* (a heavenly nest of pasta with a basil sauce scented with a fragrance that rings of sun-speckled fields of green). Each ensemble workshop has a unique set of ingredients: players with a range of abilities and instruments. I relish the challenge of creating a special musical recipe with the ingredients at hand. How about 11 guitars?

On the opening day of the workshops, I waited for the arrival of my

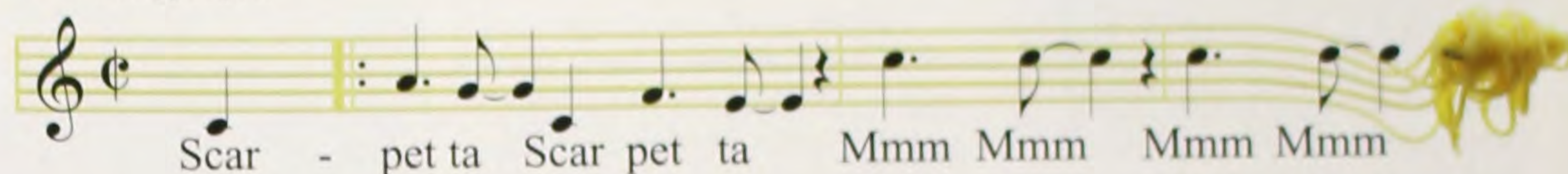
first ensemble. A trumpet player walked in, followed by a guitarist, a drummer, two pianists, another guitarist, a bassist, and then, to my surprise, a harpist slowly and carefully wheeling in a lovely golden-colored harp. Following her were another guitarist, a saxophonist, and two drummers. The players were very interesting ingredients. “Please introduce yourselves,” I said. “Isabella,” the harpist responded. “Queen Isabella!” I thought excitedly, and realized that with a harpist named Isabella in a magical setting like Perugia, with its castle-like walls, cobbled paths and steps, sculptured archways, and bells tolling, we should try “The Coronation.” It’s one of my creative workshop pieces that uses story form. The approach is for musicians to portray the various characters of a story: in this case, the crowning of a king and queen. Isabella is the queen, Stefano (one of the pianists) is the king, and the other instrumentalists play the roles of villagers and singers: the creators of a medieval ambience, a perfect setting for a coronation.

Later, during one of my many repasts at Ristorante La Rosetta, as I finished the final fragrant morsels of a plate of *Trenette Al Pesto*, I envisioned a new piece. As I watched my hand skate circles with a bit of bread around the plate, I imagined a *scarpetta*-inspired dance with a calypso-flavored melody and harmony. After my last swipe of bread, I ran excitedly—but slowly—to my room to sketch “La Danza della *Scarpetta*” for my afternoon ensemble.

“La Danza della *Scarpetta*” is a simple dance; it’s as easy to perform as eating a bowl of pasta and incorporates some age-old Italian hand gestures. You simply stand and imagine a plate in front of your nose. Take your right hand and bring your thumb, index, and middle fingertips together as though you’re holding an imaginary bit of bread. While singing the lyric *scarpetta* (see the musical example above), move the hand clockwise around the edge of the plate. For the repetition of the word *scarpetta*, make a counter-clockwise circle with

### La Danza Della Scarpetta

With a calypso feel



your left hand. For the lyrics “Mmm! Mmm!,” simply point your right index finger lightly into your right cheek and make a couple of little twists. Then do the same with your left index finger for the next “Mmm! Mmm!” (see the musical example above).

Ensemble members danced and played excitedly, and during the concert their performance inspired the audience to sing and dance. “La Danza della *Scarpetta*” was a hit.

My student ensembles’ performances were filled with a youthful drive and exuberance that rivaled the energy emanating from the main stage at this year’s Umbria Jazz Festival. The joy of working with the students and sharing their excitement during the concert is hard to describe—as difficult, let’s say, as describing the delights of *Fritto di Mozzarella* (a dish of lightly battered and fried buffalo mozzarella), or *Tagliatta di Petto di Pollo con Arugula e Pomodorini* (a grilled-chicken dish).

Some readers may wonder what I did with the ensemble that had 11 guitar players. Actually, some of the sweetest music of my four concert ensembles came from the two guitar orchestras that consisted essentially of beginner-level guitarists with little or no experience. A unique ensemble can produce some unique music.

For a guitar orchestra piece, I again drew on La Rosetta’s menu for inspiration, including *Lasagna Tartufo* (a lovely ensemble of layers of homemade pasta, local cheeses, truffles, and cream sauce) and *Insalata Pescatora* (a rich assemblage of seafood; calamari, shrimp, mussels, and octopus). For one guitar ensemble, instead of “homogenizing” the players to conform to one idea, I decided to create layers: that is, a musical lasagna of sorts. I had the guitarists display their own particular personality—their own flavor, if you will—by creating a brief musical idea and playing it repeatedly, solidly, and with confidence. We played the spicy mix of layers, added group vocalizations in a common key and tempo and titled the piece “African Village.” The final performance went so well that

audience members remarked that the “composition” reminded them of the music of Steve Reich, King Crimson, or Igor Stravinsky. And that was with early-level musicians playing!

As you can see, the symbiotic relationship of food, environment, and music is a real thing for me. I hear the food, smell the cobblestones, and taste the music. In the Creative Workshop philosophy, we think of ourselves as “polyartists”: that is, artists in all media. We experience all media through all expressions and senses such as hearing a painting, singing a flower, dancing to a recipe. I employ this holistic approach in my new book, *Developing your Creative Potential: Lessons from the Creative Workshop for All Artists*, and invite artists of all persuasions to participate. In the Creative Workshop, simple, organic concepts and language translate easily to various artistic media. As polyartists, and as Homo sapiens, we share a common, mutual medium, our being. Through our chosen artistic medium, we share our essential selves with others. For me, this sharing is the true beauty of the arts.

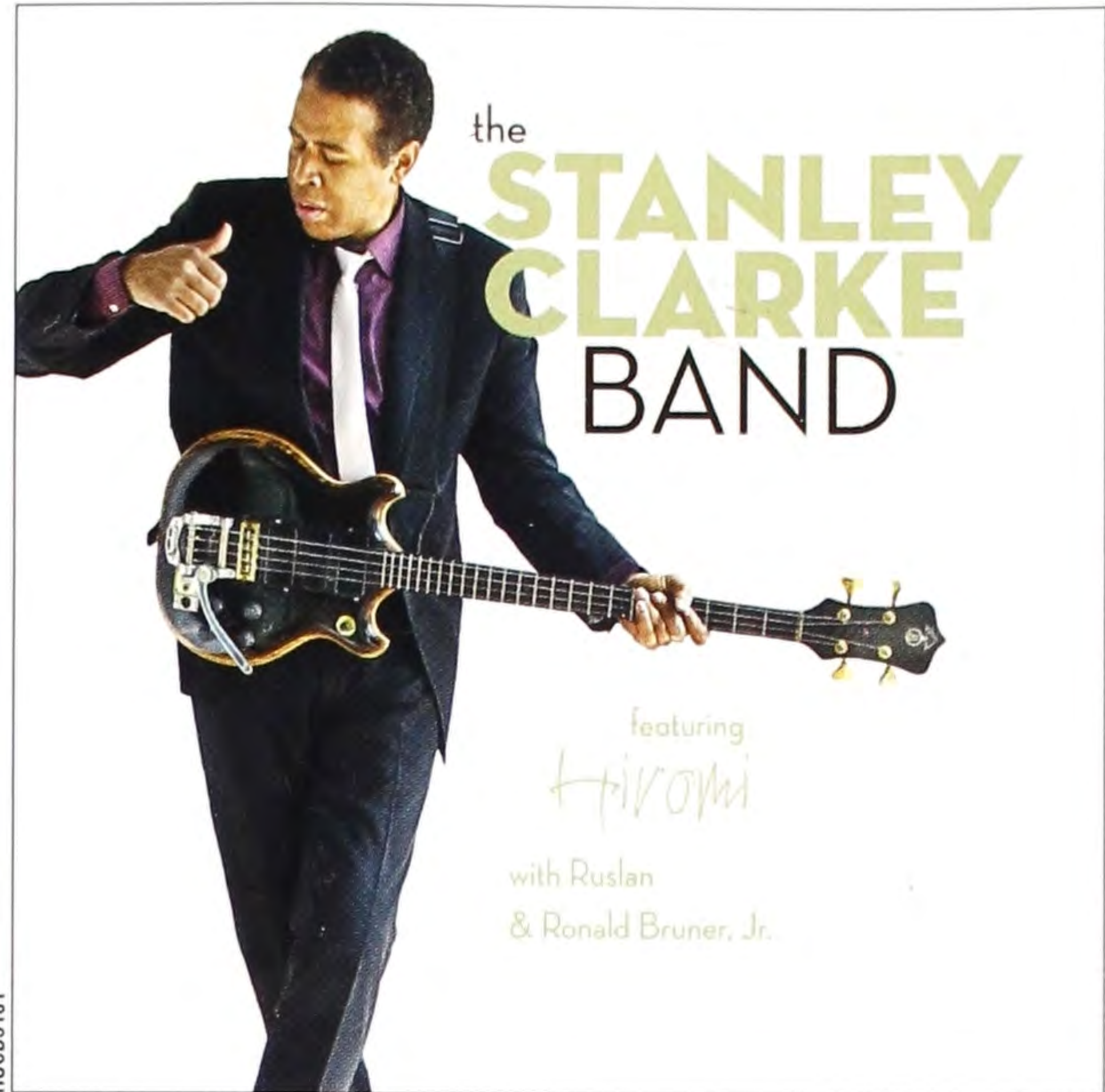


Guitar Professor Jon Damian has played with artists including Johnny Cash, Bill Frisell, and Luciano Pavarotti. His books *The Guitarist’s Guide to Composing and Improvising* and *The Chord Factory: Build Your Own Guitar Chord Dictionary*, have been published by Berklee Press. He is seeking a publisher for his latest, *Developing Your Creative Potential: Lessons from the Creative Workshop for All Artists*.



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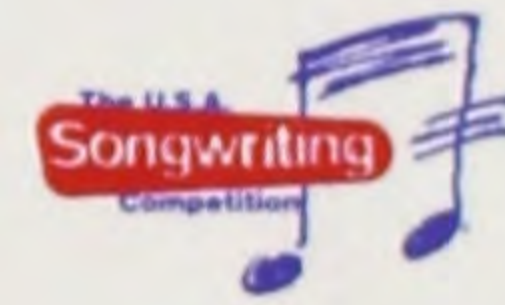
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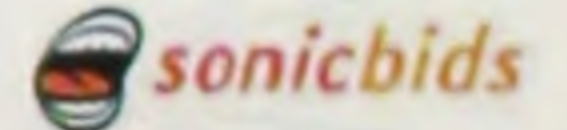
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2. All songs submitted must be original. There must be at least an acoustic instrument (voice) in any song. Electric and Electronic instruments, along with loops is allowed but acoustic instruments (or voice) must be clearly heard in all songs submitted.
3. 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.
4. 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.
5. 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.
6. 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 31, 2011. After which each entrant will receive a winners list by e-mail.
7. Prizes: Overall Grand Prize receives US\$11,000.00 worth of merchandise, First Prizes in all categories win US\$900.00 worth of merchandise and services, runner-up prizes in all categories receive US\$600.00 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.
8. 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.