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Rob Mathes '84: A Juxtaposition of Two Worlds

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Managing Editor
Mark Small '73

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Contributors

Moana Avventi, Allen Bush, Karen Bell, Katrina Bello, Jason Camelio, Mitch Coodley, Danielle Dreilinger, Emily Dufresne, Peter Gordon, Mary Hurley, Lesley Mahoney, Adam Renn Olenn, Dave Petrelli, Brenda Pike, Lia Suntoso, Beverly Tryon, Brandon Tuzio

Cover photo
Jimmy Katz

Art Direction
Dave Miranda, Vision Design Group

Copy Editor
Lauren Horwitz

Ad Sales Representative
Joseph Burke '04

Editorial Board:

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

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

John Irvin, *Berklee Fund Supervisor*

Adam Renn Olenn, *Web Producer*

Stephen Rodriguez, *Director of the Berklee Fund and Alumni Affairs*

Bonnie Rosenberg, *Major Gifts Officer*

Beverly Tryon '82, *Director of Corporate and Foundation Relations*

Mirek Vana '01, *Major Gifts Officer*

As the alumni-oriented music magazine of Berklee College of Music, *Berklee today* is dedicated to informing, enriching, and serving the extended Berklee community. By sharing information of benefit to alumni about college matters, music industry issues and events, alumni activities and accomplishments, and musical topics of interest, *Berklee today* serves as both a valuable forum for our family throughout the world and an important source of commentary on contemporary music.

Berklee today (ISSN 1052-3839) is published four times a year by Berklee College of Music's Office of Institutional Advancement. All contents © 2011 by Berklee College of Music. Send all address changes, press releases, letters to the editor, and advertising inquiries to *Berklee today*, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215-3693, (617) 747-2325, msmall@berklee.edu. Alumni are invited to send in details of activities suitable for coverage. Unsolicited submissions are accepted. Canada Post: Publications Mail Agreement #40612608, Canada Returns to be sent to Bleuchip International, P.O. Box 25542, London, ON N6C 6B2.

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Alumni Participation Comes in Many Forms

by Stephen Rodriguez, Director of the Berklee Fund and Alumni Affairs

For alumni, post-Berklee involvement with their alma mater has many possible meanings. When one Berklee alumnus was asked how he defined participation with the Berklee community, he replied "taking an active role in the development and daily functions of the college, whether contributing ideas, offering financial support, or working as a representative." According to another, it's "vitally important for alumni to 'reimburse' Berklee for the outstanding experiences the college provides."

I agree with these definitions, and they are just two ways of giving back. We hope that alumni will continue their relationship with the college once they no longer reside within Berklee's physical walls. It's essential for the future of the college as well as for the next generation of musicians to continue building the ever-expanding, worldwide Berklee community.

In a recent survey of alumni that offer their support, 64 percent said that they do so because they

want to give back. These respondents say they have benefited from the support of others who came before them and want to continue to "pay it forward" to current and future Berklee students. Such participation improves the experience and education of our students. Alumni involvement not only affects young musicians but also increases the value of the education that alumni received. With Berklee's ever-growing reputation, more and more alumni now find doors open to them because of their Berklee education.

The college receives gifts ranging from \$5 to \$1 million. But there is something more important than the dollar amount donated; giving is in effect voicing your vote of confidence in Berklee and in the education it provides. Currently almost 2,000 alumni participate in this way each year—a number that does not represent overall alumni satisfaction with the Berklee experience. As Berklee approaches foundations, corporations, and friends

of the college for support, the amount of alumni giving is a critical factor in encouraging these donors to give. If 50,000 alumni throughout the world each gave just \$50 a year, the resulting \$2.5 million would have a huge impact on the student experience.

When we asked Berklee alumni about how the college can inspire more alumni to participate, we received great feedback, which the Alumni Office will soon implement. The suggestions included offering more networking opportunities, having dialogue with students, holding panel presentations with industry experts, teaching students about philanthropy, using Facebook and other social media, and more.

One way to participate is by telling us what the Alumni Office can do for you, which services you need, which events you would likely attend, and the frequency with which the college should contact you. We welcome your comments and look forward to working closely with you in the future.

In the coming months, we will send out an alumni survey that will give you the opportunity to shape the efforts of the Alumni Office by encouraging even more alumni to participate. Please take this opportunity to share your ideas with us.

Music is a means through which people connect and communicate, and the Berklee Fund and the Office of Alumni Affairs are dedicated to helping alumni connect with one another and with the college to broaden personal, professional, and musical networks. Your participation can come in the form of speaking with students, responding to e-mail from the college, connecting with us on Facebook, making a gift, or encouraging students to attend the college. Alumni are the fruit of the college, and we are dedicated to providing opportunities for you to continue developing and engaging with one another and with Berklee. Remember, participation comes in many forms and sizes. Ultimately it is the fact that you *do* participate that truly makes a difference.

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BERKLEE REPEAT

Encore Gala Reaches New Record for Dollars Raised

By Beverly Tryon

On October 23, 2010, Berklee hosted the 16th Annual Encore Gala at Boston's Westin Copley Place Hotel and raised nearly \$1.4 million: a record high for the event. Emmy Award-winning actor John Larroquette, the star of the TV series *CSI:NY* and the father of a Berklee student, served as the evening's MC. Other special guests included *American Idol* finalist Ashley Rodriguez '09, award-winning singer-songwriter Patty Larkin '74, and hit makers Tower of Power.

Nearly 800 guests dined and danced to the sounds of more than 150 faculty, alumni, and student musicians in six nightclub settings that showcased diverse musical themes, from bluegrass to r&b and classical to salsa. Soul legends Tower of Power brought down the house with a high-energy dance set during the Starlight Finale,

the evening's closing event. A live auction offered partygoers the opportunity to bid on a catered home concert by Berklee Professor Livingston Taylor, trips to the Grammy Awards and Monterey Jazz Festival, a special Lady Gaga VIP package, and more. Attendees also got to bid on an array of unique silent-auction items.

Special thanks go to Encore Gala principal lead sponsor Bain Capital Children's Charity Ltd. and colead sponsors Abrams Capital LLC, Boston Celtics Shamrock Foundation, and Subaru of New England. Teresa Koster and Berklee trustees Elliott Hillback and Carmichael Roberts served as Encore Gala cochairs.

All proceeds from the event go to the Berklee City Music Program (BCMP), a nonprofit educational initiative that harnesses the potential of contemporary music to reach underserved middle-school and high-school students. BCMP offers year-round, tuition-free instruction by expert faculty members, a comprehensive curriculum, individualized mentoring, academic counseling, and scholarship opportunities.

Ultimately, the outreach program enables its participants to successfully embark on higher education and careers. Over the past 20 years, BCMP's caring instruction has positively affected hundreds of young lives. Ashley Rodriguez (one of the gala's special-guest performers) and *Saturday Night Live* band pianist Tuffus Zimbabwe '05 are two of the many success stories to come from BCMP.

For information on donating to the Berklee City Music Program, visit www.berklee.edu/giving.

Beverly Tryon is Berklee's director of corporate and foundation relations.



Back row, from the left: Kevin Eubanks '79, Linda Mason, President Roger Brown, John Connaughton, and Francis Lutomia; front row: Sally Taylor and John Larroquette

Photos by Phil Farnsworth



American Idol finalist and Berklee alumna Ashley Rodriguez was among the evening's guest performers.



From the left: Elliott Hillback, Teresa Koster, and Carmichael Roberts served as Encore Gala cochairs.



Music by the legendary r&b band Tower of Power proved irresistible to dancers who crowded the dance floor for the Starlight Finale, the gala's final show.

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State of the College

On November 18, President Roger H. Brown gave his "State of the College" address at the Berklee Performance Center. In the one-hour presentation, Brown covered a range of topics, including the recent Latin Grammy Awards presentation that brought the total number of awards that Berklee alumni have earned over the past 10 years to 53.

Brown also reviewed the vision statement, which was created in 2005, that lists the college's goals through 2015. The primary focus of the statement is to position Berklee as the world's leading institute of contemporary music. According to Brown, the second strategic plan that has been implemented to reach these goals involves five major steps, chief among them is inspiring the creation of new musical ideas.

"That will involve doing things outside the classroom and finding devoted and creative students, people who will take risks," Brown said. "We need to be willing to take some risks too. The most important thing is to

bring the right kind of students to the college."

Brown spoke about the decision five years ago to audition and interview every applicant to Berklee at locations across the globe. Surprisingly, that policy resulted in a nearly 300 percent increase in applications. Whereas Berklee used to admit 77 percent of those applying, now less than a third of applicants are accepted. "We are doing the best we can to bring in the people who can do the work and who might create the next new musical ideas," Brown said.

Regarding financial aid and scholarships for Berklee students, Brown said the college offered \$9 million per year to students five years ago. "This year it is up to \$28 million," he said. "We're increasing it as fast as we know how. I feel very proud of the progress we've made, but we still need to raise more money to support our students."

Brown detailed that while the college's endowment declined in the 2008 stock market collapse, Berklee lost less than many other institutions

did. Through the efforts of the investment committee and budget cuts, the college has been able to rebound.

He mentioned curricular changes that include pilot programs such as an Artistry Creativity Inquiry Seminar for 300 entering students and a change to make private lessons 50 minutes rather than 30. Also, nine minors are now available for students and have become very popular.

Brown also discussed the plans for new construction at 168 Massachusetts Avenue (for more details, see page 5). He stressed that permits and financing for the building have not been finalized, but if all goes as hoped, the building could open as soon as 2013.

He also spoke about the satellite campus in Valencia, Spain. "The idea for this campus," Brown said, "is rooted in Berklee's commitment to being global: the world's leading institute of contemporary music. You don't do that by being only in the United States." This additional campus will present opportunities for students in other parts of

the world to have a Berklee experience and for students at the Boston campus to have an additional site for study-abroad programs. (For further details, see article on page 6.)

Brown also cited the "Rethink Music Conference" to be held at the Hynes Convention Center April 26-27. A \$50,000 prize will be awarded for the best new business model for compensating musicians for their creative work. Berklee's partners in the conference will include the Berkman Center for Internet and Society at Harvard Law School, the Harvard Business School, and MIDEM. "We hope this will put Berklee at the center of the conversation about changes happening in the music industry," he said.

Brown concluded by saying that Berklee just admitted the strongest student body in the college's history and that, despite the economic downturn, innovation at the college has continued. "There are a lot of cool and exciting things happening at Berklee every day."

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Building Plans Unveiled

by Allen Bush



Architectural rendering of the 168 Massachusetts Avenue building by Dongik Lee of William Rawn Associates

President Roger Brown has announced development plans for one of the college's latest real estate acquisitions at 168 Massachusetts Avenue. The site's existing one-story structure will be razed to make room for a 16-story, 170,000-square-foot mixed-use building.

The new facility will house new dorm rooms with 350 beds, which will increase Berklee's on-campus housing capacity to approximately 1,200 students. A two-story dining hall will have seating for 400 and provide a venue for student performances in the evening. A music-technology center with recording studios will be developed below grade, with an acoustically isolated environment for recording and postproduction activities. The upper dormitory floors will house practice and ensemble rooms, a fitness center, and student lounges. The street level will feature new retail space and possibly a restaurant with live music. Floor-to-ceiling windows on the lower floors will bring light and life from within the building out into the neighborhood.

In 2009 the college purchased the 13,355-square-foot parcel from the First Church of Christ, Scientist, for \$6.25 million. The property is adjacent to the college's largest property at the corner of Massachusetts Avenue and Boylston Street, which includes dorm and classroom spaces and the Berklee Performance Center. Cost for the construction of the new Berklee project is estimated at \$65 million. Work will begin in the fall of 2011, and the building is scheduled to open in time for the 2013 fall semester.

The project architect, William Rawn Associates, has designed

several award-winning performing arts and college campus buildings, including the Seiji Ozawa Hall at Tanglewood, the Williams College '62 Center for Theater and Dance, the new Cambridge Public Library, and Northeastern University Buildings G and H.

The project will enable the college to adjust the height of another facility that is part of the college's institutional master plan. The Berklee Crossroads project is proposed for the corner of Massachusetts Avenue and Boylston Street, the site of the Berklee Performance Center and a former bank building that now houses academic and administrative spaces. In light of the 168 Massachusetts Avenue plan and per a request from neighborhood groups, Berklee has proposed to decrease the height of the planned Crossroads building from 29 to 24 stories. The Crossroads development will include a new performance center, dorms, classrooms, and student life space.

Plans for the 168 Massachusetts Avenue project and the proposed changes to Berklee Crossroads were shared with the city-appointed Berklee community task force at a meeting on November 29, 2010, and are being reviewed with Fenway and Back Bay neighborhood groups. By February 2011, Berklee plans to file its new institutional master plan and more detailed plans for the 168 Massachusetts Avenue development with the Boston Redevelopment Authority.

Allen Bush is Berklee's director of media relations

Interarts Ensemble in Havana

by Brenda Pike



From the left: Julia Easterlin, Enrico de Trizio, Chucho Valdés, Katie Bilinski, and John Hull. Cuban pianist Valdés met with the Berklee students at his home.

The rigor of Berklee can lead to a sort of tunnel vision for students focused completely on their own instrument or major. But in December, Berklee's Interarts Ensemble went to Cuba, and the group saw firsthand how different types of music and art can be strongly connected. The trip was shepherded by Electronic Production and Design Professor Neil Leonard.

"Cuban folkloric culture is by definition interdisciplinary art," says Leonard. "There's dance, recitation, music, food, clothing, and installation. The *bembé* [a Yoruban religious ceremony incorporating drumming, singing, and dancing] is interdisciplinary art in one of its really ancient forms."

The four members of the Interarts ensemble—students John Hull, Katie Bilinski, and Julia Easterlin, and alumnus Enrico de Trizio—make a far more modern form of interdisciplinary art, using laptops, iPads, looping pedals, and mixing boards for instruments.

For the first time, a group of Berklee students went to Cuba to collaborate with students at the Instituto Superior de Arte and the Laboratorio Nacional de Música Electroacústica. Ensemble members created and performed several pieces that drew on their surroundings.

As a result, their two shows incorporated diverse cultural influences and a variety of instruments. Videos portrayed visualization of the music, modern dancers interpreted compositions, Cuban poetry stitched together pieces by different composers, and laptops shared the stage with traditional *batá* drummers.

The Berklee ensemble experienced more Cuban music by observing a *bembé* in the Guanabacoa district of

Havana. They also visited Grammy-winning pianist Chucho Valdés at his home. The students performed a composition for him, and he reciprocated by playing a song from his latest CD.

For Leonard, the trip was 25 years in the making. He first visited Cuba in 1986 and developed a relationship with electro-acoustic pioneer Juan Blanco. The experience not only enriched Leonard's music but also influenced his life. After returning to the United States, Leonard met Cuban visual artist María Magdalena Campos-Pons (then a student at Massachusetts College of Art and Design). The two later married.

Over the past few months, the Interarts Ensemble has created several hybrid works locally and internationally. The group created an audio-video performance with students at Boston's School of the Museum of Fine Arts that was broadcast live at the Videoformes Festival in France. Another piece used solar-wind data at the International Conference on Auditory Display in Washington, D.C., and the MusicAcoustic conference in Beijing. They also participated in a residency at the medieval Castello Malaspina in Italy and worked with artists from Folkwang Hochschule in Germany to create real-time computer animation.

"The Cuban concerts are another example of how far we can go in terms of interdisciplinary work," Leonard says. "All participants were deeply enthusiastic to see this cross-cultural dialogue actually bear fruit. It wasn't just a class; it was a real bridge."

Brenda Pike is a writer and editor in Berklee's Communications Department.

By Beverly Tryon



The Berklee satellite campus will be located in Valencia, Spain in the Annex South building of the renowned Palau de les Arts complex. It is slated to open later this year.



Members of the 15-piece Berklee World Strings ensemble played Latin-, Gypsy-, and Celtic-flavored selections.

Berklee President Roger H. Brown recently signed an agreement paving the way for the opening of the Berklee satellite campus in Valencia, Spain later this year. The college has leased 38,750 square feet of the South Annex building adjacent to the famed Palau de les Arts de Valencia. Berklee will have use of the Palau auditoriums for musical events, enabling the creation of an independent operation within the City of Arts and Sciences complex while sharing the considerable resources of the Palau de les Arts.

The Palau de les Arts, an iconic building recognized and admired worldwide, includes an opera house that hosts both a world-class opera season and the Valencia Symphony Orchestra.

"We couldn't dream of a better place for launching our first international campus," says President Brown. "The Palau will be a great first step in building a solid foundation for our future activity in Valencia. The musical and social traditions of Valencia make this location ideal."

Berklee will invest €2.5 million to build and equip the facilities. That figure includes the design and construction of a state-of-the-art recording studio, which will aspire to become one of Europe's top film-scoring soundstages.

Berklee's programs in Valencia will create a new standard for contemporary music education through the efforts of the college's renowned faculty. Larry Monroe, Berklee's Vice President for Academic Affairs/International Programs, will adminis-

ter the academic initiatives and form the Valencia faculty team. In March, the Mediterranean Music Institute will open. Through the institute, Berklee in Valencia students, educators, visiting musicians, and new faculty members from Spain and elsewhere will explore fusions of music prevalent in and around the Mediterranean. The hope is that Berklee in Valencia will become a hub for the study, evolution, and global proliferation of many musical genres, including flamenco.

Undergraduate programs for students coming from the Boston campus will commence in September 2011. In 2012, Berklee in Valencia will launch master's-degree programs in film scoring and media writing, electronic production and design, global entertainment and music management, studio performance, and symphonic bands. A range of short, professional certificate programs for experienced musicians, as well as special programs for young musicians will also be available. These programs will focus on songwriting and composition, film scoring, music business, and instrumental performance in various musical styles.

President Brown acknowledged the enduring commitment of the Generalitat Valenciana and the city of Valencia to the project and support from SGAE as decisive factors in Berklee's selection of Valencia for its first international campus. "We hope to contribute to Valencia by bringing Berklee's 65 years of experience in developing contemporary music professionals," Brown says, "and by helping to enrich the remarkable musical traditions of the Mediterranean."

In November, Berklee's first-ever String Showcase took place at the Berklee Performance Center. The event was produced by Jakub Trasak, a seventh-semester violin performance major, and featured some 50 students in a series of performances by small and large ensembles playing classical string instruments as well as mandolins, banjos, and harps. Classically trained in the Czech Republic, Trasak is a highly accomplished bluegrass fiddler who devised the idea for the showcase to highlight Berklee string players' multifaceted talents.

The program included bluegrass and Americana selections as well as Celtic reels, jazz, r&b, and Latin music, as well as pieces by Claude Debussy, George Gershwin, and contemporary songwriters. Among the memorable moments were performances of selections penned by faculty cellist Eugene Friesen ("Maracaibo") and Pablo de Sarasate ("Zigeunweisen") by the Berklee World Strings ensemble and "Gravity" by songwriter Sara Bareilles, played by five harpists with vocals

by Olga Matuszewska. There were also fiery selections from mandolinist and singer Sierra Hull and fiddlers Eli Bishop and Ben Powell, among others. The array of stylistic offerings gave a glimpse of the eclectic interests of Berklee's String Department students.

"Berklee's rapidly growing String Department offers a wide variety of musical styles with no hierarchies and no walls," says String Department Chair Melissa Howe. In 2009, the department created the American Roots Music Program to serve students who play a range of traditional North American instruments.

After the concert, Trasak noted the event's distinctive Berklee character. "The level of playing, stylistic range, and passion for music seen on the stage tonight couldn't be found in any other educational institution in the world."

Event sponsors included the Johnson String Instrument company of Newton, MA, and Yamaha Corporation of America. The raffle for a Yamaha electric violin, which was donated by Johnson String, added to the evening's excitement.



From the left: Berklee's String Department Chair Melissa Howe, student Jacob Trasak, and Julia McKenzie of Johnson String conducted the raffle for a Yamaha electric violin.

GLOBAL GROOVE

By Jason Camelio, Director of International Programs

For musicians, hearing is the primary sense with which we capture and gauge the quality of the moment. But our senses of touch and of sight run a close second. For this edition of the Global Groove column, I've included images from various Berklee international events over the past several months. Check out Berklee staff, faculty, and members of the international music community.—Jason Camelio



From the left: Berklee faculty members Sean Skeete and Nancy Morris, Leonidas Arniakos (director of Philippos Nakas Conservatory), and Berklee staff member Tod Oliviere at the Temple of Poseidon in Souinio, Greece. A team from Berklee conducted concerts, clinics, and auditions at locations in Athens and Thessaloniki, Greece.



From the left: Guitarist Lupa Santiago '98, bassist Bruno Råberg, drummer Carlos Ezequiel '99, and saxophonist Jim Odgren perform at a concert uniting faculty members from Berklee and Conservatório Musical Souza Lima in São Paulo, Brazil.



From the left: Alice Jae Hee Choy, Seung-jin Ahn, Jung-bae Kim '00, Hong-sub Song, Don Gorder, Min-young Ahn, Eun-chang Choi, So-young Kim, and Jiwon Hwang participated in a November 2010 music business panel discussion at Seoul Jazz Academy in Seoul, South Korea.



Greg Badolato (saxophone) and Paul Del Nero (bass) perform at a showcase at Cafe del Conservatori with pianist Iñaki Sandoval '03, the director of jazz studies at L'Aula de Música Moderna y Jazz, during a visit to the Conservatori del Liceu in Barcelona, Spain.



Edward Fernbach (left), an assistant at the Jazz and Rock Schulen Freiburg, and Berklee student Charlie McCanless '12 prepare for Thanksgiving dinner with members of the Berklee semester-abroad program at the Jazz and Rock Schulen Freiburg in Germany.



From the left: Jung-bae Kim '00, the international department chief at the Seoul Jazz Academy, Don Gorder, Berklee's chair of music business/management, and Jason Camelio performing at a Singers' Showcase in Seoul.

Berklee International Auditions, Interviews, and Events Calendar

January 24–26
Buenos Aires, Argentina

January 26–28
Madrid, Spain

February 1–2
Music Academy International
Nancy, France

February 4–6
Paris, France

February 15–19
Newpark Music Centre
Dublin, Ireland

February 21–24
London, England

February 21–25
Senzoku Gakuen College of Music
Tokyo, Japan

February 27
Koyo Conservatory
Kobe, Japan

March 7–11
International College of Music
Kuala Lumpur, Malaysia and Singapore

March 21–24
Jazz and Rock Schulen
Freiburg Freiburg, Germany

March 22–26
Cape Town International Jazz Festival
Cape Town, South Africa

April 4–8
Sodra Latin
Stockholm, Sweden

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

FACULTY NOTES

Compiled by
Katrina Bello '11



David Maxwell



Winnie Dahlgren



Bruce Gertz

Associate Professor **Alla Elana Cohen** won a prize for excellence in composition from the Greek National Academy of Music in conjunction with municipal conservatories of Neapolis and Sykies, Greece. In 2010, Cohen released the CDs *The Day of Atonement*, *The Road That Chooses Us*, and *Jupiter Duo*, featuring her works for chamber orchestra, various chamber ensembles, and pieces for solo instruments.

Professor of Contemporary Writing and Production **Richard Grudzinski** engineered Si Kahn's version of "Dump the Bosses off Your Back" for the CD *Singing through the Hard Times: A Tribute to Utah Phillips*.

Professor of Guitar **Lauren Passarelli** recently released her fourth CD, *Playing with the Pieces*, on Feather Records. She also recorded and mixed music by classical guitarist Louis Arnold for Pamela Ressler's CD *Opening the Door to Meditation* and produced the CD *Honestly* by singer/songwriter Nancy Beaudette.

Associate Professor of Film Scoring **Jon Klein** released his composition *Hear O Israel: A Sabbath Service in Jazz* as part of the Milken Archive of Jewish Music.

Assistant Professor of Guitar **Tomo Fujita** released his new book *Soulful Groove* on the Japan-based Rittor Music publishers. After its release, the book sold 6,000 units a day.

The piece "Lunar Images" for clarinet, piano, and narrator by Composition Professor **Dennis LeClaire** premiered at Del Mar College in Texas in November 2010. Professor **Thomas McGah** performed "Four Durrell Reflections"

for clarinet and piano at the Del Mar College concert as well.

Professor of Piano **David Maxwell** received the 2010 Blues Music Award (formerly known as the W.C. Handy Award) in the Acoustic Album of the Year category for *You Got to Move*. Recently he also performed at Lincoln Center in New York City for the Blues Summit and accompanied James Cotton, Shemekia Copeland, Taj Mahal, and Hubert Sumlin.

Fred Bouchard, an associate professor of liberal arts, reviewed the 46th JazzFest Berlin in Germany for the All about Jazz website.

Associate Professor of Music Business/Management **Pamela Kerensky** completed an MBA at the University of Maryland in December.

Music Business/Management Department Chair **Don Gorder**, gave a master class on the music business and, in November, moderated a music-industry panel discussion at the Seoul Jazz Academy in Korea.

Songwriting Associate Professor **Brad Hatfield** cowrote "Bring Them Home" and orchestrated the song for the Boston Pops Orchestra and the Tanglewood Festival Chorus. In December the song received 30 performances.

Composition **Marti Epstein** received a glowing review of her piece "Torrid Nature Scene 2" in the November 16, 2010, edition of the *Boston Globe*.

Associate Professor of Guitar **Scotty Johnson** performed on the German television show *Rockpalast* with the

Blindside Blues Band. Along with guitarist Steve Vai, Johnson coauthored an online class that is offered on Berkleemusic.com.

Associate Professor of Harmony **Winnie Dahlgren** released her CD *Till We Meet Again* in September.

Professor of Piano **Marc Rossi** performed duets with noted pianist Lewis Porter at the Philoctetes Center in New York in December.

Piano Professor **Laszlo Gardony** and his trio played at the Regattabar Jazz Club in Cambridge. Two Berklee Global Jazz Institute groups opened the show with performances of Gardony's original compositions.

Professor of Strings **John McGann** played in an all-star concert in Fairfield, CT, in November to honor National Heritage Fellowship winner Joe Derrane. McGann and Derrane recorded the CD *Grove Lane* for Compass Records.

The song "Love in Your Life" by Assistant Professor of Songwriting **Stan Swiniarski** was recently released as a single to country radio stations.

Sergio Bellotti, an assistant professor of percussion, has recorded a CD with Italian hip-hop artist Pula+.

Berklee Press released the book and CD package *Manage Your Stress and Pain through Music*, which is cowritten by Music Therapy Chair **Suzanne B. Hanser** and Dr. Susan E. Mandel.

Assistant Professor of Voice **Daniela Schachter** performed with vocalist Kevin Mahogany and his quintet at the Kennedy Center in October.

Professor of Bass **Bruce Gertz** recently released the CD *Thank You Charlie*, which is dedicated to the late jazz educator Charlie Banacos. It features George Garzone, Phil Grenadier, Rick DiMuzio, Paul Broadnax, and Bob Gullotti. An image of Gertz appears in the International Society of Bassists' 2011 portrait calendar for the month of June.

Associate Professor of Guitar **Richie Hart** released his latest CD, *Thoughts Alone*, on CD Baby, iTunes, and Amazon.com.

Associate Vice President for Academic Affairs/Associate Provost **Jay Kennedy** arranged music for several marching bands, including groups from the University of Tennessee at Martin, U.S. Army All-American Marching Band, and the Nation Ford High School's marching band. The latter will perform Kennedy's music in the 2011 Macy's Thanksgiving Day Parade in New York.

In November, Woodwind Department Professor **Wendy Rolfe** performed and gave master classes at the Flautas en el Caribe festival sponsored by the Conservatorio de Música de Puerto Rico in San Juan.

In December, Professor **Livingston Taylor** released a holiday radio mix of four songs. His latest CD, *Last Alaska Moon*, features some of Nashville's top musicians and received great reviews.

Composition Department Chair **Gregory Fritze** penned the piece "Excursions," which the Spanish Brass and the Bilbao Musica Concert Band premiered in November. A CD of the music will be released in 2011.

Associate Professor of Guitar **Jane Miller** filmed instructional videos that can be viewed on the JamPlay website (visit www.jamplay.com).

Professor of Percussion **Mark Walker** is featured on the latest release by the group Oregon and on the *Panamericana Suite* CD by Paquito D'Rivera.

The English as a Second Language text *New Directions: Reading, Writing, and Critical Thinking* by Liberal Arts Professor **Peter Gardner** has been used at universities in 20 countries and is the second best-selling text of the Cambridge University Press Academic Series.

Professor **Guy Van Duser** received a Gretsch 6120 CGP stereo electric guitar from the Gretsch Company in recognition of his educational work in finger-style guitar playing.

Associate Professor of Harmony **Daniel Ian Smith** and his group the New World Jazz Composers Octet has received accolades in *JazzTimes* and *DownBeat* magazines for the CD *Transitions*, which was recently released on Smith's Big and Phat Jazz Productions label.

Music Business/Management Professor **Peter Alhadeff** and alumnus Caz McChrystal coauthored "U.S. Music Mechanicals and Inflation, 1976–2010," the lead article of the January issue of *Global Business & Economics Review*.

Associate Professor of Harmony **Darrell Katz** recently performed at the Regattabar Jazz Club to celebrate the release of his CD *A Wallflower in the Amazon*.

A work by Associate Professor of Composition **Jonathan Holland** is featured on the recording *American Portraits* by the Cincinnati Symphony Orchestra with conductor Paavo Järvi.

Percussion Professor **Ralph Peterson Jr.** released *Outer Reaches*, his 15th CD as a leader and the first recording issued on his Onyx Music label.

Assistant Professor of Composition **Franciso Noya** recently conducted the benefit concert "Keys to Music City," featuring Ben Folds and the Nashville Symphony Orchestra. A portion of the proceeds went to local volunteer firefighting organizations.

Music Education Professor **Peter Cokkinias** served as the music director and conductor for the Metrowest Symphony Orchestra in December, which performed highlights from Tchaikovsky's *Nutcracker*, Handel's *Messiah*, and Humperdink's *Hansel and Gretel*.

Maggie Scott

A Passion for Standards

By Mary Hurley

Dressed casually in jeans and a brown sweater for a morning class, Professor Maggie Scott might not look the part of a great jazz performer. But the students enrolled in her Great American Songbook course most definitely consider her to be one.

"You are moving around too much; it gets distracting," Scott tells a young student wearing an iconic Rolling Stones lips-and-tongue logo T-shirt as she sings Gershwin to piano and bass accompaniment. "Just imagine you are in a great room with 5,000 people," Scott advises. "Playing jazz?" pianist Barry Silverman asks incredulously.

"Well, years ago, that happened," Scott responds. She reveres jazz standards, is a perfectionist when it comes to their vocal interpretation, and believes that the audience for jazz music should still be large.

A few days earlier, Scott hosted her annual student recital, "The Jazz Vocal Series," at the David Friend Recital Hall. She handles all aspects of the series, from auditioning the eight students who will perform to playing the piano at the show. "I just feel someone has to keep the jazz vocalist going," she says.

At Berklee, that someone is Scott. "Maggie knows her stuff," says vocalist Robin McKelle, '99, who, after a gig, called from Paris to voice appreciation for her former teacher, mentor, and "second mom." "Maggie's very passionate about jazz. She wants students to get it and to understand it."

A veteran jazz vocalist and pianist, Scott has been performing for six decades and since 1978 has taught voice at Berklee. For years, she has played as a soloist and with her trio at Boston-area hotels and jazz clubs. She has accompanied greats such as Cab Calloway and Eartha Kitt, and mentored such rising talents as McKelle, Andrea Capozzoli '01, Lalah Hathaway '90, and Antonia Bennett '95. She is also considered a trailblaz-

er for female musicians. Her daughter, Robin Stone, an associate professor of guitar at Berklee, describes her as "a great role model—way ahead of her time."

Scott is 82 years old but looks at least two decades younger and has the energy level and pizzazz reserved for the ageless few. Pressed to share her fountain-of-youth secret, she responds, "Good scotch. I have a drink before dinner, and my doctor says that's fine."

But those who know her contend that it's the music she loves that keeps her vibrant and young at heart. "It's always been jazz," Scott says. "Always."

Setting the Standard

Born Margaret Vazaian to Armenian immigrant parents, Scott grew up in the Boston area and took up jazz piano in junior high school before studying piano for a semester at Juilliard. She describes being the featured piano soloist in Gershwin's *Concerto in F* with Arthur Fielder and the Boston Pops Orchestra at Symphony Hall in 1950 as a transformative experience. After her first audition, Fiedler told her to come back and audition again after another year of practice. So practice she did: seven or eight hours every day. The effort paid off when Fiedler chose her after the second audition. "That was the toughest thing I ever had to do, but it was well worth it," Scott says.

"I don't think students realize how tough it is to become really good at what they do," she opines. "They think that if they sing 'My Funny Valentine,' they are a jazz vocalist."

"I tell them how tough it is. You have to be prepared. You have to know your material. You have to want it really, really badly."

She tells students that if they learn the melody, master the phrasing and interpretation, and memorize their repertoire, finding success is possible.



Professor Maggie Scott

She chides her students for memorizing too few songs and for learning them by listening to recordings rather than consulting the written music.

Scott started out working six nights a week around Boston as a pianist in various local lounges and started singing in response to audience requests. "People want to hear lyrics; they want to hear you sing," she says. During the late 1970s, Scott became a mainstay at the Colonnade Hotel and performed there for seven years. She had become a single parent after the death of her husband, bassist Edward Stone, in 1974 when her daughter Robin was 12 years old, and her son was in college.

"She's a very strong person," Robin says. "She worked really hard and was always really positive. To have a mom who was a musician was unusual back then. I was always really proud of her."

Scott began teaching voice at Berklee at a time when female instructors and students represented a small minority. Scott was also the first woman elected to the executive board of the Boston Musicians' Association, Local 9-535, American Federation of Musicians, where she served for 25 years. "The experience was very rewarding, to say the least," she says. "I do think it's important for other women to know they can crack the barriers of a more traditional, all-male board."

Today, Berklee has more women, but not as much jazz as in earlier years. Scott worries that young Berklee students might forget the college was based on jazz. But there's not a chance of that in her classroom. "I want Gershwin again for next week," she tells her young charges. "Two more tunes each."

Mary Hurley is a grant writer in Berklee's Office of Corporate and Foundation Relations.

Already Making a Difference

By Danielle Dreilinger

As Berklee students work toward their personal goals this spring, the college is making excellent progress on its own institutional goal: to raise \$50 million through Giant Steps, Berklee's first capital campaign. We're on track to do it, and gifts from our 7,500 donors are already making a difference.

The college now boasts two new focused areas of study: the Berklee Global Jazz Institute (BGJI) and the American Roots Music Program.

BGJI is an honors performance program with a holistic twist. About 20 top students travel the world, explore multidisciplinary approaches, and work to promote social change. The emphasis draws on the personal ideals and path of the institute's artistic director, Grammy-winning pianist and Berklee Professor Danilo Pérez.

As BGJI Managing Director Marco Pignataro puts it, "You have this great talent. What do you do with it?" These students have used it to reach out. Last year, members of the BGJI performed and taught at the Panama, Monterey, Newport, and Puerto Rico jazz festivals. Spring 2011 destinations include Italy and New Orleans. But it's not all stardust. BGJI musicians also played a gig at a Massachusetts prison hospital.

"We really develop this idea of the artist as agent of change in the community," Pignataro says. It's a "different mindset about what artists are and what they can do."

The in-class curriculum uses a rolling residency model, with a different faculty member or visiting artist each week. Some of Berklee's top jazz faculty, including saxophonists Joe Lovano and George Garzone, now teach exclusively for the institute.

Thanks to Giant Steps, jazz isn't the only genre that has gotten special attention. The American Roots Music Program

creates an official focus on Americana styles.

With alumni starring in hot bluegrass bands such as the Infamous Stringdusters, and students such as virtuoso mandolinist Sierra Hull, "Berklee has become an epicenter" in the roots-music world, according to Matt Glaser, the artistic director of the American Roots Program.

But it's one thing to have a hot jam scene and another to promote and teach roots music as an institution. The American Roots Music Program "creates an educational focus that doesn't exist at any other college," Glaser says. It's "a brilliant expansion of curriculum opportunities."

One Giant Steps donation got the program off the ground; two others brought in additional visiting artists who specialize in banjo and country-blues guitar. This semester the roster will include banjoists Béla Fleck, Noam Pikelný, and Tony Trischka and guitarists Paul Rishell, Woody Mann, and Corey Harris.

"The funding allows us to deepen the student experience," Glaser says. "And that's a tremendous gift to the students."

Another initiative, Berklee's City Music Program (BCMP) builds skills and dreams in underprivileged youth in Boston and nationally, culminating, for some, in the gift of a full scholarship to the college.

Thanks to Giant Steps, this year, for the first time, every deserving student received a full-tuition scholarship, says J. Curtis Warner, the program's director. Despite the economic downturn, Berklee's annual gala raised \$1.4 million in 2010 for BCMP scholarships.

With the \$50 million goal in sight, there's no reason to stop. Every dollar contributes to the goal of enriching the Berklee experience for the world's most promising students.

Aid for Promising Upperclassmen

By Lesley Mahoney

Berklee trustee Dean Goodermote has enjoyed a career as a software entrepreneur, always looking for the next best thing the industry has to offer. He has founded or led a half dozen software companies and served as board chair and CEO of Double-Take, a data-protection, recovery, and backup software developer. But during the past decade or so, he's been pursuing another passion on the side: music.

Goodermote had been aware of Berklee for as long as he can remember, but learned more about the college while living in Boston's South End in the '70s and '80s. "I've always been aware of the school and been a fan of the contemporary approach," he says. "I lived in the neighborhood—I was a wannabe."

Goodermote attended performances at the Berklee Performance Center and caught shows at such local jazz hotspots as Wally's and Ryles. But after his son enrolled at Berklee as a full-time student, Goodermote's involvement with the college deepened. At the invitation of the membership committee of Berklee's Board of Trustees, Goodermote joined the board in 2010. He has been so impressed with Berklee that he and his family established the Goodermote Endowed Scholarship to help give upper-semester students an oft-needed source of financial assistance midway through their educational trajectory.

The concept for a scholarship to help students complete their studies was inspired in part by the positive experience he and his family had funding an award for upper-semester



Berklee trustee Dean Goodermote

ter students at Johns Hopkins Bloomberg School of Public Health. Goodermote noted a similar need among Berklee's students.

"A lot of students come to Berklee and get through their first year or two, and then their financial situation changes," says Goodermote. After discussions with Berklee president Roger H. Brown about contributing to the Giant Steps campaign, Goodermote decided to create a scholarship to be awarded annually to upper-semester students who show promise as performance, songwriting, or music production and engineering majors. "With a downturn in the economy, it seemed like a good thing to do," Goodermote says. President Brown welcomed the idea. "Dean's support can help us allow more students to get their degrees, leave with less debt, and go make their mark in the music world," says Brown.

Recently, Goodermote has been revisiting his own musi-

Reflections on a Successful Campaign

By Danielle Dreilinger

cal skills and interests. A multi-instrumentalist, Goodermote plays piano and bass, and dabbles in harmonica, guitar, and mandolin. Music had been a large part of his life during his younger years, and when he started getting serious about it again, he began taking private piano lessons. Eventually, he found himself looking for more formal studies, and that led him to Berkleemusic.com. To date, he's taken more than a dozen online courses in ear training, harmony, arranging, bass, piano, music production, and earned a Berkleemusic.com certificate. "There is a real quality there," he says of the online courses and faculty. "They've done a good job and continue to push forward with new technology. They really deliver."

Together with his musician friends from Double-Take, he formed the band Cluster-Funk, placing himself in the bass chair. He also joined a local jazz/rock band, House Red. A highpoint for that band was an invitation to play in the Executive Sessions concert series at Berklee's Cafe 939.

Goodermote is pondering his next professional move, and is considering a venture that would blend his affinity for software development and music.

No matter what his next enterprise is, it's clear that Goodermote plans to stay connected to the college. "Berklee is on the up and up, a place where aspiring musicians want to be."

When Berklee College Board of Trustees members John Connaughton and Mike Dreese took the lead on the Giant Steps Capital Campaign, they didn't know what to expect: It was the college's first-ever attempt to raise so much money. But both had faith that the college's plans would spark investment: a faith that has been affirmed by the campaign's success. Below, Connaughton and Dreese reflect on the experience of launching the Giant Steps campaign.

John Connaughton: Leading by Example

"Taking it on, given it was the first campaign, was both exciting and a little bit daunting. But my own view was that Berklee was an incredible institution with an incredible leader at a point of real change. It was a catalyzing moment.

"In the early days, we had a ton of momentum. We quickly changed the goal from \$40 million to \$50 million, which was exciting. And then the economic crisis hit, causing us to worry about having adjusted the goal. But it is a testament to the institution and its leadership that people really rallied behind the campaign and its objectives. Supporters rallied to an ambitious goal that had been ambitiously increased in the context of a crisis—and surpassed it.

"As a cochair, you lead by example, which means committing your own investment dollars—and I view this to be an investment. It was hard to choose among so many important strategic initiatives. But in the beginning of this campaign, the Berklee Global Jazz Institute was just getting off the ground. I've spent time with faculty member Danilo Pérez—he's an extremely talented



John Connaughton



Mike Dreese

artist, uniquely inspirational with students, and a great citizen of the world. What he is doing was very exciting and squarely targeted at fulfilling Berklee's mission as a leading contemporary music institution. I thought that if that's where Roger [Brown] needed support, I wanted to provide it.

"Going forward, we first need to make sure that we thank all those folks who have made this investment and make sure we realize the fruits of that labor by fulfilling the objectives of the strategic initiatives that are now enabled by the capital funding. The next piece is making sure that we focus on all these people who have been engaged and maintain their excitement. The more engaged they are, the more opportunities we will have in the future."

Mike Dreese: "A Virtuous Feedback Loop"

"By far the biggest gift I've ever given was 10 percent of my net worth to Berklee. The big factor was that Roger stepped up big time with his own gift. For a relatively new president, that was very impressive. It kind of goosed everybody else along to—I don't know if you'd say "give till you hurt"—but give certainly until you notice it. A lot of the personal asks I made were to people who were giving to the outer limits of what's possible. I thought it was great to see.

"Berklee has a large group of alumni who are just now reaching their prime earning years.

Five years from now, we'll be in a great position to tap people in their mid-fifties and early sixties, who are usually the backbone of any major capital campaign. The best years are ahead. As a result of this campaign and some of the other moves that were made to enhance scholarships, you're seeing more people graduate feeling that 'somebody did something for me; maybe I should do something to give back.' There's starting to be more of a virtuous feedback loop. We're all involved in the first major effort to raise resources. So whether people gave \$20 or \$20,000, they should feel very good about being in this inaugural group of people.

"I think there are a lot of newer entrepreneurs who feel a lot better about giving to organizations like Berklee than they would the more traditional bastions of giving. They have a more progressive view, and Berklee represents that for sure. Many of them are not that philanthropically experienced. You have people who are biotech entrepreneurs whose only connection to Berklee is a love of music, and that's such a fabulous thing. For all of us, Berklee has a special magic.

"When you're giving money to Berklee, it's a gift to the quality of life of the world. It's not going to save too many lives in the short run. It may in the long run, as we affect the cultural temperament of the world. It's a base investment in making our culture richer. We see this as a worthy mission."

A Juxtaposition of

TWO WORLDS IMMOBILES

By Mark Small '73

***By successfully striking a
balance between
pop sensibility and classical
finesse, Rob Mathes '84
has become an in-demand
producer, orchestrator,
songwriter, and music director.***

Photos by Jimmy Katz

Watching Rob Mathes direct an orchestra, choir, and rhythm section comprising some of New York's top vocalists and instrumentalists is an exhibition of grace under pressure. After only a few moments, it becomes readily apparent why he gets calls to write orchestral charts for projects such as Sting's *Symphonicity* CD and tour and to serve as the music director for such superstar extravaganzas as the "We Are One: Obama Inauguration Celebration" at the Lincoln Memorial. Mathes is affable but clearly in command of the 100-plus musicians working on a huge program of r&b and gospel-flavored songs he's written and orchestrated for an ambitious concert scheduled for the following night.

As they run the tunes, Mathes offers the performers suggestions to bring the music closer to his perfectionist vision. At various points, he encourages the cellist to take more time in the phrasing of his solo and asks the drummer to pull the tempo back one metronome marking and hold it there. Then later he checks with the sound tech on the progress he's made to eliminate an elusive midrange feedback in the house system. But in addition to capably managing all these details, Mathes is the main singer in a concert that will draw a standing-room-only crowd to Christ Church in Greenwich, Connecticut, the town where Mathes grew up.



Few, if any, of Mathes's peers in the music industry have a similar diversity of skills and mastery of styles. In addition to his music directing and orchestrating talents, Mathes is a triple-threat performer. He's got an instantly appealing tenor voice as well as rock-solid piano and guitar chops. He's cowritten with some of Nashville's top songwriters and had titles from his catalog recorded by Rascal Flatts, Bonnie Raitt, Aaron Neville, Wynonna Judd, and Vanessa Williams, to name a few.

The range and depth of his musical skills and his ability to move between far-flung styles has been the cornerstone of his career. Over the past 25 years, Mathes has written charts for such disparate artists as Carly Simon, Rod Stewart, Vanessa Carlton, Panic! at the Disco, Yo-Yo Ma, Michael McDonald, Lou Reed, Luciano Pavarotti, Ray Charles, and scores more. Not long after leaving Berklee, Mathes toured as a guitarist and keyboardist for trumpeter Chuck Mangione and used the funds he earned to sharpen his songwriting and studio production skills by recording reams of his own material. While many figures in the industry have noted his gifts over the years, Mathes gives special credit to fellow producers David Foster and Phil Ramone for helping him reach such career heights.

It should be noted that, even with his numerous achievements in the pop music world, Mathes is also completely at home in the classical world. Conductor Leonard Slatkin commissioned Mathes to write concert works for both the Los Angeles Philharmonic and Nashville Symphony orchestras. Years of post-Berklee composition studies helped Mathes to refine his writing skills. Today, whenever he packs his bags for gigs in other cities, he always brings the scores to Stravinsky's *Violin Concerto in D* and Mahler's *Symphony No. 6*. He has studied the life and works of these particular composers for decades. Mathes maintains that by juxtaposing the classical and pop-music worlds, his writing has a distinctive voice. His two recent CDs, the r&b-flavored *Evening Train* and the double CD set *Orchestral Songs* amply showcase that voice.

Despite all the energy Mathes devotes to making others' music sound great, he's continually writing and recording his own songs. His frequent advice to young musicians is "Make your own stuff and impose deadlines on yourself that you can't break." Mathes lives by this maxim and has created a body of work that is the lifeblood of his artistry. "I am a songwriter and composer and will write until the day I die," he says. "If I stopped writing songs, my orchestrations wouldn't be any good. I would be useless to someone like Sting." Perhaps "useless," is an overstatement, but the thought reveals a work ethic that has served Mathes well.

You grew up in a home where classical music was paramount, but you also pursued pop music and songwriting. How did these interests start to intertwine for you?

Both of my parents, my mother's twin sister, and her husband all studied music at Yale. My mother has consistently taught between 50 to 60 piano students for the past 50 years; my dad was a clarinetist; my aunt Joyce played bassoon with the New York City Opera; and her husband studied composition with Paul Hindemith and played trombone in big bands and wrote arrangements. One of my grandfathers was a songwriter. Even though my dad was a classical musician, he listened to Dylan records.

So I had a lot of different music around me. To some, my music might seem really eclectic, but it doesn't seem like style jumping to me to have a piece that goes from a Bach-like cello part into a hymn with an r&b feel. I'm just trying to be a creative musician.

Was piano your first instrument?

Yes. I was playing things at the piano when I was two or three, and my mother taught me from the John Thompson books. But I would always have her play the piece I was supposed to learn. I would memorize it and not really read the music. Then she caught me, so I didn't really read music until I was about seven. I would also figure out the chords to songs and try to use them in songs I wrote. After my family moved from East Providence, Rhode Island, to Greenwich, Connecticut, my parents took me to [jazz pianist] John Mehegan, a Juilliard faculty member, and he taught me a lot of music theory.

When did you take up guitar?

I had been playing Bach and Beethoven on the piano. My mother was tough on me with the piano, and I'm thankful for that. But my parents also bought me a guitar when I was 13. My principal instrument at Berklee was guitar. Later on I went back to piano, which was really important to me when I started doing classical orchestration.

What were your aspirations when you came to Berklee?

First of all, Berklee was the only college I wanted to go to when I was in high school. In addition to what I was getting in my classes, one incident in February of 1982 was pivotal in my development. I went to the Berklee library and asked for John Coltrane's *Impressions* album. They only had reel-to-reel tapes in the library back then. I gave the catalog number and got the box. I put it on, but it wasn't Coltrane, I didn't know then, but it was Mahler's sixth symphony, and I was transfixed by it. The harmony was extraordinary. I'd never heard Mahler before. I was hearing late-Romantic era harmony spiced with Bach-style polyphony.

I'd been obsessed with Stevie Wonder and Steely Dan at the time, and I was studying at a school that taught improvisation and scale relationships within vertical harmony. Jazz teaches you to play horizontally

around vertical structures. In classical music, the tradition is to write lines that end up in vertical harmonic structures. So I listened to the whole tape of the symphony and then went up and asked what I had been listening to. The librarian apologized and told me that it was Mahler's sixth. That music really changed my life. I started listening more and more to classical music. I discovered Leonard Bernstein conducting Mahler, which is like standing at the tomb on Easter morning! I looked through my parents' record collection and found a recording of Mahler songs. I wanted to know, what was this harmony? I went out and bought the music so I could learn the songs.

In the middle of your studies, you took some time off. What did you do in the intervening years?

I would have stayed at Berklee longer, but after my first year, I was hooked up with a guy who was an assistant to [jazz pianist and composer] Bob James. He was a keyboard player named Doug Winters, and we had a band called the Mathes-Winters Band. I had written some songs with Doug, and Bob loved the material. He told me that if I left school for a while, he would get us a deal with CBS, so I left.

Bob had some real power at CBS then. But when the contract came and I went over it with a lawyer, they were going to own me for 10 years, so I didn't sign it. I put a band together and went to play around the Houston area for about four months. I was writing a lot of songs, but the classical bug was really beginning to set in on me. I knew I wasn't going to become a pop star.

I wanted to go back to Berklee and take more courses on harmony and big-band writing and work again with [faculty members] Donnie Nolan, Greg Hopkins, and Ken Pullig. So I returned for another year and got a good dose of Berklee. I left the second time on specific advice from my uncle. It's not advice I'd give to my kids today, though, because I think having a degree is really important.

My uncle said he could see that classical music was really getting me, and he asked what I thought I wanted to do. I told him I had to understand how [classical] music worked. I felt I had some good songs in me, but maybe they were part of the larger structure. The music I was closest to then was the Mahler song cycles and Benjamin Britten's song cycles. I could see a future for myself writing song cycles. I could do a gospel or r&b thing with a rhythm section; I can groove. So I felt I could find myself through songs and rich orchestration.

My uncle recommended that I figure things out by studying with a teacher one on one. So I started studying privately with Myron Fink, who taught at a few colleges in New York. He really knew orchestration and counterpoint and never wrote music near a piano. He could just look at my score and say, "This won't work. You've got the flute in a range where it won't be heard because of the range you've got oboe playing in." Studying with him for three or four years changed my life and led to me writing string arrangements. But all during that time, I was playing with my band and writing songs.



How did you end up playing with Chuck Mangione?

In the late '80s, I was playing in a club with a band that had horn players Andy Snitzer, Jeff Kivet, Chris Botti, and others who went on to have great success. Chuck came in one night and heard me playing guitar and singing. That led to me going on the road with him playing guitar and keyboards. I did that for about four years and spent every penny I earned with Chuck in the studio recording my songs. That essentially created my career by giving me lots of experience recording and producing my own stuff.

Toward the end of my time with Chuck, Leonard Bernstein was re-recording the Mahler symphonies and performing them with the Vienna Philharmonic. In 1988 he was going to do the Mahler sixth at Carnegie Hall. I looked up the dates, and I had gigs with Chuck. I called Chuck's office to see if I could get out of the gigs, but the answer was no. So I called Bernstein's office to find out if there were any more performances scheduled in other cities. The lady on the phone told me that Bernstein and the orchestra would play the piece on their tour of Israel. I was free on the date of their concert in Tel Aviv. So I saved my money and told my mother and aunt that we were all going over there.

To this day, I say hearing Bernstein play Mahler's sixth was the greatest musical experience of my life. After the concert, I went to the green room to meet him. I told him I had come from Connecticut just to see him conduct Mahler. He said, "Get over here!" and gave me a big hug. For the rest of his life, I was always allowed into the green room after his concerts.

How did pop and country artists come to start recording your songs?

Around 1992, I was working in a studio recording my Christmas song cycle called *William the Angel*. A guy named Joe Ferry was there, and he was putting a Christmas compilation album together that had Dr. John, the Roches, and some other people on it.

He loved one of my songs called "Good News," and he put it on the album. Kathy Mattea is a Roches fan, and she bought the album. She liked my song so much that she recorded it, and it became the title track of her album that later won a Grammy. That was really the first door that opened for me.

A few years later, trumpet player Jeff Kivet passed along a copy of my recording of the song cycle to Vanessa Williams. She fell in love with the song "Star Bright" and made that the title track of her Christmas record. She asked Jeff who had arranged the music, and that led to me writing half the arrangements for her record. Phil Ramone heard those arrangements and hired me to work on the Pavarotti & Friends concerts.



At the December 2010 Kennedy Center Honors TV broadcast, Rob Mathes (far left) served as music director, and played piano for an array of stars. Front row, from the left: Miranda Lambert, Vince Gill, Kid Rock, Willie Nelson, Jamey Johnson, Brad Paisley, Sheryl Crow, and Kris Kristofferson

You've had a great blend of musical endeavors in your career.

If you think about it, without my Berklee experience and the pop and jazz foundation in my music, none of this would have happened. The classical background has given me my voice, but it is the juxtaposition of the two worlds that has made what I do unique. I couldn't compete with [classical composer] Thomas Adès in writing a trenchant and important contemporary classical piece that expands the musical language. But writing a song with good melody, playing with a rhythm section, and writing an orchestration that has some felicity and invention is a rare thing. The model of someone who is a rhythm section player and understands pop and rock as well as Stravinsky's *Violin Concerto* is unusual. It's a little world I've created for myself.

How did you become the music director for events such as the Kennedy Center Honors series and the Obama Inaugural Celebration?

Michael Stevens is the director of the *Kennedy Center Honors* series. Phil Ramone, who has done so much for my career, introduced me to Michael's wife, Ali Gifford, and she introduced me to Michael. My first year doing that show was 2003, when we honored James Brown and Loretta Lynn. I wrote a massive chart on "Georgia on My Mind" for [gospel singer] Yolanda Adams with strings, horns, and a 200-voice choir. Michael was thrilled with it, and we've been like family ever since. He called me to do the Obama concert at the Lincoln Monument. Michael also directed the movie *Thurgood*, about Justice Thurgood Marshall, and I got the call to write the score.

What's most important when approaching the high-profile gigs you do?

You have to make sure you do your best work no matter who you are doing it for. Your work will speak for you. If you bring your best to everything you do, one of those things can turn into something and be a messenger for you. My work for Michael Stevens turned into a messenger for me.

"You have to make sure you do your best work no matter who you are doing it for. Your work will speak for you."



How did you come to work with Sting?

I think Chris Botti originally told him about me. Sting and I have met a few times over the years. I direct the music for the Songwriters Hall of Fame each year, and we honored Sting a few years ago. I was the orchestrator and music director for some of the Pavarotti & Friends concerts, and Sting was part of those productions one year.

How collaborative were the orchestrations you wrote for his *Symphonicity CD*?

When I got the call from Sting's manager, I told her I couldn't just write charts and send them in. I'd have to meet with Sting and talk about the logistics because his music means too much to me. Back when I was playing in clubs, I used to sing some of his songs. I didn't want him to just tell me to go for it.

When I saw him at the *Kennedy Center Honors* in 2009, I gave him my thoughts on some of the charts others had written for a concert he did with the Chicago Symphony Orchestra. I described my approach and said I'd write charts for a suite and record it so he'd know what I was hearing. I told him that I'd do the charts, pay for the copying, and my travel to Abbey Road Studios if he would pay for the sessions and the musicians. It would be an expensive demo, but I told him that I knew he'd like it. He said, "I like your fire; let's do it." The demo included "King of Pain," "Every Little Thing She Does Is Magic," "Roxanne," and "Why Should I Cry for You?" From those first sessions, "Every Little Thing She Does Is Magic" and "Roxanne" are on the record; the others are in his live show. After he heard the arrangements, he wanted me to be the music director for the project.

What are you currently working on?

I am producing more records these days. I just produced one for Bettye LaVette. She's the closest thing we have—other than Aretha—to a soul legend with the power and artistry of an Otis Redding. In addition to Sting's *Symphonicity CD*, I did his [forthcoming] *Live in Berlin* DVD/CD set. I've produced three Vanessa Williams projects and projects for Rod Stewart, Carly Simon, and a guy from the show *Glee*.

What would you list among highlights from your career?

I'd say playing piano for Al Green when he sang "Amazing Grace" for the 9/11 tribute in 2002 was astonishing. I'll never forget it. Playing piano and leading the band for Bono and the Edge on their version of Cole Porter's "Night And Day" for Bono's MusiCares tribute was ferocious. I'd also have to list playing rhythm guitar for Eric Clapton on "Stormy Monday" and for Elton John on "I Guess That's Why They Call It the Blues." Arranging and playing "It's a Man's World" for James Brown and Pavarotti is also up there. I told James Brown that people have always spoken of the three Bs as Bach, Beethoven, and Brahms, but to me it's Bach, Beethoven, and Brown. He loved that.

Do you prefer to be thought of as a songwriter or a composer?

The word composer means more to me. In my view, the difference between a composer and a songwriter is that a songwriter is often limited by a language, a point of view, and song form, and a composer isn't. When I was younger, before I really learned counterpoint, harmony, and orchestration, I was a prisoner of my fingers and what they stumbled on. I will never forget discovering one day—to my horror—that in everything I'd written, I tended to start my melodies on the fifth of the scale, never on the downbeat of the measure, and that I used only about three different tempos.

Once I heard Mahler and Ellington, I was determined to be in control of my elements. Yet, at the end of the day, I write music that is inherently vocal in its inspiration. I collect volumes and volumes of poetry. Joni Mitchell, Leonard Cohen, and Bob Dylan are the writers that have given me the most inspiration lyrically. Working within the smaller, more detailed form, even as it affects a larger whole, is what interests me. There are great composers out there like John Corigliano, Thomas Adès, Jonathan Harvey, George Benjamin, and others who write brilliant large-scale works that carry the Stravinsky and Mahler torches. The rest of us must make do with smaller, more reachable goals: making a lovely garden out of small, refined materials.

All any composer can do is try to be faithful to the materials at hand and fulfill some artistic purpose in [his] work. One hundred years later, so many composers are still cursed by the *Rite of Spring*. Forty years later, pop musicians are cursed by the *Sgt. Pepper's Lonely Hearts Club Band* album. Jazz musicians are cursed by the career of Miles Davis. We don't know what to do, and it's not a matter of "How can we improve on these?"

Kind of Blue [by Miles Davis] was a sudden convergence of elements that's not going to happen again. CBS was being led by Goddard Lieberson, who used money generated by rock artists on the label to produce a beautiful jazz masterpiece. He promoted it, and it sold 2 million copies.

The Beatles owned the world—not from writing songs like "A Day in the Life" but by having mop tops and writing songs like "She Loves You." In 1967, they had the world at their feet and could do anything they wanted in the studio. In addition to their great talent, they had George Martin producing them. It was a perfect storm.

Stravinsky was an angry Russian kid who learned all the tricks from [Nikolay] Rimsky-Korsakov, and had already written a symphony and *The Firebird*. He had all this invention in him. He also had the support of the [ballet] impresario Sergei Diaghilev. He went to an apartment in Sweden, dreamed up *The Rite of Spring*, and changed music history forever.

Today all of us are trying to make good on that. What are we to do? We're just supposed to do the best we can and put it out there. **bt**



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Music for the Small Screen

By Mark Small

Five alumni recount how they've found success providing music for television.



CSI: NY composer Bill Brown

It's true that there is less work for musicians in television these days than there was in past decades, but there are opportunities for those ready to roll with the changes. The alumni featured in the stories below reveal that luck, talent, a strong work ethic, and awareness of your musical and personal strengths continue to open doors to satisfying and creative musical careers.

A Perfect Scene

Bill Brown '91 has the perfect background in music and technology to be the composer for the hit drama series *CSI: NY*. "I've been playing piano since I was four and writing songs since I was six," he says. From middle school through high school, "I was recording songs on a TEAC four-track recorder and learning to program synthesizers in my bedroom. By the time I was in my senior year of high school, I had some pretty cool synths, and at Berklee I took that even further." Although he was a film scoring major, Brown also delved into MP&E and songwriting courses. During those years, Brown was also introduced to jazz and 20th-century classical music as well as an array of film music. These and other influences inform his current work. "It was revelation after revelation for me during that time," he says.

After graduating from Berklee, Brown took an internship in New York working on commercials before packing up and heading to Los Angeles. "I took a trip out to L.A. to hang out with a good friend from Berklee who was working at Digital Sound and Picture at the time," Brown recalls. "He was nice enough to get me a job interview while I was there." Brown didn't intend to become a sound-effects editor for life, but the job offer enabled him to relocate and start building relationships in the industry.

Later, during the 1990s, Brown was working at Soundelux DMG in Hollywood scoring video games such as *Rainbow Six*, *Ghost Recon*, and *Undying*, to name a few. He wrote some music on spec for a commercial directed by Deran Sarafian, who later hired Brown to score the TV movie titled *Trapped*. "That was a great experience," Brown says. "I learned a lot from Deran and he enjoyed the music so much he called me back a few years later when he was directing the pilot for a new TV show called *CSI: NY*."

Since helping to develop the musical tone in the show's pilot in 2004, Brown has continued as the composer for the show. His role is to add dimension and emotional depth through cues that blend rhythmic and ambient elements with orchestral sounds that he produces in his Los Angeles studio. For some cues, he also brings in guitar and woodwind players to create different textures. Brown writes between 15 and 20 cues each week, and after seven seasons, he's gotten the rhythm of the schedule.

"I'm on it every day of the week," he says. "I get one day to spot the episode with the postproduction team and then four or five days, from start to finish, to deliver the score for each episode."

Brown cites consistent effort and preparation as a key reason for his success. "I think that preparedness is one of the keys to the success and quality of my music," he says. "I'm constantly learning and working, even when there isn't something to specifically write for. I work on new ideas, look for new sounds, and organize my studio and libraries. When I'm starting a project or an episode, I'll even take the work into my dreams and then wake up and get the ideas into the computer. Constant communication with my team is also important."



Music supervisor Wendy Levy

Having composed for video games, feature films, and a hit TV series, Brown has already accomplished a lot in his career. And he is enthusiastic about what lies ahead. "I'm just getting started; there's so much left to do," he says. "I feel very blessed to be where I am today and do not take it for granted—ever. Every day is an opportunity to create something great, and that's a gift. I'm hoping to work on more films in the future, that can be really gratifying work. I'm excited about whatever is around the corner."

TV As the New Radio

For a dozen years, Wendy Levy '87 has been an independent music supervisor for network television. Her job involves offering producers the right songs for their shows. She is also tasked with negotiating usage fees with the artist's label and publisher, then obtaining signed contracts—or "papering" the deal, as she puts it. Levy says the papering end of her business is much like paralegal work, but helping to create the sound of a show and placing the music of lesser-known artists can be quite satisfying.

"Currently, I consult for various clients, including the CW Network on their new pilots, developing shows, and some ongoing shows," Levy says. "I help a lot with reality shows and supervised for the series *Life Unexpected* and *Plain Jane*, and consulted on *90210* and *Melrose Place*." (A more extensive list of Levy's credits can be found on the Internet Movie Database at www.imdb.com.)

Levy grew up in Philadelphia, Pennsylvania, and began her career as a songwriter in Los Angeles after completing her Berklee studies as a professional music major. She placed some songs in films and wrote a few advertising jingles, but then left music altogether to start a company devoted to Web and application development for nonprofit organizations. "There was no music involved, but it was good for me in that I learned a lot about consensus building and managing projects with input from many departments," she says. "That has benefited me tremendously in the work I do now. A lot of what I do is building consensus."

In 1999, Levy was lured back to music when contacts who were familiar with her previous music-writing work asked for help on a TV show. "They needed me to fix some television pilots by putting in temp scores," Levy recalls. "I had music-editing skills, and this seemed very easy to me, because I didn't have to write anything." After that project and some additional consulting, Levy made the leap into music supervision. "This is a career that found me. I was not looking to become a music supervisor," she says with a smile.

The floor of the studio at her Los Angeles home is covered with stacks of CDs, and a lot more digital-based music arrives daily from major and independent labels. Some indie artists submit material to her directly. "You need to be able to process a lot of music and be a walking database in this field," she says. "For a TV

pilot that hasn't developed a sound yet, the producers may just tell you that they want the newest, hottest sound. That's pretty broad. I need to be able to go deep and know what has been hot for the past 10 years. But I also have to know what music was hot in the sixties, seventies, eighties, and nineties."

As a supervisor Levy needs to stay calm as she works against tight deadlines and hammers out all the financial and legal details associated with each licensed song. It's also critical to have endless ideas about what songs could work in a scene. "You have to come up to speed quickly on the culture of a show: who the decision makers are, what their processes are," Levy says. "I enjoy being a detective: figuring out what belongs in the world of a show or film and what doesn't."

The compensation for placing a song in an episode depends on the required media rights, terms, and territories and can range from a few hundred dollars to \$40,000 for a track by a major artist. Labels and artists alike are mindful of this additional revenue stream as well as the benefits of having songs appear in TV productions. "Over the past two years, we've been seeing evidence of the promotional value of a song appearing in a show—especially if it's the last song," Levy says. "Labels always tell me about the bump a song gets from a placement. We used to talk about TV being the 'new radio,' but it really has become that now."

Reality Cues

Born in Korea, Hanna Lim relocated to Oklahoma during her high-school years. Despite winning piano competitions during her childhood and having an interest in writing music, she pursued an undergraduate degree in Chinese and economics, then an MBA in business. And before enrolling at Berklee, she had also worked in Silicon Valley.

"I always had a passion for music but didn't fully realize it until I was older," Lim says. "I wanted to be a singer/songwriter at Berklee but was blown away by film music when I got there. I was a double major in film scoring and contemporary writing and production so that I could learn to write many different styles of music."

After completing her Berklee studies in 2007, Lim moved to Los Angeles and immediately found work assisting composer Deborah Lurie on her musical *Bare*. "I was transcribing music, doing basic arranging, and music preparation," Lim says. "A few months later, I started working for other composers, including Claude Foisy—who does a lot of sci-fi movies—and Lee Sanders, the main composer for *The Amazing Race*."

Still a newcomer, Lim discovered that composing cues for sci-fi and horror movies provided a valuable entrée to the business even if it wasn't the style of writing she had anticipated doing. "Horror movies require a very different style of music than *The Amazing Race*, which is high action and fun, fun, fun. But I'm glad I got to do horror films."



Reality TV show composer
Hanna Lim



Mini series and film composer
Geoff Zanelli

Sanders invited Lim to start writing cues for *The Amazing Race* on a weekly basis. Since 2009, she has composed additional music for the show. A unique aspect of "Race," as she refers to it, is that the show's contestants travel to so many different countries throughout the season. That frequently requires cues with an ethnic flavor. Lim was the perfect choice to write a recent cue for a scene about river rafting in Korea. "I ended up using some traditional Korean instrument sounds for that one," she says. "Another episode was shot in Dubai at an indoor ski resort." For that one, she used a Middle-Eastern scale and ethnic-sounding instrument samples blended with traditional Western Christmas sounds. "I called that cue 'Christmas in Dubai,'" she says with a laugh. "I do a lot of research on the music on YouTube, iTunes, and Wikipedia. These kinds of cues were really challenging at first, but now they are just really fun."

Another unusual aspect of writing for the show is that only Sanders gets to view the footage before the composing begins. He then gives Lim a verbal description of the cues he needs.

"At first, I didn't know how to write without seeing the picture," Lim says. "But after I saw how my music was being used in the scenes, I understood what I could do to make the editing easier. Usually, I'm not given the length of a cue, but they typically run about a minute and a half. I've never seen a reality show with a five-minute cue, but you don't want to give them something that is too short."

Based on the premise of a race around the world, the show opens in a different country each week and the music needs to contain cultural elements. There's constant action, with the contestants doing physically challenging activities: jumping off a bridge, rafting, or sledding in unusual locales. "It's very dynamic," Lim says, "so the music has to be moving at all times. A typical cue will have lots of notes, hits, breaks, and modulations. I've written intense cues with full [electronic] orchestra, heavy percussion, and loops. For comedic cues, I might use more woodwinds. When a team gets eliminated, a softer cue is needed."

Lim says that there are a lot of opportunities to write for reality TV. "As a composer starting out, you need to learn to write the music that's needed and develop your own voice and sound to get noticed. Writing for *Race* has been superfun for me. I've learned a lot."

Knowing Your Strengths

Geoff Zanelli '96 sits in his studio at Media Ventures in Santa Monica, CA, surrounded by dozens of guitars, audio gear, and computers. For a decade and a half, he has developed his career as a film composer and has scored such titles as *Disturbia*, *Ghost Town*, and *Secret Window*, to name a few. Yet it was the six-part TV mini-series *Into the West* that won him his first major award: a Primetime Emmy. For a second mini-series, *The Pacific* (with Steven Spielberg as the executive producer),

Zanelli, Hans Zimmer, and Blake Neely composed music for the 10-episode series and received an Emmy nomination for their work.

"Both projects were very different," Zanelli says. [In the case of *Into the West*], as I was working on episode one, episode two wasn't ready yet. There were six 90-minute episodes so it was like scoring a movie with five sequels. *The Pacific* was different. It felt like a big film and took nine months with three composers. All 10 hours were shot and edited in a rough state before we started. In that case, I could see a story arc and follow that through various episodes. So it was more like scoring a 10-hour movie than something with sequels."

At Berklee, Zanelli was a guitarist who double-majored in film scoring and music production and engineering. That combination got him an internship at Hans Zimmer's Media Ventures studio complex.

"After my second year at Berklee, I looked up every studio in L.A. that did music for film and sent résumés to 60 of them offering to work for free," he says. "I got just one response and started working during summer and winter breaks for Hans at Media Ventures. It was great to be around people who worked so hard. I would be bringing coffee in, and Hans would be discussing film music with Jeffrey Katzenberg. Hearing what Hans would say when he played a song for someone for the first time was amazing for me to witness."

After graduation, Zanelli became an assistant engineer at Media Ventures, and soon composer John Powell hired him as his engineer. "It wasn't a musical job, I was loading samplers and making sure everything came up to the right faders. But after about a year, John asked me to do little musical things, like program some percussion for a cue. It built from there. I worked for him until about 1999, and by the end of that time I was writing cues for him."

Zanelli was soon composing for his own projects as well. When budget permits, he ideally likes to use live musicians. Live ensembles are used in only a handful of TV series these days, but a mini-series is different, often calling for a grand score and offering a budget large enough to pay extra musicians.

"*Into the West* is an epic," Zanelli says. "I was offered a package that seemed huge to me, but I spent nearly the entire budget because we had six hours of music to record, and I wanted to use live musicians. L.A. players are so expensive that we used Eastern European musicians. For *The Pacific*, they gave us enough of a budget to use L.A. musicians, and it sounded great."

While his heart is in film music, Zanelli is open to almost anything, although he says he's not ready for a sitcom at the moment. "It's important to know your strengths," he says. "I'd like to do a TV series—depending on the show. I like the idea of big character arcs that develop over a season. I work best on shows that are thematic."

Zanelli is currently completing the music for *Rango*, his first animated feature, and will assist Zimmer on the next episode in the *Pirates of the Caribbean* franchise. The work is demanding, but Zanelli is used to the all-nighters. "It's hard work," he concedes. "But it is worth it when you feel you are helping to make the story better. You don't think about the fact that it's 4:00 in the morning."

Looking Back for Authenticity

Daniel Indart firmly believes that for a musician to find his voice, the key is to look deeply into his background rather than just to artists he admires. After spending his childhood living in several South American countries, Indart now operates several successful publishing companies and music libraries all of which specialize in Latin music: the sounds of his background. Indart's main ventures, Latin Music Specialists and his LMS Records label, are considered top sources for Latin music for TV and film productions for clients throughout the United States, Europe, and Japan.

When he was a film scoring major and songwriter at Berklee, Indart didn't think much about the Latin pop and folkloric musical styles he'd absorbed as a child. But now they are the foundation of his robust career. "Growing up I was very focused on American music," Indart says. "I idolized Earth, Wind & Fire and was into writing that style of music when I was at Berklee. But when I got to L.A., it hit me that I could never do that and compete with people born and raised in the American culture. I could copy, but my music would not be the real thing."

After graduating from Berklee, Indart arrived in Los Angeles in 1984 and took various music-related jobs to pay the rent. In 1985 the demo of song he'd written and produced for hire for a lyricist reached the ears of an executive at a major ad agency that was looking for Latin music. "I got a call from the creative director for a Coors beer commercial [that] needed a song in the Mexican *estudiantina* style," Indart recalls. "I researched the style and got some friends to help me make a demo. The company loved the song and asked me to do all the Coors national commercials for the next year." That launched a lucrative career in jingle writing that spanned 20 years.


Indart recalls a different opportunity that sprang to his mind during the late nineties as he watched a movie by a major American producer. "There was an opening shot of a city at night, and the text underneath it said 'Guatemala City,'" he says. "The camera closed in on a woman doing flamenco steps to music played by a [Mexican] mariachi band. The music didn't match *at all* for Guatemala. That made me think the industry could use an adviser for Latin-American musical styles."

Indart took material from his unused jingle demos and created the Hot Latin Tracks Library, the first of its type on the market. Then he advertised his consulting service in the *Hollywood Reporter*. The first call he got was to work on the film *Dance with Me*. He has since become known as the entertainment industry's

foremost expert on all genres of Latin music. Indart has supplied music for TV series such as *The Sopranos*, *Chuck*, *Lie to Me*, several *CSI* franchises, and many others, as well as for movies such as *Gran Torino*, *The Sentinel*, *Dirty Dancing*, and more.

Music supervisors call on Indart for music in virtually any Latin style and rhythm including mambo, salsa, mariachi, norteño, bambuco, tango, merengue, Spanish flamenco, and more. "We also have a lot of crossover stuff too, including Latin electronica, Reggaeton, and Latin pop," he says.

When a scene demands it, he can advise clients on what is on the radio in Santiago, Chile, and the United States. "The U.S. market for Latin music is very diverse," he says. "What's played on the radio in Miami is much different from what's played in L.A., Chicago, New York, or Texas. It's even different from neighborhood to neighborhood in bigger cities like Los Angeles."

Indart says that once he identified his field of expertise, his entire career opened up. "Whenever someone tells me they are trying to find their own voice, I say look to your background for originality and for your path," he says. "The music you heard as a kid and what your parents listened to is in your blood. That's where you should look first." 

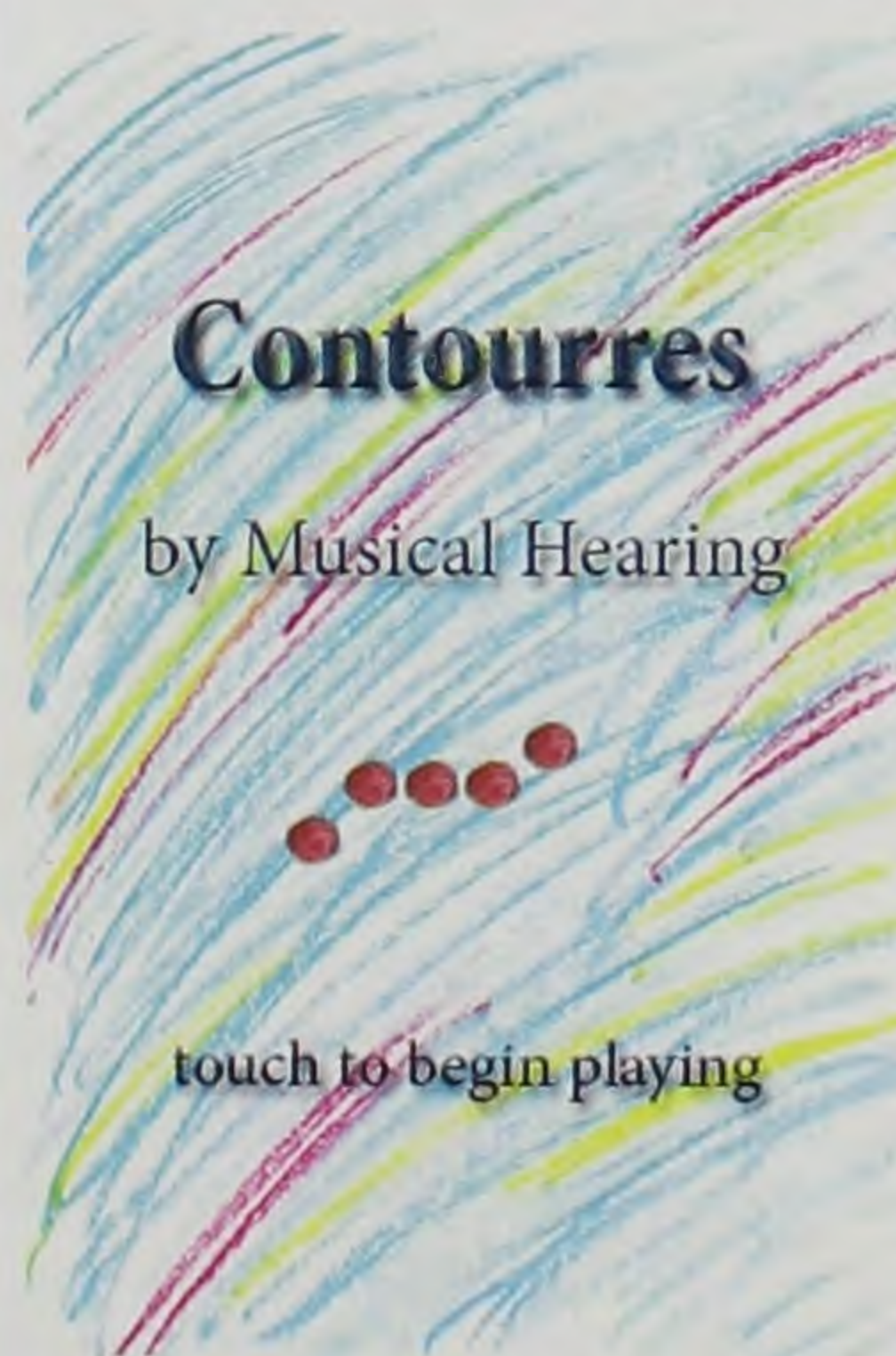


Composer and producer
Daniel Indart

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What Brings You Here?

Previously, international students flocked to Berklee to learn American music styles. Today's international students find inspiration by blending sounds from their homelands with American musical traditions.

by Danielle Dreilinger, Lesley Mahoney, and Adam Renn Olenn

During the late 1950s, jazz musicians from around the world began enrolling at Berklee after hearing Voice of America broadcasts and reading print media stories. At the same time, Berklee's educational materials had reached nearly 50 countries. In response to this exposure, students who sought contemporary music training at the source started arriving at the school. Throughout the intervening decades, Berklee alumni in popular groups as well as new and traditional media sources have continued to generate interest in Berklee's educational offerings abroad.

Most students arrive on these shores seeking immersion in jazz and other American musical styles. But the ethnic instruments and unusual traditions other students bring with them now attract attention. The blend of international and American styles has added new dimension to ensembles and extracurricular groups. The following discussion with five international students offers a glimpse of the influences that they have brought to Berklee and what they hope to take away.

Bringing It Back Home

As a child, Ali Amr, a Palestinian student from Ramallah, in the West Bank, didn't spend much time playing outdoors because of the danger in his war-torn land. His parents fostered his musical interests, and consequently Amr spent a lot of time indoors singing and playing the *qanun* (a 72-string Arabic lap harp) with his brother, a violinist, and his sister, a singer and oud player. "When I was seven, I started studying music at the only conservatory in Palestine," Amr says. "After that I performed throughout Palestine, and in Dubai, Sweden, and Norway." At 13, he spent 52 days in the United States performing with a Palestinian folkloric group showcasing Arab music and culture.

Amr faced unusual challenges in pursuing his dream of attending Berklee. "There was no audition site in Palestine, and getting into Israel is full of obstacles," he says. "There are many checkpoints along the way and then, and at the main checkpoint between Ramallah and Jerusalem, no one is allowed to pass without permission. I applied many times but was never admitted." Because of these circumstances, Berklee allowed Amr to audition via video.

After being accepted as Berklee's second-ever Palestinian student, there was celebration inside and outside his family. He was invited to perform for Mahmoud Abbas, his country's president. But Amr encountered additional hurdles before he received a visa to enter America. "We don't have a U.S. embassy in Palestine," he says. "The first time I asked for permission to visit the embassy in Jerusalem, the answer was no. My dad made some phone calls, saying this [represented] my future and that I *had* to go to the visa interview. It worked. I traveled to Jerusalem, where I spent the night to make sure that the next day I would be able to get to the embassy."



Ali Amr

"One of the reasons that Berklee was interested in accepting me is that I could add something."

—Ali Amr

During his first year at Berklee, Amr's abilities on the exotic-sounding *qanun* brought invitations to participate in many top musical events. The year began with him sharing the stage with a high-profile Arabian visiting artist and ended with a spotlight performance at Berklee's 2010 commencement concert. Because there are so few Palestinian students at Berklee, Amr feels a responsibility to be a cultural ambassador.

"One of the reasons that Berklee was interested in accepting me is that I could add something," Amr says. "I really want to do that—not just come here, study, graduate, and leave." He also looks forward to bringing fresh musical ideas back home. "I really love Arabic music because I think it expresses my feelings more than any other music I play. But I like all kinds of music. That's one of the reasons I'm [studying] here rather than in Tunisia or Egypt. I want to do something special: mix all this music and add our music to it. Lately I'm trying to play jazz on my *qanun*. It feels great to have all the prospects opened in front of my eyes. I don't think I would have this experience anywhere else in the world."

Flamenco Flavor

During Berklee's May 2010 commencement concert, Spanish-born pianist Ariadna Castellanos-Rivas performed a tribute to flamenco guitar legend Paco de Lucía. The concert was a high-water mark in her still-fledgling career. "I was so nervous and happy when we played for him," she says. "After the concert, he told us he really liked what we did with his music." The flamenco master was treated to a new take on three of his pieces that were performed by a 12-piece ensemble, including piano, *qanun*, woodwinds, French horn, and percussion, but no guitar.

It's still somewhat rare to hear a pianist playing flamenco music, but for Castellanos-Rivas playing it is completely natural. Growing up in Madrid, Spain, she often joined in with neighbors who played flamenco music. But flamenco is just one of the flavors in her continually developing style. Castellanos-Rivas began playing classical piano as a child and, after high school, attended the Guildhall School of Music in London where she earned a degree in classical piano performance.

"After Guildhall, I felt the repertoire for the classical pianist is amazing, but you just interpret the notes," she says. "There was a part of me that wanted to create my own music." After returning to Madrid, she started playing with flamenco ensembles, which deepened her understanding of the flamenco tradition and improvisation.

"Flamenco musicians know a lot of beats and songs and where they are going, but they don't think about chord scales or what notes they are playing." After playing with a jazz ensemble at Guildhall, Castellanos-Rivas began to discover her limitations as an improviser.

"I liked the feeling of improvising," she says. "But I had never learned jazz or understood chord symbols. I didn't know enough about how music worked, so I decided to come to Berklee."

In 2009, Castellanos-Rivas arrived at Berklee on a full presidential scholarship because of her extraordinary pianistic abilities. She has since further explored jazz and music from other cultures. "The way jazz is taught here gives the key to everything," she says. "You learn to play in alternate meters and over all kinds of harmonies. These are the tools for creating your own voice."

Her courses and her interactions with other students have added new dimension to her stylistic palette. "I've gotten to play so many different types of music here," she says. "I am playing with Indian musicians and people from Egypt. I learn a lot in class, but I'm also learning a lot from the other students. They had their own history before they came here."

Castellanos-Rivas intends to tap her own history as a classical pianist. "Composers like Debussy, Liszt, Rachmaninov, and Ravel found colors and textures in the piano that no one had used before," she says. "There are so many sounds you can produce with the piano. Some jazz pianists are not aware of these things. They learn to play the right notes and to swing, but they use the same textures throughout. I want to bring the colors I learned from classical music into jazz."

Her immediate plans include making an album with famed Spanish producer Javier Limón in Spain next summer. After that, more studies at Berklee. "There will always be something else to learn. I talk with musicians who are in their sixties and are still discovering things. As a musician, you never rest."

Blending Cultures

Yang Song was building a successful career as a music producer in China when he realized he was missing key components in his training. He wrote and arranged songs, but when it came to mixing and mastering, his knowledge fell short.

"That's why I came here," says the 29-year-old seventh-semester MP&E and music business/management double major. "I thought I should have more knowledge in this field."

Song grew up in Xining, the largest city in the Tibetan province of Qinghai, and moved to Shanghai when he was 11. He was surrounded by music and started teaching himself a bit of piano when he was six years old. "I knew I loved music," he says. "I liked to sing and play piano even though I didn't know how to play very well."

A couple of years later, his parents had him switch to trombone, reasoning that it would give him a better shot at getting into Shanghai Conservatory of Music. Song was admitted to the conservatory and focused on classical trombone studies. Later, he switched back to the piano, his first love and his principal instrument when he entered Berklee.

But enrolling at Berklee brought unforeseen challenges. When he arrived, Song didn't speak much English. And even though he had prepared during the previous year, he didn't understand much because of the huge difference in accents between Chinese and American English speakers "It frustrated me," he says. "But it's getting better."



Ariadna Castellanos-Rivas

"I learn a lot in class, but I'm also learning a lot from the other students. They had their own history before they came here."

—Ariadna Castellanos-Rivas



Yang Song

Song is fully immersed in his MP&E classes, which he describes as fantastic but busy. His “Music Production for Records” class with Associate Professor Prince Charles Alexander has been particularly inspiring. “He is a really amazing Grammy-winning professor,” Song says. “He gives us lots of ideas about music production, from beginning to end, how to [realize] your ideas.”

Studying at Berklee has highlighted the differences between music production in America and in China. “The process is different, because there are two different cultures,” he says. Compared with the softer, more subtle Chinese music, American music is bolder, and its emotion is more apparent on the first listen, he says. For Song, this presents an opportunity. “I’m here to explore how to combine these two different cultural styles,” he says.

In addition to his classes, Song has enjoyed meeting musicians from all over the world, sharing music and ideas. “That would never happen in my country,” he says, noting that China’s musical community lacks such diversity. While at Berklee, Song hasn’t completely given up his contacts in the Chinese music industry. He continues to work remotely from Boston on arrangements for Chinese artists.

After graduation, Song plans to move to Los Angeles and pursue his dream: to establish a music-production business and bring Chinese artists to America to create an international music production network. “I want artists to experience the culture here and to produce Western-based pop music with some Chinese elements,” he says. He envisions the exchange going the other way, too. “I’d like to bring together artists from each place and have them influence each other’s music.”

A Larger Role for Music

Germaine Wilson, who hails from the Republic of Trinidad and Tobago in the Caribbean, is not the typical Berklee student. She’s always been passionate about music, but it wasn’t until she was in her thirties that she decided to focus on her musical ambitions. Before coming to Berklee, she had already earned a college degree and was juggling a full-time job as a marketing officer at a credit union and another job managing her college cafeteria, in addition to selling Avon cosmetics and gigging as a singer.

One by one, her musical achievements began to mount. They included six championship trophies earned in a single Trinidad and Tobago music festival, a finalist spot in a talent competition, and an invitation to sing with the prestigious Lydian Choir. With each honor, it became clear that music making should be a focus in Wilson’s life.

“People started asking, ‘What are you going to do next?’” she recalls. Wilson knew that to pursue music seriously, she needed more formal training. While she had plenty of performance experience, she didn’t know much about music theory. At the time, she was performing mostly classical music, but she had sung calypso, jazz, gospel and rap, and had played steel pans throughout high school.

At the age of 37, Wilson came to Berklee to fill gaps in her music education and raise her performing skills to a new level. Older than most students at Berklee, Wilson laughs good-naturedly about missing some current pop-star allusions in discussions with younger students. But in one discussion, she was the only one able to identify Olivia Newton-John and El DeBarge.

Wilson takes her education seriously, recognizing that she’s got a lot to learn. “Analyzing music is something I’ve never been able to do,” she says. “I sang jazz and blues without knowing about 12-bar blues form and chord progressions. I’ve never been able to say, ‘Go back to the I chord’ or ‘Go back to the IV.’ I didn’t have that vocabulary. Being able now to describe and analyze music and understand improvisation and harmonies is awesome.”

Wilson has just completed her first semester and is deciding whether to major in performance, music education, professional music, music business/management, or in a combination of majors. After arriving at Berklee, Wilson had to adjust to some cultural and other differences. Addressing professors by their first names, learning English pronunciations different from those she’s used to, and adjusting to a looser social culture given her own reserved demeanor are among those she mentions. And then there’s the weather.

It’s too soon to say what’s on the horizon after Berklee, but Wilson will no doubt use her business acumen. She always managed her singing gigs as a business, maintaining a separate account from her other endeavors. No matter what lies on the road ahead, Wilson is determined to develop her chops so that she’ll be prepared. “I feel I’ll have the authority to call myself a musician. [Before] people would say, ‘Wow, Germaine, you can really sing.’ But things got to a point where that wasn’t enough for me. I want to be ready for whatever opportunity presents itself.”

Bluegrass Arrival

The Czech Republic isn’t known as a hotbed for bluegrass music. But when Jakub Trasak started playing the violin, he found himself surrounded by a thriving community of musicians dedicated to America’s mountain music. He took quickly to the violin and, within a couple of years, toured nationally. The producer of a televised talent show recognized his talent, and at only five years old, Trasak stood atop a folding chair next to a soloist from the Prague Philharmonic and performed the fiery fiddle feature “Orange Blossom Special.”

Trasak received a copy of fiddler Mark O’Connor’s *New Nashville Cats* CD and discovered that bluegrass and classical music were only the beginning of what the violin could do. He attended O’Connor’s first fiddle camp and was amazed to find 200 violinists playing swing, jazz, and Celtic music as well as musical styles he’d never even heard of. “It opened my eyes to all these possibilities,” Trasak says, “and the spectrum of music that could be played on the violin by people from age five to 80.”



Germaine Wilson



Jakub Trasak

One member of Trasak's Czech bluegrass community had emigrated to the United States and mentioned a school in Boston that would suit Trasak's musical eclecticism. At 15, Trasak had an opportunity to attend Berklee, but his mother didn't want to send him off to another country at such a young age. Instead, he completed a diploma at the Jaroslav Ježek Conservatory. But he still thought about attending Berklee. After winning a Berklee Achievement scholarship at a Paris audition, Trasak enrolled.

The move to Berklee presented both musical and cultural challenges. The class "Intercultural Communication" eased his transition by discussing how to deal with feelings of isolation, establishing a support network of friends, and grasping the vast array of options offered at Berklee. "Focus, focus, focus," Trasak says. "That's how I got through it. It's the only way."

Trasak's sharp focus has allowed him to take advantage of some of Berklee's best opportunities. Last year, Associate Professor Eugene Friesen led the Berklee World Strings ensemble in a concert with legendary bassist Ron Carter. "I had an opportunity to perform one of the solos," said Trasak. "When you have Ron Carter playing bass and Terri Lyne Carrington playing drums for you, you're like, 'OK, it really can't get much better than this!'" He has also found fertile ground for exploration in Jamey Haddad's Mixed-

World Music Ensemble. "We have a singer from Greece, a flute player from Turkey, percussionists from the Dominican Republic with East Indian influences, and we're all trying to find a common language."

At Berklee, Trasak has also capitalized on professional development opportunities. Putting together ensembles and recording sessions offered real-world experiences in microcosm, requiring both talent and professionalism. In November 2010, he organized Berklee's first-ever String Showcase at the Berklee Performance Center, a concert of jazz, bluegrass, r&b, Latin, swing, and Celtic music.

After graduation, Trasak plans on staying in the area to mine the richness of Boston's string community. "The String Showcase was just a starting point," he says. "Right now I'm interested in putting up an interactive website to feature the artists from the showcase, Berklee faculty members, and other artists from Boston. It's truly a melting pot of violin playing. I'd love to use the Internet to show the rest of the world what's happening in Boston and at Berklee." **bt**

"I'd love to use the Internet to show the rest of the world what's happening in Boston and at Berklee."

—Jakub Trasak

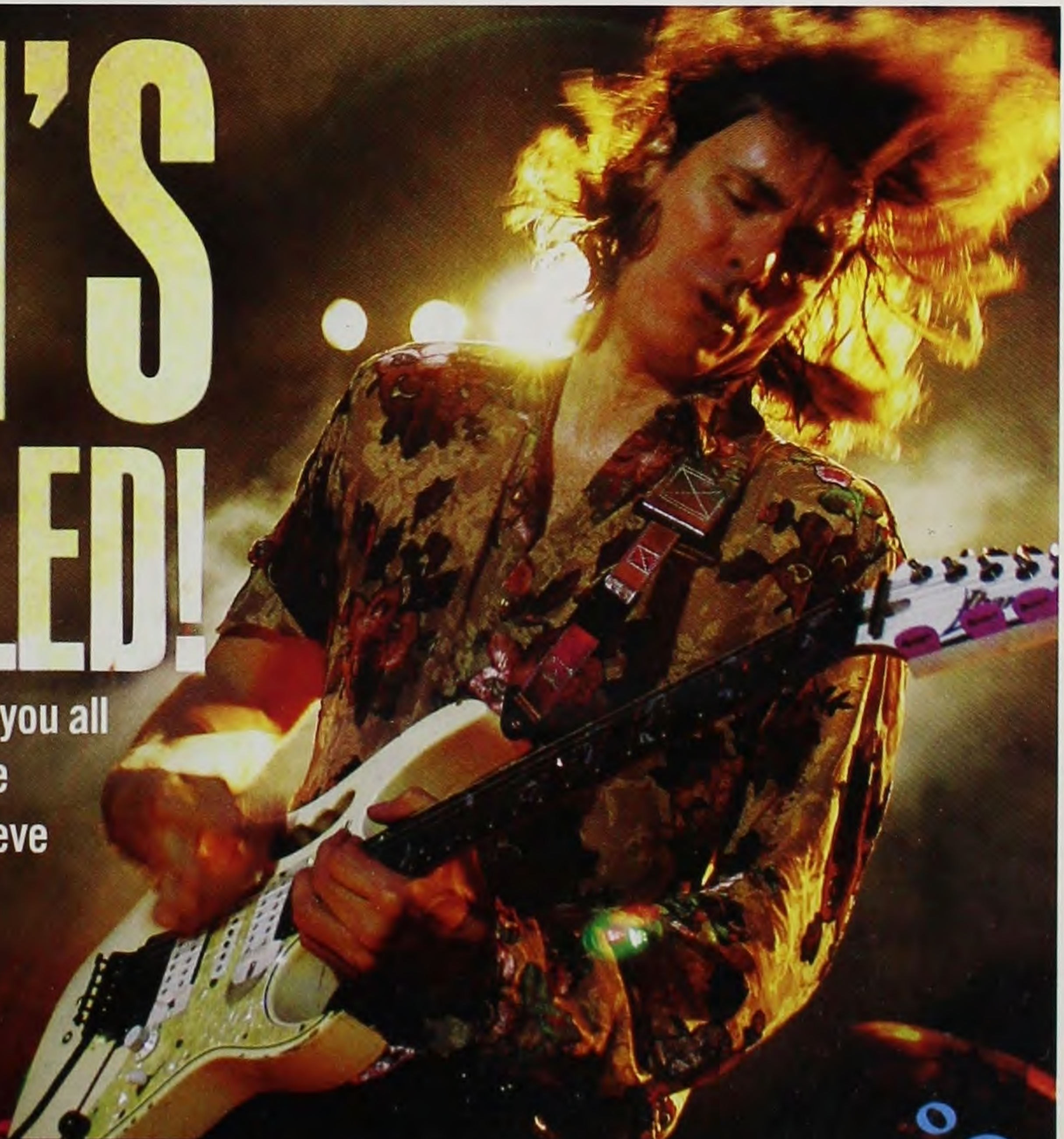
Danielle Dreilinger and Lesley Mahoney are writers and editors in Berklee's Office of Communications. Adam Renn Olenn is a musician, composer, and writer as well as a Web producer for Berklee's Office of Institutional Advancement.

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EXPERT TESTIMONY

Given by renowned immigration attorney Linda Rose to fellow immigration attorney Lia Suntoso '97.

Tips for international musicians who want to work in the U.S.

Linda Rose is an attorney and a musician in Nashville, Tennessee. She is the managing member of Rose Immigration Law Firm PLC. Given her firm's location, Rose focuses primarily on immigration issues in the music and entertainment industry. The firm also handles immigration work for international corporate transfers and in higher education.

Rose was elected to a seat as a director of the American Immigration Lawyers Association. She is listed on the bar register of preeminent lawyers, is an adjunct professor of law at Vanderbilt University Law School and has consistently been named by the *Business TN* magazine among the state's top lawyers. Rose is also a jazz vibraphonist and percussionist and leads a quintet known as Rose on Vibes & Jazz Co. (see www.roseonvibes.com). Rose has attended the Berklee Percussion Festival and traveled to Ghana, Africa, several times to pursue her love of percussion and world music.

Much to the surprise of many music students, musicians, composers, producers, bandleaders, and others in the music industry, U.S. immigration law has a direct impact on them. Generally, for a musician to get paid for work done in the United States, he must have a work-authorized status. Below, Rose shares her insights on immigration options for musicians.

Are there any limitations to Post-Completion Optional Practical Training?

Just to clarify, Post-Completion Optional Practical Training, known as OPT, is authorization for an F-1 student to work, usually for one year, after completing college studies. You must be in possession of an employment authorization card, which takes about 90 days to receive from U.S. Citizenship and Immigration Services (USCIS). Once you receive the card, you must work in your field of study. So for a Berklee graduate, this means working in a music-related job.

Over the past few years, the OPT rules have gotten stricter, but because they are overseen by the international students office or the dean of students office of the school from which the student graduated, there is some flexibility. The general rule is that to qualify the student must work regularly. The student cannot accrue more than 90 days of unemployment during the OPT period. Although periods of up to 10 days between jobs will not count toward unemployment, the student must be careful to avoid long gaps between gigs.

After a student completes OPT, what are the options for staying in the United States?

Those who arrived as international students, usually holders of an F-1 visa, should start exploring their immigration options early if they hope to pursue music careers in the United States.



Attorney Linda Rose

There are several categories of temporary or nonimmigrant visa status available to musicians and individuals in the music-related professions: O-1 Extraordinary Ability, P-1 International Groups, P-2 Reciprocal Exchange, P-3 and Q-1 Culturally Unique, H-1B Specialty Occupation, and J-1 Management Trainees.

I hear a lot about people working on H-1B and O-1 visas. What's the difference between the two?

There's a huge difference between them. The H-1B visa category is for those who have a four-year college degree or equivalent and who will perform a job that requires that degree. USCIS must consider the job a "specialty occupation." A typical example is a person who earns a bachelor's degree in accounting and is hired by a U.S. employer as an accountant. It's not so clear-cut for musicians. Even though the academic study of music is very complex, the immigration service doesn't consider the position of musician to be a "specialty occupation" for which a degree is required. In other words, in the view of the immigration service, you do not have to have a college degree to be a musician. So, earning a degree in music performance from Berklee doesn't qualify you for an H-1B per se.

The H-1B visa category is a perfect fit for other music-related professions, however. Say, for example, you earn a bachelor's degree in music management. This is considered appropriate training for a position with an artist management company. And it might serve as the degree for a musician who will lead and manage his own band.

The O-1 visa category is for "artists of extraordinary ability" and as such has strict and limited applicability. An artist like Elton John would definitely qualify for O-1. But you don't have to be an Elton John to fit into this category. I've obtained O-1 classification for session musicians, backup singers, and "unknown" artists whose popularity and renown are limited to their own countries. It's rare that a recent college grad would qualify for O-1 status, but it's not unheard of. In fact, I've done O-1 visas for Berklee alumni who had graduated only the year prior (at the end of OPT). So don't immediately dismiss this category. Here's how it works.

For O-1, you have to be recognized for your greatness as a musician, composer, arranger, or whatever your area of expertise is. A Grammy Award nomination alone would qualify a foreign musician for O-1. But because it's relatively rare that a person has been nominated for or received a Grammy, a Dove, or a similar music-industry award, the immigration service created an alternative list of criteria.

The simple way to describe the alternative criteria is this: you must be very, very good at what you do, and well known for it. Evidence of national and international awards or of perfor-

mances at significant venues, reviews in music journals, and recordings listed in Billboard or on relevant music charts are the most common types of evidence needed to establish O-1 eligibility. Then of particular importance are the opinions of experts in the field of music. Usually provided in the form of a letter, these letters must be carefully drafted within the framework of the immigration requirements to document a musician's extraordinary skill and contributions to the industry. Letters of reference may also confirm the significance of any awards or performances. You often need supporting documents, including a nomination letter, photographs, reviews, news articles, tax returns, royalty payment receipts, and publishing or performance contracts. If you haven't thought about it ahead of time, getting these documents can be difficult. I usually recommend that clients get all the documents your mother kept for you.

Once I have an H-1B or an O-1, can I work anywhere I want? And for how long does the visa last?

The H-1B is employer driven, based on a true employer-employee relationship. This means you are sponsored by that employer and you must work for that single employer. The employer must pay the prevailing wage. The H-1B is limited to a total of six years, which can be granted in three-year increments. After six years, the H-1B worker needs to have another visa category in the works, such as permanent residence. Depending on the timing of the permanent residence process, additional H-1B extensions might be allowed. The requirements are very specific, and I discuss potential exceptions with clients based on their individual circumstances.

The O-1 for musicians does not require an employer-employee relationship in the traditional sense, but there must be a U.S. "sponsor" who takes on the responsibility of filing the petition and keeps track of the individual while he is in the United States. The initial petition requesting O-1 status has to identify the various venues where the musician intends to perform and be paid by the various venue "employers," and these venues have to authorize the O-1 sponsor to file the petition on their behalf. It's a bit complicated, but as an attorney, I handle these kinds of matters for musicians and their sponsors. Provided there is an itinerary to support that period of time, O-1 status can be granted for an initial period of three years and can then be renewed in one- to three-year increments. The O-1 is perpetual, so it can be renewed as many times as necessary without limit. If someone is classified with O-1 status, his "essential support staff"—such as a manager, band members, background vocalists, roadies, costume directors, and lighting and sound engineers—can accompany the O-1 artist as O-2 support staff.

You also mentioned P-1, P-2, P-3, and Q-1.

What are these categories?

P-1 International Groups can serve as an alternative to an O-1. It can be costly to process an O-1 visa petition for the bandleader, along with an accompanying O-2 visa petition for the entire band, orchestra, performance group, and support staff. And not every group has an O-1 member. Congress recognized this possibility and created the P-1, a slightly less rigorous visa category for bands and groups.

The P-1 visa category covers the entire group. The group, however, must have some international renown and perform abroad at significant venues. Although the members of U2, for example, would likely qualify individually for O-1 visas, it would be impractical to file multiple O-1 petitions when a single P-1 petition would cover the entire group for a short tour in the United States. A drawback to the P-1 is that it is issued in only one-year increments, provided that there is an itinerary to support the one year. But it is, however, like the O-1, renewable without limit.

Now, let's assume that the artist or band is not internationally renowned but wants to develop a career in the United States. An alternative is the P-3 culturally unique visa category. This visa has three basic requirements: (1) an expert opinion that the group is skilled in presenting a culturally unique art form; (2) evidence in the form of reviews, photographs, and/or articles that the group is culturally unique; and (3) evidence that the group is traveling to the United States for a culturally unique performance. This standard is broadly and liberally interpreted by the immigration service, and the visa category provides an excellent option for musicians and artists who are otherwise not eligible for a visa to perform in the United States. A perfect example of a P-3 group would be Ladysmith Black Mambazo, the South African a capella group that sings traditional tribal music.

Another option for those who play culturally unique music is the Q-1 visa. It was created to promote artistic cultural exchange. Artists who demonstrate and teach their unique art form in public settings may qualify for Q visa status. The cultural exchange venue or program must be designed to exhibit or explain the customs, history, or traditions of the artist's home country. An African musician who plans to perform at a cultural community center is a good candidate for a Q visa.

The P-2 Reciprocal Exchange is a bit different. The P-2 visa is useful for musicians who are coming to the United States to perform under a reciprocal-exchange program. To my knowledge, there is only one such program in effect for musicians: the American Federation of Musicians (AFM). Under that program, musicians who are members of the AFM of Canada can request a P-2 classification to tour in the United States.

If I don't qualify for these visas, will working without authorization affect my future immigration applications?

An individual who works without authorization is deemed to be out of status. If you are an F-1 student and you take a job without work authorization, you have violated your status. You could be deported for working without authorization. A more likely scenario is for the F-1 student to seek "reinstatement," but this is granted only in narrow circumstances. This type of status violation can be cured by leaving the country and re-entering on your F-1 visa. But I don't recommend that any student work without authorization just because it can be cured. Once you violate status, you tread on dangerous territory.

I should note that even if you have a work-authorized visa status, you can violate your status. If you are an O-1 musician, for example, but have a side job working in a library on weekends, you have violated status because you have worked without authorization. Your O-1 allows you to work only as a musician. Like the F-1 student, the O-1 musician would have to leave the country and re-enter on an O-1 visa to cure the status violation. And as a side note, an O-1 musician or F-1 student who overstays status can be subject to deportation.

Repeated status violations can certainly affect eligibility for a visa in other categories as well as for permanent residence. Avoid any type of status violation and status overstay. Play it safe. If you're a student, consult with an adviser in Berklee's office of student affairs. If you're about to graduate, consult with an immigration lawyer. The time and financial investment are well worth it rather than facing the consequences of going down the wrong immigration path. **bt**

Linda Rose can be reached at lroselaw@roseimmigration.com or www.roseimmigration.com. Contact Lia Suntoso at lsuntoso@yahoo.com. A public directory for immigration practitioners worldwide is available at the American Immigration Lawyers Association's website at <http://aila.org>.

THE WOODSHED

The Power of Patterns

By Mitch Coodley '75

Sometimes the introduction to a song gives us a thrill or goose bumps. It's like love at first hearing. Some songs just feel special right from bar one. The start of a song is a unique moment, an exciting one that we love to replay over and over.

The song "Every Breath You Take" by the Police is such an enduring hit partly because of the muted guitar pattern that Andy Summers plays. It has a magnetism that draws you in, keeps you immersed, and yet drifts into the background under Sting's vocal. It sits there, along with the backbeat, like a musical yellow brick road and leads us down its comfortable I, VI, IV, V path. It's like a never-ending intro that's beguilingly simple.

I've written hundreds of instrumental songs for TV. Producers have auditioned many of them for only a few seconds, so a strong introduction is critical. Knowing this, I often build patterns into intros from arpeggiated guitar parts, sequencer patterns, pattern pulse parts, and repeating riffs (ostinatos). I often weave these parts into the texture of the song. When done well, these patterns become integral to the song, the sound, the feel, the aural fabric.

With vocal music, these patterns create the underpinning of a song for the singer. For TV or film background music, instrumental beds should provide mood, lift, and some momentum without getting in the way of the dialogue or voice-over. To deliver interesting instrumental pieces unaided by vocals, you need to be creative.

Patterns to Animate the I Chord

The current style in TV music tends toward moody grooves, ticky-tech percussion, and atmospheric pads with simple chord patterns that usually start on the I chord. How do you generate movement, color, and texture on the all-important tonic chord? I always start simple, and simplicity rarely fails to please. After that, you can begin your chord progression. Let's look at several approaches.

"Poignant Pulse" is an introspective piece suitable for a documentary (see example 1 on page 29). I use a simple ostinato and a pattern pulse—both basic elements of instrumental writing. I start with the minimum: one note.

In this example, mood and tempo are established with an ostinato consisting of a guitar harmonic on the note G. Later, the piano enters with simple descending arpeggios, first in A minor, then in C minor, accompanied by a string pad. I vary the ostinato slightly by cross-panning it at first and later playing it up an octave, but it's just one note: G.

Later in the piece, the piano part is energized, becoming a 16th-note pattern pulse* that could even serve as a stand-alone variation cue. Also note that two pauses provide space and additional anticipation. So it's pattern-plus-pattern.

Layered-Guitar Arpeggiation

Guitar parts are the lifeblood of popular music. And in contemporary music, catchy guitar lines and textures are immensely important. For arpeggiated and sustained picking patterns, I recommend open strings to add sustain, brilliance, and occasional note doubling. The keys of E, A, D, G, and their relative minors offer the most open strings. Use of a capo makes open strings available for pieces in other keys.

In "Father Time," a soft new-age-sounding acoustic song in A major, two fairly simple guitar arpeggio patterns merge to create the textural intro (see example 2). I've added an eighth-note stereo delay to the first guitar part to create an airy, transparent texture with the repeating notes.

There is some serendipity here too. For the first part, I actually played the first B note on the downbeat but also did some time shifting. Using Logic Pro, I delayed it by an eighth-note so that the pattern began on the upbeat. While most guitarists would find it easy to play the pattern starting on the downbeat, it's tricky to play as written beginning on the upbeat. This shift creates ambiguity and, with the second guitar part, some nice accidental rhythmic rubs.

*A pattern pulse is a repeating rhythmic figure involving two or more moving or sustaining notes that can evolve through chord changes. Pattern pulses can be created from motives with few attacks per bar by adding an 8th- or 16th-note delay.

Minor Key Sequencer Pattern

"Survival" uses a typical generic drama element: a minor-key sequencer part (see example 3). Here I've used an ethnic plucked-string sample, but it could be almost any sound with a "point" to it, such as nylon-string guitar, synth element, harp, keyboard, marimba, and so on. Next, to create urgency and pacing, I built a world-percussion bed under it. A marcato string pattern pulse cements D Aeolian as the tonal center and supports the sequencer part. The result is a semi-orchestral "world adventure" piece that could fit as an incidental cue for the *Survivor* TV series.

The Hybrid Pulse Pattern

"Nightsounds" layers three simple parts: a slightly crunchy, sustained guitar chord, a soft-synth pattern pulse, and a muted acoustic guitar pattern (see example 4). The three parts work together to leave space and fill in the gaps. To add to the pulse, the electric guitar part has a light eighth-note delay. Later, a soft piano melody appears in the gaps, but the full effect has already been established by the backing textures alone.

You'll also notice that these parts either fill in the gaps or overlap one another, and I think this is the most organic approach. Usually I leave room for such parts under a sustained note or during a pause. But occasionally I let them sync up or overlap, as demonstrated here between the clean acoustic guitar and the synth pattern pulse. These sounds contrast, and where they sit in the mix is important.

At the bridge, there is yet another pattern, with a guitar strumming in 16th notes. Later, the guitar and piano parts trade off in a call-and-response scheme.

Conclusion

Patterns are everywhere: on the sidewalk, in building architecture, in fabric, and in the stages of life. Patterns are an important foundation or platform on which to build a musical structure. Using repetition with variation will keep your listeners plugged in, pulsing, and on their toes.



Mitch Coodley has composed music for TV, news, sports, and jingles, and was founder of Metro Music Productions, Inc. He welcomes your comments and demos at mitch@mitchcoodley.com.

Musical Examples

To hear examples, visit www.berklee.edu/bt/223/lesson/html.

Example 1

POIGNANT PULSE

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Example 2

FATHER TIME

Example 3

SURVIVAL

Example 4

NIGHTSOUNDS

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ALUMNA NOTES

Compiled by Brandon Tuzio '11
and Emily Dufresne



Mark Small '73



Susan Marder '75



Rob Lanter '76



Stephen Bulla '76

1957

Rik Tinory of Cohasset, MA, operates Rik Tinory Productions, a company that has produced more than 3,000 albums. Tinory has worked with Aerosmith, Sheila Wilkerson, Tom Jones, and countless other musicians. Visit www.riktinory.com.

1963

Jazz composer **Graham Collier** of Skopelos, Greece, had his 1983 extended composition *Hoarded Dreams* added to *The Penguin Jazz Guide: The History of the Music in the 1,001 Best Albums*. Visit www.grahamcolliermusic.com.

1970

Guitarist and journalist **Andy Ellis** of Nashville, TN, joined *Premier Guitar* as a senior editor. He recently scored the short film *Move*, which won an award in Nashville's 2010 48 Hour Film Project competition in the Best Silent Film category. Ellis also hosts the weekly radio program *The Guitar Show*. Visit www.theguitarshow.com.

1973

Jack Coleman of Marlboro, MA, released *Phusian's Back*, an album of his original tunes. It's an all-keyboard-and-drum tribute to the great jazz-fusion masters. Visit <http://jakcoleman.com/Welcome.html>.

Berklee today Managing Editor **Mark Small** of Foxboro, MA, has released *Scenes*, an album of original solo guitar pieces. The disc is Small's eighth recording but first solo project. For more information and to hear a track, visit www.marksmallguitar.com.

1974

Composer **Dewey Dellay** of Cambridge, MA, recently composed music for the Emmy-nominated episodes "China's Secret Mummies" and "Afghan Warrior" for the show *Explorer* on the National Geographic Channel.

Stan Schertzer of Medfield, MA, released the CD *Shabbat Unplugged*, an alternative reform Judaism Shabbat evening service that features new melodies of prayers from scripture. The CD will raise funds for Temple Beth Am in Framingham, MA. Visit www.alazydogproduction.com.

1975

Songwriter **Susan Marder** of Studio City, CA, has released the new CD *Talk to Somebody*. The music is available on Amazon.com, iTunes, and CD Baby. Visit www.susanmarder.com.

1976

Guitarist and composer **Rob Lanter** of New York City released his new CD *3/4 a Lot of the Time: A Tribute to Bill Evans*. Visit www.roblanter.com.

Composer **Stephen Bulla** of Crofton, MD, recently retired from his role as the chief arranger for "The President's Own" U.S. Marine Band and Chamber Orchestra in Washington, D.C., a position in which he served for 30 years.

1977

Guitarist **Gerry Beaudoin** of Waltham, MA, has signed with Concord Music Group to represent his catalog of original compositions. Samples are available at www.bignoisnow.com/gerrybeaudoin.html.

Bassist **Tom Hugh** of Needham, MA, cofounded the after-school music program "Plugged In." The nonprofit organization helps teens learn music and work together by organizing and rehearsing bands.

1978

Saxophonist **Rick Britto** of New Bedford, MA, released two new CDs in September 2010 on the TrineArc Music label: *In the Sky* and *Trine +1*. Visit www.rickbritto.com.

Guitarist **Bill McGoldrick** of Norfolk, MA, traveled to Asia to play a sold-out show at the Hong Kong Convention Center with 1990 Rock and Roll Hall of Fame inductees Herb Reed and the Platters.

Composer **Josh Sklair** of Culver City, CA, has completed an original jazz soundtrack for the documentary film *Frank Lloyd Wright's Guggenheim Museum* by Tim Sakamoto. And after 25 years as a musical director, guitarist, and producer for Etta James, Sklair is touring internationally as the guitarist for Paul Anka.

1979

Arnold Miot of Atlantic Beach, NY, is an active guitarist, songwriter, and producer.

1980

Composer, musical director, and pianist **Brad Ellis** of North Hollywood, CA, is a piano accompanist on Fox Television's hit musical comedy *Glee*.

Sirabhorn Ti Muntarbhorn of North Hollywood, CA, participated in a series of fundraiser concerts on both coasts for Amnesty International featuring John Lennon's first band, the Quarrymen, in celebration of what would have been John Lennon's 70th birthday.

Award-winning multi-instrumentalist and arranger **Abdullah Rahim** of Covington, KY, has performed with a variety of artists, including Phil Perry and Z.Z. Hill. He has recently turned his attention to ethnomusicology and the links to jazz.

Beyond the Hits

By Mark Small

In a new film and CD, Joe Mardin '85 reveals a lesser-known but important musical side of his late father, producer Arif Mardin '61.



Arif Mardin '61 and Joe Mardin '85

For the past few years, Joe Mardin '85 has poured all his energy into two projects that document the legacy of his late father, Arif Mardin, as one of the all-time great pop-record producers. The first is Arif's final recording, *All My Friends Are Here*, which was coproduced by the father-and-son team. It features new renditions of 12 of Arif's songs that span 50 years between 1955 and 2006 and spotlight dozens of instrumentalists and superstar singers. The project is home turf for Joe, who completed the work after his father succumbed to pancreatic cancer on June 25, 2006.

The second project, the film *The Greatest Ears in Town*, was less familiar turf to the younger Mardin (who codirected it with Doug Biro). It's named after the CD's opening track, which was cowritten and sung by Bette Midler and chronicles Arif's long career and the making of his last recording. "It was never my intention to become the film's codirector," Joe says. "But when we started editing, things evolved to where I needed to be involved as a director."

The film combines footage of Arif's last recording sessions in the spring of 2006 interspersed with photos, video, and interviews with top musical figures (including Aretha Franklin, Chaka Khan, and George Martin) as well as members of the Mardin family. It's currently available for download on Amazon.com and, later this year, will be released as a DVD. Given the film's subject, it's not surprising that the reviews have been glowing and that the film has been nominated for a Grammy Award in the Best Long Form Video category.

Posthumous Tributes

Joe Mardin set aside work at his company NuNoise Records to pay homage to his father through these projects. "I really want people to understand more about Arif," he says. "There was a lot there beyond

the hit songs." Arif wrote a considerable body of work that fell outside the pop realm, including jazz compositions, a string quartet, an opera, and more. To illuminate the lesser-known side of Arif's musical personality, Joe is organizing all Arif's pieces and hopes to publish them so others can perform them.

"He loved jazz and said he came to America hoping to be involved with jazz as a big-band arranger," Joe says. "But the big-band era was really over by the time he finished Berklee. He tried to make a career back in Turkey, but it wasn't working. So he came back to Berklee and started teaching. He liked being in America where there was a chance for something to happen. My mother deserves a lot of credit for believing in him and encouraging him to go to New York and try to do something more with his music."

The film reveals that during those first years in New York, it wasn't easy. Arif's wife, Latife, supported him by working as a translator at the United Nations while he sought work. In 1963, Nesuhi Ertegun at Atlantic Records offered Arif a nonmusical administrative job at the label. Through Arif's moonlighting as an arranger for King Curtis, Nesuhi and his brother, Ahmet, discovered Arif's skills as an arranger. Arif soon became an indispensable part of Atlantic's creative team. Ultimately, Arif's arrangements and productions graced 50 million-selling albums for such artists as Barbra Streisand, Bette Midler, Norah Jones, and scores more.

A Wealth of Musical Influences

"My father loved jazz and bebop as well as heavy-duty 20th-century classical music," Joe says. "He loved the music of Alban Berg, [Béla] Bartók, and [Igor] Stravinsky. The way he brought this variety and wealth of influences into pop music was really unique and makes him stand out from other producer-arrangers."

In the film, Arif discusses the experience in 1966 when the Young Rascals'

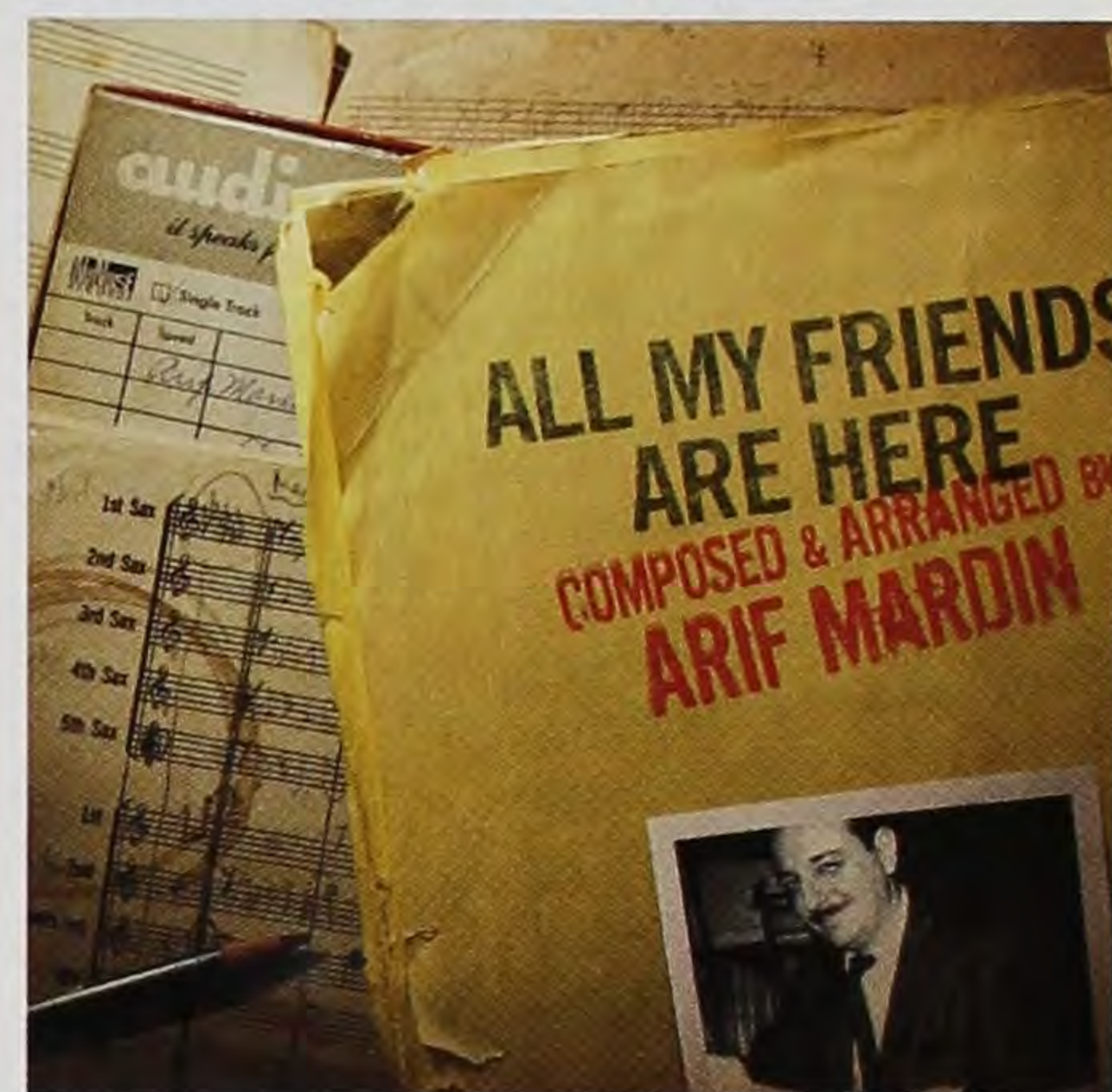
"Good Lovin'" became his first number-one hit. With his typical understated humor, he confesses to thinking, "Maybe jazz would go to the back burner."

The music on Arif's final album showcases the depth and breadth of his musical personality. The harmonies and orchestrations are sophisticated and reveal Arif's modern side. Many melodies have unusual chromatic turns, and the film shows vocalists including Chaka Khan, Norah Jones, and Carly Simon, describing the melodies as challenging to sing. "The melodies are not easy, but they sound deceptively simple," Joe says.

Interestingly, Arif referred to the album as his "life's work." He revisited some of his early instrumental compositions and added lyrics to make them songs. "My dad had many pieces from every decade of his career," Joe says, "and he wanted to put all of them together in one place."

"The oldest piece on the CD is 'Longing for You,' which he wrote in 1955 while still living in Istanbul. Norah Jones sings that one. 'Chez Twang' [featuring Dr. John] was a piece he wrote as a Berklee student. He originally titled it 'Byarding' for the late [jazz musician] Jaki Byard. 'No Way Out,' sung by [Canadian jazz vocalist and bassist] Nicki Parrott, is the newest piece and was written in his last couple of months." In fact, Arif completed the string arrangement for "No Way Out" in his hospital bed the night before he passed away.

The album opener, "The Greatest Ears in Town," was cowritten by Bette Midler and Marc Shaiman and chronicles Arif's career in song and is the only piece on the disc not written by Arif. Midler suggested the concept, which both Joe and Arif embraced, turning it into "an extravaganza," as Joe describes it, with cameo vocal appearances by Barry Gibb and Polygraph Lounge, humorous sound effects, and re-enacted dialogue between Midler and Arif that mirrors their conver-



sations while working together on Midler's albums.

Joe says that "So Many Nights," sung by Danny O'Keefe, is one of his favorite tracks on the CD. "It captures the essence of my father's musical personality," he says. "The chord progression and the orchestral drama in that song are so Arif. When I hear [the song], it's almost as if I can feel him in the room."

Both the film and the album were labors of love, Joe says. But completing the CD was emotionally difficult following Arif's passing. "It seemed like an injustice that he was denied the opportunity to finish this very personal statement," Joe says. "It was hard to put the finishing touches on it. With each decision, [recording engineer] Michael O'Reilly and I were constantly asking each other, 'What would Arif have done?' I hope he would be happy with how we finished it."

Later this year, Joe will resume his own writing and producing. He will compose an orchestral work commissioned by the Istanbul Philharmonic and release a CD of his original electronic music. Arif's final album is currently available in United States, Europe, Japan, and Australia. Joe is working on arrangements for a limited theatrical release for the film and airings on TV. This tale of an immigrant coming to America and ultimately guiding the course of American popular music for five decades is a must-see. It's a stunning take on the American dream.



Tommy MacDonald '85



Jay Atwood '91



Dave Pierce '92

Composer **Shele Sondheim** of Hollywood, CA, was a recent guest artist in residence at Columbia College in Chicago. Sondheim is also the president and CEO of the music production and publishing company CSM Words and Music. Visit www.csmwordsandmusic.com.

David Young of Decatur, GA, published his second book, *Sing-Along Guidance*, for Youthlight Publishing.

1981

Drummer **Glenn Ochenkoski** of Burbank, CA, recently played drums for international pop star Coco Lee at a show in the Walt Disney Concert Hall in Los Angeles. Ochenkoski has also played shows with Michael Feinstein and Dianne Reeves.

Multi-instrumentalist **Scott Robinson** of Teaneck, NJ, was recently featured on WGBO-FM's series *Jazz from the Archives*. In November, *All about Jazz—New York* published his essay "Sameness Is the Enemy."

1983

Trombonist and Composer **Mark McGrain** of New Orleans, LA, released the new album *Plunge* with his band Tin Fish Tango. Visit www.plunge.com.

1985

Tommy MacDonald of Nashville, TN, is a session and touring bassist who has recorded and performed with Buddy Guy, Johnny Winter, Jeffrey Steele, Jimmy Wayne, Tom Hambridge '83, and David Lee Murphy.

Performer **Pascal Bokar Thiam** of San Francisco, CA, operates a music-education program for high-school and college students and handles music for the Savanna Jazz Club. He also has released the new book *From Timbuktu to the Mississippi Delta*. Visit www.pascalbokar.com.

1987

David Hannon of Jamaica Plain, MA, was honored by the Massachusetts House of Representatives with a lifetime achievement award for his contributions to jazz and blues music.

1988

Saxophonist **Donny McCaslin** of Brooklyn, NY, released the album, *Perpetual Motion*, featuring Uri Caine, Adam Benjamin, Tim Lefevbre, **Antonio Sanchez** '97, Mark Guiliana, and producer David Binney.

1989

Composer **Philip DiTullio** of Milford, MA, is teaching the Schillinger System of Musical Composition and is the cofounder of the Schillinger Society and the Practical Schillinger International Music School. Visit www.schillingersociety.com.

1990

Drummer **David Cowan** of North Hollywood, CA, is working with producer and engineer Chris Baseford and the rock band One Tribe Nation. Cowan is also touring with seven-time Grammy Award winners Marilyn McCoo and Billy Davis. Visit www.youngprofessordrums.com.

Sam Hooper of San Pedro, CA, was invited to the House of Blues in Shanghai, China, as a special guest performer to celebrate the club's 15th anniversary in November 2010. To mark the event, he released the CD *Sam Hooper Group—Live In Shanghai*. Visit www.samhooper.com.

1991

Keyboardist **Jay Atwood** of Las Vegas, NV, currently serves as the conductor and keyboardist for Disney's Las Vegas production of *The Lion King* at the Mandalay Bay Resort and Casino.

Composer **Juan Carlos Cuello** of Madrid, Spain, has received several commissions as an orchestrator for the prestigious German classical music label Deutsche Grammophon. One of his works can be heard on the CD *Habanera*, featuring Elina Garanca. Visit www.juancarloscuello.com.

Tony Fuentes of Portland, OR, hosts and produces the online radio show *LaunchPad*. *LaunchPad* informs and inspires with dispatches, discussions, and features that highlight innovations that create local, durable, and authentic economies. Visit www.pagatim.fm.

Composer **Denise Mangiardi** of London, U.K., recently completed her master's degree and postgraduate studies in composition at Trinity College of Music. Mangiardi also wrote the piece "A Greek in New York," which premiered at Saint Paul's in Convent Garden, London.

Songwriter **Ron Miller** of Nashville, TN, recently performed at the Carnaval Latino in New Orleans with his Latin pop group Ingrid Salas & Black Shadow. The group shared the stage with Los Lonely Boys and the Buena Vista Social Club. Visit www.myspace.com/ingridsalasysugrupoblackshadow.

1992

Ivan Bodley of Brooklyn, NY, has appeared as a substitute bassist in *Rock of Ages* on Broadway during the past 16 months. Bodley also served as the music director for Sam Moore and as a special guest on the 2010 Angel Ball cancer research fundraiser in New York City. Visit www.funkboy.net.

Jay Jennings of Burbank, CA, was the sound designer for the feature films *Due Date* and *Tangled*. Visit www.birdhousesound.com.

Composer and arranger **Dave Pierce** of Alberta, Canada, recently won an Emmy Award in the Outstanding Musical Direction category at the 2010 Vancouver Winter Olympics. In addition, Pierce is the music arranger and supervisor for the new Twyla Tharp production *Sinatra: Dance with Me*. Visit www.scorecreative.com/DPM.

1993

James Dower of Flushing, NY, released *Now*, his new CD featuring 10 original songs, including the track from his video debut "I Can't Tell You What It Means." Visit www.jamesdower.com.

While we are only a month into the new year, in this column, I want to look back for a moment and then forward.

For members of the alumni community, 2010 ended on a high note with holiday parties in Los Angeles, Boston, New York, Nashville, Atlanta, Austin, San Francisco, Miami, and Denver. Thanks to all who took time to attend these events. I've included a few photos below, but additional shots from all the end-of-year festivities are posted on the Berklee alumni Facebook page.

Looking forward, we have selected the winners of the latest round of alumni grants. We received 135

grant proposals and, with difficulty, narrowed the field down to 15 winners. Check out the list of alumni and projects that were awarded grants (below). Good luck to all recipients as you undertake community service through music this year.

Finally, we received nearly 150 nominations for the 2011 Distinguished Alumni Awards. Recipients will be announced on the alumni website the end of January. For information on the awards and alumni events, visit <http://alumni.berklee.edu>.

All the best for 2011,
Karen Bell, '90
Chief Alumni Affairs Officer



From the left: *Jose Godur '94, Professor Steve Wilkes, and Thania Sanz '85 at the Miami alumni chapter holiday party.*



Atlanta revelers (from the left) Ben Farmer '03, Scott King '93, Bobbi Wilson '08, and Alexa Lima '08



Austin chapter party goes (from the left) Michelle Alany '08, Chris Tondre '94, Sarah Sharp '97, and Brian Hull '95 and Jill Dickey-Hull

Alumni Grant Recipients

Javier Abad Corral '07 will present *La Magia del Cinema*, offering performances, workshops, and an e-learning platform to teach youth about cinema and music in Barcelona, Spain.

Mark Amberg '88 and the Clearspring ES School of Rock will teach middle-school children to play instruments and perform in ensembles in Damascus, MD.

Michael Cusick '87 will provide music-education materials through the Monrovia Public Library in California.

Charles Elston '90 will host an artist residency with Jack Gladstone and Rob Quist for 80 students and 1,600 audience members at the Dickson Middle School in Dickson, TN.

Todd Glacy '86 will offer performance-based drum-circle training and events in Saco, Maine.

Joffrey Jones '76 will offer songwriting workshops covering music theory and lyric writing in New Jersey.

Joseph Kostecki '08 will provide an innovative arts-based music therapy program for individuals with disabilities between the ages of 21 and 30 in Rochester, New York.

Sharon Maenza '91 will help to promote volunteerism and community service at a Spring Mardi Gras Festival, which celebrates local music, art, and food in Saratoga, NY.

Mike Reynolds '77 will present live musical performances in a small venue for adult users of cochlear implant hearing devices with the help of the Hearing Rehabilitation Foundation in Somerville, MA.

Hans Schuman '90 will continue his JazzReach jazz academy in New York City-area schools. The four-year curriculum benefits serious teenage musicians.

Philip Small '91 will update the recording studio facilities at West Los Angeles College in California.

Joseph Smyth '79 will present "We Are the World: Percussion around the Globe" at 25 middle-Tennessee-area schools.

Sean Wallace '08 will install a computer music lab for recording, composing and other music-related projects for students in Athol, MA.

Ko Wong-Horiuchi '10 will offer a music technology program for underserved youth at the Community Music Center and YMCA in Boston.

Sagit Zilberman '09 will administer Projekt Grzegorza Rogali in Poland. The goals are to inspire stronger Polish-Jewish dialogue and, by embracing the traditional music of both cultures, establish an example for an emerging generation of musicians.

Atlanta

Michael Trammel '95
t4indisoul@aol.com

Austin

Sarah Walter Sharp '97
sarah@sarahsharp.com

Boston

Jennifer Truesdale Brogan '92
jennifertb@rcn.com

Darcie Wicknick '01
dwicknick@berklee.edu

Denver

Doug Murphy '90
oneworlddm@comcast.net

Melissa Axel '02
berklee02@melissaaxel.com

England

Chris Rodgers '99
chrisroddersmusic@googlegmail.com

Japan

Norihiko Hibino '97
nh@gem-impact.com

Los Angeles

Justine Taormino '06
laalumni@berklee.edu

Malaysia

Simon Lee '07
simon.slys@gmail.com

Miami

Paul Hoyle '83
phoyle@bellsouth.net

Chuck Mason '90
chuckcj6@yahoo.com

Minneapolis

Mindy Gallagher '80
ajdcreate@aol.com

Mary Ellen Skeesick '80
skeesickfamily@aol.com

Nashville

Dave Petrelli '05
dpetrelli@berklee.net

New Orleans

Suzanne Denu '02
zandernation@yahoo.com

Robin Kinchen '01
songmuse@gmail.com

New York

Marianne Solivan '02
jazzinmind@gmail.com

Andrea Setaro '07
andreasetaro@gmail.com

Orlando

Jennifer Dixon '90
jenrdixon@gmail.com

Rick Richbourg '78
me@rickrichbourg.com

Puerto Rico

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

San Francisco

Karen Kindig '90
berkleealumnisf@yahoo.com

Hermann Lara '96
hlara@pacbell.net

Santa Fe

David H. Geist '85
dgeist@berklee.net

Michael Shorr '02
michael@michaelshorr.com

Washington, DC

Alphonso Jiles '88
jcoolal@aol.com



Sophie Dunér '93



Justin Ballard '97



Mark Abernathy '99

Composer and vocalist **Sophie Dunér** of Hovås, Sweden, has recorded a new CD of original material titled *Sophie Dunér and the Callino String Quartet*. The disc was produced by classical producer Michael Haas in London, England, and will be released in the spring. Visit www.sophieduner.com.

Pianist and composer **Mika Pohjola** of New York City has published *101 Compositions*, a book of his works. He has also made available for download the rules and musical examples from Herb Pomeroy's Berklee "Line Writing" course. Visit www.mikapohjola.com.

Guitarist **Tony Savarino** of Boston, MA, has released a solo album *Guitaring* on Naked Ear Records. Visit www.tony@tonysavarino.com.

1994

Pianist **Bill Rinehart** operates an online jazz piano-lesson website at www.jazzpianoonline.com.

1995

Drummer **John Blackwell** of South Columbia, SC, put together the new group the John Blackwell Project. The band's album *4ever Jia* is available on iTunes, Amazon.com, and CD Baby. Visit www.johnblackwellproject.com.

1996

William James McAuley III (aka **Bleu**) of Los Angeles, CA, released the CD *Four*. His video "In Love with My Lover" was the top featured new

video on YouTube, and AOL's Spinner.com featured *Four* in its CD listening party. Bleu also served as a guest editor for *Magnet Magazine*. Visit www.bleutopia.com.

Producer and composer **Mark Jackson** of Los Angeles, CA, signed with Universal/Rondor Music Publishing Group. He is one-half of the production team MJ&RoK and is currently developing and writing for the artists Forever the Sickest Kids, Eli Reed, and Cody Wise. H*Wood, an artist developed by Jackson, was signed by producer Rodney Jenkins to his Darkchild Records label.

Saxophonist **Melvin Smith** of Springfield Gardens, NY, has released his third CD, *Evidence*.

1997

Songwriter **Justin Ballard** of Weymouth, MA, recently released the self-produced album *POST*, on which he played most of the instruments. The music is available on iTunes, Amazon.com, and CD Baby.

Composer **Ayala Kalus** of Columbia, SC, recently received an ASCAPPLUS award and was selected to write a chamber music piece that will be performed at the Athena Festival in March.

Saxophonist **Jowee Omicil** of Brooklyn, NY, released his latest CD, *Roots & Grooves*. Recently he was invited to perform at the White House for President Barack Obama for the inaugural Haitian Flag Day celebration. Visit www.joweeomicil.com.

1998

Engineer **Bryan Cook** of Los Angeles, CA, recorded tracks for several songs on Train's *Save Me, San Francisco* album, including the hit single "Hey, Soul Sister" which sold 4 million digital downloads. Currently Cook is engineering and mixing the indie-rock band Halo from Orange County.

Composer **Ramin Djawadi** of West Hollywood, CA, is scoring the newest release of the popular game franchise *Medal of Honor*. Djawadi received a Grammy nomination for his *Iron Man* score, and an Emmy nomination for his work on *Prison Break*.

Saxophonist **Jerome Sabbagh** of Brooklyn, NY, released *I Will Follow You*, his latest CD for the Bee Jazz label, featuring guitarist Ben Monder and French drummer Daniel Humair. Visit www.jeromesabbagh.com.

1999

Singer and guitarist **Mark Abernathy** of Austin, TX, released *Twixt Me and the Peaceful Rest*, a collection of 19th-century hymns. The music features **Sarah Sharp** '97, **Bukka Allen** '99, **Kevin Bachelder** '99, **Warren Hood** '04, and many others. The album was mixed by Grammy-winning producer Eric Liljestrang. Visit www.sabre-rattlers.com.

Matt Cusson of Adams, MA, penned the award-winning song "One of Those Nights," for digital release on Spectra Records in November, and the song has a street date of February 8.

Jason Thomas of Los Angeles, CA, founded the L.A.-based firm Madras Capital, which provides financial services to the entertainment community.

2000

Bassist **Janek Gwizdala** of Hollywood, CA, has released his third album, *The Space in Between*. Visit www.janekgwizdala.com.

David Lockwood of Plymouth, MA, released *Lucky Me*, an album of 12 original songs on Saladay Records, which features vocalists **Erica Leigh (Stenquist)** '10, **Ali Rapetti** '12, and faculty guitarist **Randy Roos** '78, who also coproduced the recording. Visit www.davidlockwoodmusic.com.

Composer **Charles Neal** of Beaverton, OR, has released his debut solo jazz album, *10 Years Ago*. Visit www.charlesneal.com.

2001

Singer/songwriter **Amanda Baisinger** of Brooklyn, NY, released the new recording *Short Songs*. She also performed at the Kennedy Center Gala concert with pianist **Vadim Nesselovskyi** '04, and headlined a sold-out show at the Cornelia Street Café. Visit www.myspace.com/amandabaisinger.

Guitarist **Eric Clemenzi** of Haverhill, MA, placed second in *Guitar Player* magazine's Guitar Superstar Competition in Livermore, CA. Clemenzi also runs a private guitar and bass teaching studio in Haverhill and directs two rock ensembles at the Pingree School in Hamilton. Visit www.ericclemenzi.com.

Shawn Thwaites of Fieldale, VA, is forming a steel-drum orchestra with the youth of the Boys & Girls Clubs of the Blue Ridge. The organization received a grant of \$27,000 to purchase instruments and pay Thwaites to teach and direct public performances by the group.

2002

Pianist and singer **Daniela Schächter** of Boston, MA, recently performed at the Kennedy Center with Kevin Mahogany and his quintet. Visit www.danielaschaechter.net.

L.A. Newsbriefs



Photos by Mark Small



From the left: *Ray Frisby '79, Karen Childs '77, and Roger Bellon '75*

From the left: *David Cowan '90, Neara Russell '10, and Meg Todd '09*

The year 2010 ended on a high note for California-based alumni with two well-attended holiday parties. The Los Angeles event is something of a tradition at Rive Gauche Café in Sherman Oaks (see photos above). The holiday gathering continues to attract an impressive blend of alumni from a range of graduating classes that span as far back as the 1960s. And this year's successful end-of-year party at Coda in San Francisco was also well attended (see "San Francisco Celebration" sidebar).

On January 16, the 2011 alumni calendar began with the traditional Alumni Brunch at the Fairmont Miramar in Santa Monica. This year, nearly 400 turned out. Pianist **Paris Strother '08** set the tone with her distinctive solo jazz style. The brunch has become a signature event in the SoCal alumni community and is always a great way to start the new year.

Mark your calendars for a special event—"WesFest 6: A Concert to Benefit the Wes Wehmiller Endowed Scholarship"—at the Roxy Theatre on February 27. This is the sixth annual fundraising concert to pay tribute to 1992 Berklee alumnus **Wes Wehmiller**, a highly accomplished bassist, athlete, and photographer who died of thyroid cancer in January 2005. This year's headliner is international jazz-fusion supergroup PSP, which will make its Southern California debut performance.

The gifted trio includes drummer Simon Phillips, keyboardist **Philippe Saisse '78**, and bassist Pino Palladino. Over the past several decades, they have collectively performed with the crème de la crème of contemporary pop music, including the Rolling Stones, the Who, Eric Clapton, Jeff Beck, Toto, David Bowie, **John Mayer '96**, Chaka Khan, and Paul Simon. They first joined forces onstage for a series of dates at Billboard Live in Japan, the

results of which are featured on the group's debut CD, *PSP LIVE*, released by C.A.R.E. Music Group in 2009. This year's WesFest lineup has even greater significance because Palladino was Wehmiller's favorite bassist.

The Wes Wehmiller Endowed Scholarship is awarded annually to a continuing student at Berklee who best exemplifies the excellence and grace Wehmiller showed as a bassist and as a human being. To date, the concert series has raised more than \$60,000 for the fund. For event details and ticket information, e-mail pgordon@berklee.edu.

Berklee's traditional strong showing among Grammy honorees continues this year, with 24 alumni and faculty having garnered 27 nominations. Good luck to all on February 13. To date, Berklee alumni have won a total of 192 Grammy Awards, and this year the number could well top the 200 mark.

In November the 2010 Hollywood Music in Media Awards were announced. Kudos to composer **Ramin Djawadi '98**, who won in the Best Original Score: Video Game category for *Medal of Honor*. Congratulations also go to nominees **Mike Reagan '98**, who was a member of the team that scored Sony's video game *God of War III*; **Shawn Clement '88**, who scored the indie film *Finale*; and **Howard Shore '68**, who scored the feature film *The Twilight Saga: Eclipse*.

On the performance front, the 6th Annual Filipino-American Jazz & World Music Festival took place in Los Angeles in early December. **Abe Lagrimas Jr. '05** was a featured headliner, performing on drums, ukulele, and vibraphone.

That's all for now. Stay in touch,

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

San Francisco Celebration

The San Francisco alumni holiday party, which was held December 8 at the jazz-supper club Coda, attracted an enthusiastic crowd, despite a rainy evening. A trio featuring **Scott Amendola '90** (drums), **Ben Flint '85** (Hammond B3), and **Chris Lopes '92** (bass), treated the crowd to some tasty jazz and gave the event a distinctive Berklee holiday flavor.



Herman Lara '96 (left) and Jon Hammond '74



Laurie Cohen '75 (left) and Mari Tochiya '02



Zack Ferris '95 (left) and Peter Gordon '78



Theresa Perez '04 and Omar Ledezma '03

Photos by David Erdelyi

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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



Laura Jansen '04



From the left: Devitt Feeley '84, Lydia Veilleux '04, and Craig Ferguson '05 of the Rocky Neck Bluegrass Band



From the left: "Sasha Brown '07 and J.J. Byers '05 of the Dirty Birds

Bassist **Peter Slavov** of Astoria, NY, played on Christopher Crocco's new album, which also features **George Garzone '72** and **Francisco Mela**. Slavov is also part of Joe Lovano's new Europa Quartet. Visit www.peterslavov.com.

2003

Bassist **Annie Clements** of Nashville, TN, wrote a feature article for *Bass Player* magazine's 2010 holiday issue about her work as Sugarland's bassist on this year's Lilith Fair tour. The piece also includes her interviews with bassists from each of the tour's supporting acts. Visit www.annieclementsmusic.com.

Leeanne Porta of Bridgewater, MA, currently teaches music at Bryantville Elementary School in Pembroke, MA.

Kyle Saulnier of Bronx, NY, recently premiered his symphony *This Is Not the Answer*, written for his Awakening Orchestra (visit www.awakenin-orchestra.com). The performance featured **Patrick Cornelius '00** and **Michael MacAllister '04**. Additionally, Saulnier's chamber group Alice, with Michael MacAllister and **Rohin Khemani '99**, released the album *a.443*. Visit www.alicetheband.com.

Vibist **Mari Yamashita** of Mie, Japan, released the new album *Duet* on her Erato Music label. Visit www.mariyamashita.com.

2004

Singer/songwriter **Laura Jansen** of Los Angeles, CA, released her new CD *Bells*, a collection of 10 piano-driven pop songs. Visit www.laurajansen.com.

Composer **Radosa Romani** of Rome, Italy, composed music for the video of the 11th Summit of Nobel Peace laureates in Japan with Italian singer/songwriter Mattia De Luca. Romani is also active in the Italian film and TV industry.

Singer and fiddler **Lydia Veilleux** of Redondo Beach, CA, and the Rocky Neck Bluegrass Band released a self-titled album. The band also includes **Craig Ferguson '05**, **Devitt Feeley '84**, and special guest **Matt Bruer '08**. Visit www.rockyneckbluegrass.com.

2005

Composer **Johannes Berauer** of Altenberg, Austria, won the 2010 Scivere in Jazz competition in Sassari, Italy. Berauer was also a finalist in the ArtEZ Composition Contest in Enschede, Holland. Visit www.johannesberauer.com.

Singer, songwriter, and producer **Heather Bright** of Sherman Oaks, CA, has written songs for such artists as Justin Bieber, Toni Braxton, Fantasia, Lil Jon, the Stereotypes, and Britney Spears. She is also working with developing artists.

Composer **Ryan Leach** of Los Angeles, CA, wrote an original orchestral score for the Serbian feature film *Skinning*, which recently had a red-carpet premiere in Belgrade. Visit www.ryanleach.com.

Maggie Martin of Los Angeles, CA, the manager of Music Resources West Film & TV at EMI Music Publishing, was one of the power players listed in *Billboard* magazine's annual "30 under 30" list, which recognized 30 young music executives.

Songwriter **Shantell Ogden** of Nashville, TN, recently set a record by holding the world's longest concert. The concert was held to raise awareness for the Children's Restoration Network, a group that advocates for homeless children in the metropolitan Atlanta, Georgia, area.

Songwriter **Marco Oliveira** of Mexico, CA, has his music available for free at www.marcmonster.com. The website also features Agrupacion Cariño and Marc Monster and the Olives.

Songwriter and producer **Dawaun Parker** of Sherman Oaks, CA, had his first single, "Lost," produced by Dr. Dre.

Bassist **Esperanza Spalding** of Gloucester, MA, and vocalist **Lalah Hathaway '90** of Los Angeles, CA, are special guest artists on Prince's Welcome 2 America tour.

2006

Drummer and percussionist **Hamir Atwal** of Antioch, CA, joined the Glimpse Trio with guitarist Mike Spoko and bassist Ethan Rider. *LA Weekly* described the band as "Oakland's dark kings of avant-metal colossalness." The band has finished recording its first full-length album, *1985*. Atwal has also performed with Merrill Garbus and tUnE-yArDs this past summer and is teaching and performing in the San Francisco Bay Area.

Guitarist **David Reffett** of Woburn, MA, received an endorsement deal with Gibson Guitars, Seymour Duncan pickups, and Xotic pedals. Reffett was also featured in a recent issue of *Guitar World* magazine. Visit www.myspace.com/shreddingtheenvelope.

Drummer **Anthony Steele** of Randolph, MA, has played with numerous top artists. Most recently he worked with Warren Hill. He is also working on a clothing line. Visit <http://manofsteel440.tripod.com>.

2007

Guitarist **Yul Ballesteros** of Madrid, Spain, recorded his second album, *Minor Things*, in New York with Ari Hoenig, Johannes Weidenmueller, Kike Perdomo, and Gary Versace. Visit www.yulballesteros.com.



Tai Cheri '09

Composer **Gregorio Uribe** of Boston, MA, recently did an interview for CNN en Español about his big band. Visit www.gregoriouribe.com.

Songwriter **Philip Watson** of Mexico City, Mexico, released his debut solo album under the stage name Watson. The recording features songs in Spanish and English cowritten with **Dahiana Rosenblatt** '08 and was coproduced by **Micky Sierra** '07. Visit www.facebook.com/watsonmusica.

2008

Chris Walden of Los Angeles, CA, arranged and conducted a Christmas medley for Johnny Mathis and Josh Groban for the *Oprah Winfrey Show* and the *VH1 Divas* live broadcast. He has written music for the film *Monster Mutts*, and string charts for the new Christopher Cross album *Dr. Faith*. Visit www.chriswalden.com.

2009

Violinist **Tai Cheri** of Malden, MA, released her debut album, *Whisper of Tomorrow*. Visit www.taicheri.com.

Mat "Twain" Davidson of Boston, MA, is a member of the group The Low Anthem and will play at Lincoln Center in January for the American Songbook series. Visit www.lowanthem.com.

Producer and drummer **Adam Gruss** of Morristown, NJ, released the EP *Enough to Break the Ice* with his band the New Bedfords. Gruss produced, mixed, and played drums on the record. Visit www.thenewbedfords.com.

Guitarist and vocalist **Holden Kovach** of Willoughby, OH, and his band the Modern Electric released a self-titled album that was written, recorded, produced, and mixed entirely by the group. Visit www.myspace.com/themodernelectric.

Pianist **Evgeny Lebedev** of Brooklyn, NY, won first prize at Jazz Hoeilaart with the World Trio. The group also features **Lee Fish** '05 and Haggai Cohen Milo. Visit www.elebedev.com.

Producer **Christopher Bilton** of Toronto, Ontario, Canada, recently produced and cowrote material on Marc Jordan's album *Crucifix in Dreamland*. It features special guests Alison Krauss and Timothy B. Schmit.

Guitarist **Sasha Brown** of Brooklyn, NY, and saxophonist **J.J. Byers** '05 are members of the New York City-based band Sister Sparrow and the Dirty Birds. The band recently released its self-titled debut album. Visit www.sistersparrow.com.

Carlos Merriweather of Nashville, TN, wrote the book *Consumine Desire Masters the Secret Power of True Love*. He is also the director of marketing and street promotions in Kentucky and Nashville for Tyscot Records.

Songwriter **Adam Schneider** of Greenbush, NY, is a member of the electronic rock band Sentient Machine. The band's song "James Brown New Year's Eve Bash" is available on *Guitar Hero* for the iPhone as a free download. Visit www.sentientmachine.net.

Saxophonist **Alex Terrier** of New York City was recently awarded first place at the 12th International Jazz Soloist Competition. As part of the prize, Terrier will be featured at the next Monte Carlo Jazz Festival at the Opéra Garnier. Visit www.alexterrier-music.com.

Nashville Notes

The nostalgia associated with the Christmas season and the inevitable turning of the calendar invites us to pause and reflect. Five years ago, I set out from Boston for Nashville with everything I owned stuffed into my 1998 Nissan. At the time, I thought that my stay in Nashville would likely be limited to the six-month internship I was about to embark on. A half-decade later, I'm enjoying being fully entrenched in Music City.

The annual Nashville Berklee Alumni Holiday Party offered a chance to reflect on the past year with fellow Nashville musicians. On Tuesday, December 14, more than 60 Nashville alumni gathered at the SESAC building on Music Row to catch up with old friends and meet new ones. Also in attendance were Berklee's Chief Alumni Affairs Officer Karen Bell and Vice President for Institutional Advancement David McKay. They filled the crowd in on many of the new developments at our alma mater and learned what many local alumni have been up to. Below are some highlights.

Drummer **Nick Buda** '96 played on Taylor Swift's new record-smashing album *Speak Now* and on Colbie Caillat's forthcoming CD. He has also opened up a new drum studio (visit www.theloftsound.com).

The Lunabelles, a country band, featuring **Alex Kline** '08, signed a demo and development deal with Sony Nashville.

Joe Smyth '79 received a Berklee alumni grant for his Matrix Percussion Trio, allowing the group to present their musical program at schools in Nashville and surrounding counties. Smyth also humbly notes that he is entering year 30 as

a drummer for the legendary band Sawyer Brown.

Brian Lucas '96 has released the EP *Get Something Started*. The disc includes a cover of alum Bruce Hornsby's "The Way It Is" and can be heard at www.brianlucas.com.

Josh Preston '99 will release his *Landmarks* EP in February on his indie label Me and the Machine Records. The label will also release albums by Sleeveless Meeks and the Right to Bare Arms, the New Whole Usuals, Nathan Griffin, James David Wolf, Nick Shelton, and Adam Burrows later this year.

In October 2010, **Monykah Dowling** '09 was hired in the business affairs department of Broken Bow Records (BBR). In 2009, she interned at BBR and sister label Stoney Creek Records. The BBR artist roster includes Jason Aldean, Blake Wise, James Wesley, and Kristy Lee Cook and is owned by Benny and Paul Brown.

Finally, Berklee alum and Nashville mainstay **Amanda Williams** '99 has just launched Hillbilly Culture, a unique approach to the traditional publishing company umbrella. Hillbilly Culture currently oversees the catalogs of Amanda Williams and her father, renowned tunesmith Kim Williams, whose songs have been recorded by Joe Diffie and Garth Brooks, among others. Amanda's vision, however, takes the company a step further by creating educational opportunities and programs to aid songwriters. For more information, visit www.hillbillyculture.com.

Dave Petrelli '05
Nashville Berklee Alumni
Chapter Leader



Nashville alumni who attended the December 14 holiday party.

Phil Farnsworth



Liz Maxfield '09



Brennan Dylan '10

Cellist **Liz Maxfield** of Madison, WI, recently completed a yearlong study of traditional music in Limerick, Ireland, as a Fulbright scholar. While there, she released the CD *A Year in Ireland* with the New Time Ensemble. During the fall of 2010, Maxfield completed a tour of the United States with singer/songwriter Anna Vogelzang.

Drummer **Tommy Mazalewski** of Somerville, MA, joined the rock band Continental for their first U.S. tour. The band features Rick Barton, founding member of the Dropkick Murphys and Everybody Out! Visit www.myspace.com/thebandcontinental.

Engineer **Sal Ojeda** of Sherman Oaks, CA, is mixing Spanish- and Portuguese-language TV shows, movies, and documentaries for HBO for broadcast in the United States and Latin America. Ojeda also worked with producer Max Martin on Pink's upcoming album.

2010

Guitarist **Brennan Dylan (Pugh)** of Westchester, CA, was named rock guitarist of the year at the 20th Annual Los Angeles Music Awards. Dylan also released his latest CD, *Bullet Ride*. Visit www.myspace.com/brennan.dylan.

Singer/songwriter **Neara Russell** of Los Angeles, CA, earned a 2010 ASCAPPLUS Award for performances of her original works, including the premiere of her orchestral work *Relativity* by the Tatuí Conservatory Symphony of Tatuí, Brazil. Russell was a featured composer in new releases by Manchester Music Library and just completed production for a solo album of original pop-rock songs.

Vocalist **Liz Turner** of Portsmouth, NH, recently joined the international tour of *Playhouse Disney Live!*, which was produced by Feld Entertainment. The tour kicked off in Milan, Italy. Visit www.disney.go.com/disneylive.

Singer/songwriter **Maria Marini** of Boston, MA, and producer **Steven Shewbrooks** '04 released the single "Falling" under the artist name Maria Veronica. The song is available on iTunes, Napster, Amazon.com, and other music-download services. Visit www.mariaveronicamusic.com.

Guitarist **Tony Song** of Oakton, VA, recently pulled off a "Berklee first" by proposing to vocalist **Susie Kang** '10 onstage during his senior recital in 1W. The pair met at Berklee and graduated together.

Bassist **Chris Sublette** of Medford, MA, is in the midst of a six-month stint with the band Mike Null and the Soulcasters at the House of Blues in Shanghai, China.

USA Songwriting Competition Winners



Don Breithaupt '84

Berklee writers made a great showing in the 15th Annual USA Songwriting Competition. Composer **Don Breithaupt** '84 took first prize in the jazz category and **Tais Alvarenga** '09 won first prize for world music.



Tais Alvarenga '09

Liz Longley '10, **Jenn Bostic** '08, **Charlie Hutto** '06, **Robert Gillies** '10, **Erin Casey** '10, and **Vreny Van Elslande** '06 received honorable mention awards. **Colin McCaffrey** '90, **Jordan Kamalu** '09, and **Axel S. Ortiz** '86 were finalists. Congratulations to all.

A Chance to Say Thanks

At a recent gathering in San Francisco, **Leandro Perpiñán** '10 finally met saxophonist **Mark Turner** '90 and his mother, Joyce Jackson. Perpiñán is the recipient of a Berklee scholarship established by Dixon in the name of her son.

Like Turner, Perpiñán is a saxophonist and enjoyed the opportunity to thank Dixon and talk shop with Turner, one of his musical influences, before returning to Spain to pursue a performance and teaching career.

This permanently endowed Berklee fund was created by Dixon to provide scholarship support for deserving students as a way to say thank-you for the education her son received at Berklee.

Also present for the occasion were Dixon's husband, Al Dixon, and Berklee Assistant Vice President for Institutional Advancement Marjorie O'Malley.



From the left: Joyce Jackson Dixon, Mark Turner '90, and Leandro Perpiñán '10

Spring Break Options

Many Berklee students have typically opted to use the spring break week to work, practice, or network rather than catch rays on a tropical beach. This March, students and alumni will have several opportunities to gather in three different cities.

It was 21 years ago when Professor Pat Pattison brought the first group of songwriting students to Nashville, TN, for spring break. The tradition continues this year with a reception on March 14 from 6:00 to 9:00 p.m. at the Bound'ry at 911 20th Avenue South, Nashville. Berklee President Roger Brown, faculty members Pat Pattison and Stephen Webber, and Berklee staff members will be there.

On March 16 from 6:00 to 9:00 p.m., the office of Alumni Affairs will kick off a new spring break tradition with a reception at Max Lager's Wood-Fired Grill & Brewery at 320 Peachtree Street in Atlanta, GA. President Roger Brown, faculty member Prince Charles

Alexander, and others will be on hand to greet students and alumni.

Those living near Austin, TX, or visiting for the annual South by Southwest (SXSW) conference will have three opportunities to get together. The first is a party at the Lucky Lounge at 209A West 5th Street, Austin, on March 17 from 1:00 to 5:00 p.m. Student and alumni artists will perform. Only those 21 and older may attend, and admission is free.

Berklee's sixth annual SXSW 2011 Party will be held on March 18 from 1:00 to 5:30 p.m. at Friends Bar, 208 East 6th Street, and is another event for those over 21. It will feature alumni and student bands, great giveaways, and more.

A March 19 barbecue for alumni will be hosted by Berklee trustee David Clem and his wife Kathy at Clear Rock Ranch near Austin. To RSVP and to obtain transportation details, contact Cynthia Bethune at cbethune@berklee.edu.

Compiled by Emily Dufresne



Five-Week Summer Performance Program teacher T Lavitz (wearing glasses) pictured with students of Berklee's Summer Rock Workshop in 2009

William Edward Chandler '84 of Bainbridge, IN, passed away on December 24, 2010, after a prolonged battle with leukemia. He was 48. He graduated Magna Cum Laude from Berklee and was the college's only tuba major in 1983. Members of his family and friends are assisting in completing his final CD *Still Around*. He is survived by his wife Carla Hurst-Chandler; sons James; Lennon; grandsons Preston; Brenden; granddaughters Kaylee Lynn and Hanna.

Eddie Horst '85 of Atlanta, GA, died on November 12. He was 58. Horst was a celebrated composer and producer of music for film, TV, recording artists, video games, and more. Throughout his remarkable career, Eddie won many industry awards including the Emmy, Clio, BDA, and Promax. In September 2005 he was inducted into the Silver Circle of the National Academy of Television Arts and Sciences. His credits include *Aqua Teen Hunger Force*, *Fatwa*, *FDR at the White House*, arrangements for Bruce Springsteen, Natalie Cole, the Bravery, Leona Lewis, R.E.M., Monica, Pearl Jam, Train and many more. He scored the music for two seasons of the TV show *In the Heat of the Night* and documentaries such as CNN's 9/11 Specials, *The War in Iraq*, and *Infidelity*. He is survived by his wife, Patti, and two children.

William Wrather Keshishian '80 of Gallatin Gateway, MT, passed away on December 4 after a battle with thyroid cancer. He was 56. Born in Washington, D.C., and raised in Bethesda, MD, Keshishian studied jazz saxophone at Berklee. He

worked as a builder and was the founder of Elephant Builders. His work took him to Kenya, and he also traveled for vacations with his family to Egypt, the Caribbean, Mexico, and throughout the United States. During the 1980s, Keshishian dedicated himself to restoring the Gallatin Gateway Inn to grandeur, and the site is listed on the National Trust for Historic Preservation's Historic Hotels of America. Keshishian is survived by his wife, Moira Haggerty Keshishian; sons Liam and Sam; his father, Dr. John Keshishian; three sisters; and a brother.

Berklee Five-Week Summer Performance Program teacher **Terry "T" Lavitz** of Woburn, MA, passed away unexpectedly on October 7. Lavitz served as the artistic director of Berklee's Summer Rock Workshop and was an influential keyboard player. Lavitz joined the six-time Grammy-nominated Dixie Dregs in 1978 and played with the group until it disbanded in 1983. Lavitz appeared with the Dregs in later years for several reunion tours. The readers of *Keyboard* magazine named Lavitz best new talent in 1981, and in 1992 named him jazz keyboardist of the year. Lavitz released eight albums as a leader, primarily featuring his own compositions. He was also a founding member of Jazz Is Dead, an instrumental exploration of music of the Grateful Dead. During his illustrious career, he performed around the world with Widespread Panic, Mother's Finest, Jefferson Starship, Billy Cobham, Bill Bruford, and many others. He leaves his wife Cheryl.

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More than Music Lessons

By Moana Avventi



I'm often asked what it was like to grow up on a Caribbean island. But I never really know how to respond other than to say that to me, a kid from St. Martin, Boston seemed pretty exotic. Having the Grand-Case beach as a backyard, however, was definitely one of the greatest parts of my childhood. I remember going to visit my extended family in Switzerland during the summers and feeling claustrophobic at the sight of tall mountains surrounding me. I was accustomed to always seeing the horizon.

My parents left Switzerland when they were in their thirties. They sold their businesses, bought the smallest sailing boat they could find and crossed the Atlantic, casting off from Portugal. After a few months by themselves on the ocean, they landed on the Caribbean island of Guadeloupe. They spent a little time sailing from island to island until they reached the French side of St. Martin. They thought it looked like a great place to raise a child. That's how I came to grow up dancing to the rhythm of soca music in the street during carnivals, swimming in the sea after school, and eating Johnny cakes on Sundays.

My parent's little boat was my home for the first five years of my life. On the way to school in a tiny dinghy, my mom would always make me sing in harmony with her to keep me awake. I guess water splashing my face somehow wasn't adequate. She says I was singing very loudly before I could even speak. That was apparently a great attraction for the tourists in St. Martin. My dad is a musician, so music was always present in our home. Most nights, other musicians when they were not playing at restaurants would stop by to jam with my dad on our boat. I knew the songs by heart despite the fact that I didn't understand the English lyrics.

When a Berklee alumnus opened a private music studio on the island, my father asked me if I wanted to learn an instrument. Of course I said yes and started taking piano lessons

with a man named Paul Emmanuel '99. My connection with Paul was pivotal. He offered his students more than music education, there were also important life lessons he taught directly and by example.

A Self Starter

Paul had grown up in St. Martin in a very musical family and taught himself as many instruments he could get his hands on. He spoke English at home, but had to speak French in school. That was hard for him. He recalls bringing his guitar to school and asking if he could just play a song for a grade. Madam Louisy, a sympathetic French teacher, wanted to help and assigned him to write a paper about the history of the instruments he played. Paul did a lot better with that assignment than others, and Madam encouraged him to pursue music. At that point, Paul didn't even know you could study music.

He started playing bass by ear, and as he was looking for an instructor, a group of Berklee alumni from St. Martin returned home to the island and organized a concert. Among them were bassist Winston Maccow '82, as well as Anastacia Larmonie '90, and Carlyle Baritteau. Paul was totally blown away by the concert and set his sights on attending Berklee. He was accepted in 1987.

After working construction for a year, Paul had saved enough money and to come to Berklee for his first semester in 1988. Afterward, he returned to St. Martin to save for his next semester and continued studying the harmony and arranging books he'd brought back with him. It took two years before he had enough money to return for his second semester. It was a constant struggle to save money for future semesters, and it took five years before Paul banked enough to return for his third semester. With help from the organization Journey for Education, some local grants, and a Berklee scholarship, Paul was able to graduate in 1999. It had taken him 11 years to earn his diploma in professional music and

speaks volumes about his determination and follow through.

In the spaces between semesters, Paul would give back to the community by teaching lessons to children on the island. He had no facilities, so he simply sat outside on a stool under a tree and taught. After completing his Berklee studies, he saved some money to open a teaching studio equipped with only two chairs, a bass, and a guitar. But he constantly reinvested to improve the studio. He even did all of the construction work himself.

Perseverance Pays

Today, the studio has all sorts of instruments and Paul teaches acoustic and electric bass, guitar, piano, flute, alto sax, violin, and drums. At one point he had over 90 students. He taught each day from 7:00 a.m. to 8:00 p.m. everyday and played gigs at night. That schedule put him in the emergency room a few times, so he cut his load to 70 students and has a waiting list.

Paul is very generous and regularly lends amps and instruments to students in need, he sometimes just gives instruments to those who can't afford them. "All I ask is that they give the instrument to another student, if they decide they don't want to play anymore," he says.

The fruits of his labor are showing in the lives of his students. Some have applied to Berklee, another plans to attend a French conservatory. One student with potential named Ali, had a transformative experience with Paul. When Paul heard Ali was not treating his mother properly, he told him he couldn't come back for lessons as long as he was acting badly. For months, Ali tried to convince Paul to take him back anyway. Only after he decided to change his life did Paul start to teach him again. Ali went off to college in France, and would call Paul frequently. But when he returned to St. Martin, he picked up some bad habits. Ali started hanging out on the streets all day and felt just playing weekend gigs was an easy way to get by in life. Paul offered him free lessons to get him off the

street and help him get serious about music and working. After Ali got a job, Paul offered to pay for his tuition for Berklee's Five-week program. "But he has to work hard to pay for housing and living expenses there," Paul says. He is hoping Ali will become motivated enough to become a teacher one day.

When I began studying with Paul, he saw my passion and he told my parents to send me to Berklee's summer program. My dad had always wanted to attend Berklee, but never got to. Pooling their resources with financial assistance from relatives, my parents managed to send me.

I've followed Paul's footsteps and am enrolled at Berklee as a Professional Music major with a focus on private teaching. I too struggle to earn enough money by holding down two jobs on campus and working in St. Martin between semesters. With scholarships and lots of help from my family, I've gotten to my final semester. I am unsure how the finances will work out, but when I think of Paul taking 11 years to graduate, I feel very lucky that I've gotten this far. I'll find a way, even if I have to come back in a few years. I also want to follow Paul's example of helping kids with music, and more. One day it will be my turn to guide young students and perhaps point them toward Berklee.



From the left: Paul Emanuel '99 and Moana Avventi. Both are residents of St. Martin and Avventi is a professional music major at Berklee.

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- Winners will be notified by mail and must sign and return an affidavit

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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 November 15, 2011, after which each entrant will receive a winners list by e-mail. 7. Prizes: Overall Grand Prize winner will receive US\$50,000 worth of cash, merchandise and services. Overall 2nd Prize winner will receive \$9,000 worth of prizes, Overall 3rd Prize winner will receive \$6,500 worth of prizes, 1st Prize winners in each of the 15 categories will each receive \$2,200 worth of prizes, 20 Honorable Mention winners will each receive \$350 worth of prizes. PLEASE WRITE OR PRINT CLEARLY & NEATLY.

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