

Berklee's Response to Hurricane Katrina

J. Curtis Warner, Jr., Assistant Vice President of Community and Governmental Affairs



Two great alumni, saxophonist and third-generation Mardi Gras chieftain Donald Harrison (left) and associate professor Kenwood Dennard, lead Berklee's New Orleans Resurrection Brass Band as part of the City of Boston's 375th Anniversary Parade.

In an effort to directly support musicians whose lives have been affected by Hurricane Katrina, Berklee has created the New Orleans Visiting Artist Fund to bring musicians from the birthplace of jazz to America's first college of jazz for teaching residencies and performances. This effort is Berklee's chance to give something to people who have given so much to music, when they need it the most. Pianist Henry Butler and saxophonist Donald Harrison were the first two recipients, and arrangements are being made to bring others to campus throughout the 2005–2006 school year. Butler—blind since birth and with a style that combines jazz, Caribbean,

classical, r&b, and blues influences—completed a residency that began on September 26 and ended on September 28. The renowned musician and educator taught Hammond organ labs and blues history classes for three days.

To help raise awareness of the college's effort, the City of Boston invited Berklee to add a touch of the Big Easy to Boston's 375th anniversary parade, which took place on Sunday, September 25. Participants took to the streets, beginning at the corner of Massachusetts Avenue and Boylston Street and proceeding down Boylston to City Hall Plaza for a concert at 4:00 p.m.

The Berklee community was invited to participate in the parade through the purchase of a Katrina Relief T-shirt. All proceeds went to the New Orleans Visiting Artist Fund. Thanks to the support of so many caring individuals, the Katrina Relief T-shirts sold out at the Berklee Bookstore on the first day they went on sale. An allotment was reserved for sale at the BeanTown Jazz Festival, which took place just one day before the parade; those shirts sold out as well. A total of \$3,000 from shirt proceeds went directly to the fund.

Jazz saxophonist Donald Harrison, a New Orleans resident and 1983 Berklee alumnus, led the 14-piece New Orleans Resurrection Brass Band composed of alumni, faculty, and students through the Back Bay in second-line style and with an authentic Mardi Gras sound. Harrison, a third-generation Mardi Gras chieftain, lost his home in the hurricane and is currently living in a hotel in Baton Rouge. The parade also included a float carrying a camp of Berklee ambassadors.

The parade was followed by a concert at City Hall Plaza with a set performed by the Resurrection Band and Kendrick Oliver and the New Life Jazz Orchestra. Harrison and trumpeter Christian Scott, a fellow New Orleans native, joined the rollicking Count Basie-style big band, made up almost entirely of Berklee students and alumni.

Movin' In, Moving Over: Berklee in the South End

James McCoy, Director of Education and Community Partnerships



Berklee in the South End? We are there! Over the past 12 months, Berklee's presence in Boston's South End community has grown stronger than ever. New partnerships with neighborhood organizations have led to the establishment of new youth programs, a new concert series, and a host of collaborative projects.

One of the college's new partners is Inquilinos Boricuas en Acción (IBA). To forward its

mission of increasing the social and economic power of individuals and families, IBA completed construction of La Casa de la Cultura

(Center for Latino Arts) in 2003. La Casa, often called the CLA, combines the Jorge Hernandez Cultural Center with a new community arts center that includes a gallery, dance studio, and visual arts studio.

Last summer, Berklee joined forces with the CLA and the City of Boston ParkArts program to produce the Tito Puente Latin Music Series. The series began with two powerful outdoor performances at the newly renovated O'Day Park by Berklee all-star alumnus Bobby Sanabria and faculty member Eguie Castrillo's eight-piece Latin jazz group. Those shows were followed by two indoor performances by Tito Puente, Jr., and Eguie Castrillo's 18-piece big band. The series was a hit and will surely be repeated in 2006.

Most exciting is the youth music programming that Berklee and the CLA established in partnership with the Arts Incentive Program (AIP) of United South End Settlements. In January 2005 the CLA

"Berklee in the South End" continued from cover

and AIP created the South End Youth Music Consortium. The consortium receives support from Berklee and MassImpact and offers Latin percussion and vocal instruction to elementary, middle, and high school students during after-school hours. As the project gained momentum, a third supporter committed to raise \$50,000 for the purchase of a 10-station digital music lab for the CLA, which will make it possible to provide instruction in music composition, theory, ear training, and keyboard technique. Installation of the lab is scheduled for fall 2006. AIP's relationship with the Dimock Community Health Center also made it possible for young women from Dimock's Girls' World program to participate in consortium classes this fall.

As the South End Youth Music Consortium gains momentum, another local agency is constructing a recording studio in order to teach music production and engineering to the neighborhood's young people. Boston icon Mel King founded the South End Technology Center in 1997 as a collaboration between the Tent City Corporation and MIT. The center uses computer technology to

empower people to become producers of knowledge and sharers of ideas and information. The recording studio is the center's latest project and is destined to contribute every bit as much to the community as King's earlier works. A longtime friend of King and current Berklee student, Geoffrey Nielsen, is designing the studio and integrating equipment donated by Berklee with other equipment acquired earlier by the center. With the studio's completion targeted for Spring 2006, it is destined to become a valuable new resource for South End-based music education programs.

Music education programming in the South End is a tremendous resource for local youth and a powerful medium through which Berklee professors and students are able to engage with the college's neighbors. As the South End is only a 10-minute walk from campus, much is happening and much more is still to come, so please stay tuned. For information on Latin percussion and voice classes, contact Ruth Henry, CLA's Youth Arts Program Coordinator, at 617 535-1731 or rhenry@iba-etc.org.

Connecting Berklee with South End Youth: An Interview with Berklee Assistant Professor Ernesto Diaz

Alex Alvear '88, Performing Arts Director at the Center for Latino Arts (CLA)



Alex Alvear and Ernesto Diaz

Upon completing the second session of Latin percussion instruction at the Center for Latino Arts (CLA), Berklee assistant professor Ernesto Diaz had the opportunity to reflect on his experience through an interview facilitated by recording artist and Berklee alumnus Alex Alvear, who works as the performing arts director at the CLA. The following is an excerpt from that interview.

AA: *What is your favorite part about teaching Latin percussion to youth at the Center for Latino Arts?*

ED: Well, first of all I love teaching. And it is really rewarding for me to make some difference in their lives.

AA: *What music/rhythms have you been teaching?*

ED: We have been working with rumba, guaguancó from Cuba, and the bomba of Puerto Rico, as well as more pop-oriented styles like salsa/son.

AA: *Is there anything that distinguishes this program from others for which you have taught percussion before?*

ED: I really get a sense of community with these kids because some of them live in the neighborhood and have known each other for some time now. They also tend to treat me not just as their teacher but also as one of the family.

AA: *What do you believe is the greatest thing about the partnership between Berklee and the Center for Latino Arts/South End Youth Music Consortium?*

ED: It gives us, the Berklee "family," a chance to connect and give back to the community.

AA: *What benefits do you think that collaborative programming brings to the Center for Latino Arts, Arts Incentive Program, and Berklee?*

ED: Again, we're connecting with local people, and they in turn get to know a little about us [Berklee]. It is great for everyone. There is some amazing young talent here, and that talent can enrich the CLA, AIP, and possibly Berklee down the road.

AA: *What sort of growth have you seen in the young people who participate in the program?*

ED: With each child it's a little different. Some at first were very shy but gradually have become much more outspoken. Others had difficulty playing their parts, but through practice are playing really well now. They also are patient and kind with each other and take the time to teach one another. They have learned the value of working as a team.

AA: *What opportunities would you like to see made available for your students as a next step in their musical development?*

ED: Hopefully more programs such as these. And for those students who may want to pursue a musical career and have the talent and drive to work hard, more scholarship support from generous sources.

AA: *How do you believe these students can enrich the environments at Berklee, AIP, and the CLA?*

ED: Most often inner-city children do not have the means to be able to take classes such as these. These programs help keep children out of the streets and hopefully out of trouble. It is beneficial to all to have young people in healthy learning environments so that they may have a chance to pursue their dreams. The learning environment at Berklee is enriched when young people like these matriculate to the college. Every person and every organization involved benefits.

Berklee College Alumni Superstars Grace the Stage at BeanTown Jazz Festival

J. Curtis Warner, Jr., Assistant Vice President of Community and Governmental Affairs



The incredible Lalah Hathaway returns to the Berklee Performance Center, where she performed so many times before as a student—this time, as the opening act of the 2006 BeanTown Jazz Festival.

Berklee College of Music and the BeanTown Jazz Festival—both of which make great jazz accessible for Boston audiences—partnered to present the opening concert for the fifth-annual BeanTown Jazz Festival, September 23 and 24. On Friday, September 23, Berklee and BeanTown brought jazz and r&b vocalist Lalah Hathaway to the Berklee Performance Center for a special pre-festival concert. On Saturday, September 24, the college and festival brought alto saxophonist Miguel Zenon, with his bold blend of jazz and Latin music, to the outdoor stage on Columbus Avenue.

Hathaway is the daughter of soul superstar Donny Hathaway. The Berklee alumna's latest CD, the personal and smooth grooving *Outrun*

the Sky (MesaBlueMoon/Pyramid), is a testament that the gift of song passes through generations. In addition to releasing three solo discs, Hathaway recorded *The Song Lives On* with Joe Sample and has appeared on albums by Grover Washington, Meshell Ndegeocello, Mary J. Blige, Gerald Albright, and Pete Escovedo,

among many others. On stage, she has performed with Dizzy Gillespie, Herbie Hancock, Gil Scott Heron, Chaka Khan, the Winans, and Stevie Wonder. The song "Boston," on her latest CD, is a reflection of the time she spent here studying at Berklee.

Miguel Zenon, also a Berklee alumnus, is basking in critical praise for his new release, *Jibaro* (Marsalis Music), the second disc produced by label owner Branford Marsalis. Zenon named his album, pronounced "He-bar-oh," after a style of music that has roots in the rural areas of his native Puerto Rico. *The Boston Globe* reports the disc is "very much a jazz set, but one with a Latin accent that we haven't heard before...soulful, swinging, charming, and accessible." Zenon's group includes pianist Luis Perdomo, bassist Hans Glawischnig, and drummer Antonio Sánchez ('97). Zenon is also known for his performances with the SF Jazz Collective and Charlie Haden's Liberation Music Orchestra and recordings with the Mingus Big Band and Chiara Civello, among others.

For the fifth annual BeanTown Jazz Festival, 14 bands performed on three stages from noon to 7:00 p.m., attracting more than 40,000 fans throughout the day.

"The BeanTown Jazz Festival is putting Boston on the map for major jazz festivals," says Berklee College of Music president Roger Brown, "and Berklee is delighted to help create a blazing sample from the world's amazing contemporary jazz scene in Boston this fall."

ZUMIX: Shakin' Things Up In East Boston

Daniel Fox, Technical Director, ZUMIX, Inc



Who's makin' it happen in East Boston? ZUMIX! With a new facility in the works, a host of powerful youth workers and donations of computers, recording equipment, and synthesis equipment from Berklee, ZUMIX is making things happen today more than ever.

Since its start 14 years ago, ZUMIX has been bringing instruction in music technology, instruments, songwriting, and performance to Boston's young people, ages 8 to 18, in a unique way. During these years, organizational partnerships have proven to be a mutually beneficial way of supporting and expanding the activities of both ZUMIX and its partners.

Our audio technology programming (called Z-Tech) has grown by leaps and bounds. In my last three years as technical director, our electronic music production program (Beatmakers) has come from a handful of people taking turns using a single synth/sampler setup to a small classroom of Macintosh workstations with state-of-the-art software and MIDI keyboards. The "Beatlab," as we call it, is also where we teach basic ProTools techniques for our recording and engineering program, Z-Tech Studio. It is a space where graduates of these programs can come on a daily basis to touch up a mix or compose some new music to accompany an artist in one of ZUMIX's songwriting and performance programs.

Our studio now features an assortment of new devices for students to get their hands on. From synth and sampler modules to effects, EQ, and DAT machines, it is now possible for us to better record our performances and train engineers in a professional environment at the same time.

Our live sound program, Z-Tech Live, is also seeing bigger and better times. Our in-house sound system now includes a multi effects unit and two stereographic equalizers. These are important tools, and the youth who develop skills on these devices will be able to adapt to the professional world of sound engineering if they so desire. Another recent acquisition—a set of Fostex speakers—is both a visual attraction for our performance area and a big step up in sound quality from what we were using.

Our course offerings have also broadened. Berklee scholarship students Joy Roster and Lefteris Carvelas were brought on board to facilitate music theory classes, jazz ensembles, and, most recently, a course entitled Music Exploration. The project proved mutually beneficial, as the duo gained both valuable classroom experience and a weekly paycheck via the College's Community Service Work-Study Program.

Participants in ZUMIX programs span a wide range of abilities and aspirations. While there are those who simply find ZUMIX an exciting place to discover a new means of expressing themselves, there are others who find their true calling and wish to pursue music after high school as a profession. So far, three ZUMIX participants, AJ Varrs (vocals), Javier Oviedo (guitar), and Hong Nguyen (piano), have earned SYSTEM 5 Scholarships to study in Berklee's Five-Week Summer Performance Program.

We can hardly contain our excitement as we move into our next phase. The City of Boston recently approved a plan for us to move into the old firehouse on Sumner Street, East Boston. There, we will have a custom-built facility, which will allow us to serve more youth with state-of-the-art equipment and creative programming unlike anything else available in Boston. With new facilities, committed families, and dedicated partners, our mission of empowering youth through music to create strong positive change in themselves, their communities, and the world is fulfilling itself more every day.

AFAD Partners with Berklee City Music

J. Curtis Warner, Jr., Assistant Vice President, Community and Governmental Affairs

Members of the Association of Faculty of African Decent (AFAD) are partnering with the Berklee City Music program to lend support to City Music continuing students who have received scholarships to attend Berklee College of Music. Associate professor Carolyn Wilkins of the Ensemble Department and J. Curtis Warner, Jr., assistant vice president for community and governmental affairs, introduced the idea to the faculty association. Lynette Gittens, associate director for City Music programs, is coordinating the effort. During the spring 2005 semester, the first semester of the program, 14 faculty members volunteered to be paired with students from the City Music program to provide mentoring and to assist in the navigation of college life. It is a well-known fact that City Music students are far better prepared for a Berklee experience than most incoming freshmen. The former have been around the campus for a number of years as participants in one or more City Music program components. Ideally, a City Music participant gets introduced to Berklee as early as age 12 via the Saturday Preparatory School, graduating to the Saturday Upper School, attending the Five-Week Summer Performance Program on a Summer Youth Scholarship for Talent and Excellence in Music (SYSTEM 5), and ultimately being awarded a full Continuing Scholarship to attend Berklee College of Music. Still, there are challenges that these urban students come up against that they are often not prepared for, even though they're four years ahead of the game. AFAD is working to help students meet those challenges.

While this is the first formal arrangement between AFAD and

City Music, many AFAD members, such as Walter Beasley of the Ensemble Department and Ron Mahdi of the Bass Department, have been associated with the program for many years.

Even prior to AFAD's commitment, a tradition existed of presenting an instrumental award to a City Music Saturday School graduate who had demonstrated discipline, and passion, as well as need. Vocalists of similar caliber and means received high quality microphones with accessories. The award was initiated when Beasley, participating as a visiting artist with the Saturday School, year after year contributed his artist fee to the program, asking only that the returned fee be used to buy an instrument for a deserving student. That instrumental award came to be known as the Walter Beasley Award.

Mahdi has volunteered as a mentor in the Music Mentoring Program for many years, often mentoring multiple bass students in a semester. In the year 2000, two of his former mentees paid a musical tribute to their mentor at the annual Public Service through Music Club Awards.

Many other faculty have also lent their support and time to City Music initiatives but the idea of a formal partnership between City Music and organizations from within Berklee's walls is a new concept, one that we hope will be replicated by other interested parties.

Those desiring an opportunity to support the youth of Berklee City Music should contact Lynette Gittens, associate director for City Music programs, at 617 747-2031 or via e-mail at lgittens@berklee.edu.

And There Was Music in the Streets: Looking Back to Summer and Fall 2005...



Phil Farnsworth

Faculty member Lin Biviano performs at the Swinging in Mother's Rest concert series, sponsored by Berklee, the City of Boston ParkArts Program, and the Fenway Civic Association.



Abbia Smith

Faculty members Jon Hazilla, Ron Mahdi, and Ernesto Diaz open the stage to young listeners during Jazz on Wheels, a concert series for youth sponsored by Berklee, the Boston Public Library, and the Boston Jazz Society.



Phil Farnsworth

Members of the audience dance to the music of Bobby Sanabria's group, Ascension.



Phil Farnsworth

Berklee president Roger H. Brown represents the college in its support of New Orleans musicians during the City of Boston's 375th Anniversary Parade.



Phil Farnsworth

Renown percussionist and Berklee alumnus Bobby Sanabria claps clave at the official opening of the South End's newly renovated O'Day Park. The concert was part of the Tito Puente Latin Music Series, sponsored by Berklee, IBA, and the City of Boston ParkArts Program.



Phil Farnsworth

Associate professor Eguie Castrillo gives one of the summer's greatest performances as part of the Tito Puente Latin Music Series.



Phil Farnsworth

Diego Manuel, son of Eguie Castrillo, focuses on his performance at O'Day Park.

Daniel Marr Boys and Girls Club Music Program Kicks into High Gear

Lynn Jacobs, Grant Writer, Colonel Daniel Marr Boys and Girls Club



Karl Grohmann teaches piano.

It's full steam ahead this year at the Daniel Marr! With five Berklee students serving as work-study music coaches, new equipment, and Berklee alumnus Karl Grohmann at the helm, the Daniel Marr Boys and Girls Club music program is kicking into high gear with over 100 elementary, middle, and high school students.

Since graduating in 2003, Karl, a former film scoring major and drum set principal, has been scoring films for Midnight Chimes Productions, performing his classical compositions, and teaching music theory and drum set to young people. In September, he landed at the Daniel Marr as the music program coordinator along with Donna Seery, the club's new arts director. It's an exciting time. New leadership in the music program and continued support from Berklee's Office of Community and Governmental Affairs is a powerful combination for what has become the club's largest program in just four years.

This year, Berklee's Community Service Work-Study Program provides 40 hours per week of individual and small group instruction on piano, drum set, guitar, sequencing, and vocals. One of the most popular activities is the Friday afternoon drum circle, instituted last year by Berklee music therapy major and work-study student Davis Wimberly. The group meets every Friday after school—outdoors on the lawn, weather permitting—with each child playing a different percussion instrument and each taking a turn in the center of the circle as conductor. It is truly a sight and sound to behold as each musician experiences the thrill of making her or his unique contribution to this huge and amazing spectacle.

Kids to College

Gwendolyn B. Bates, Director of Staffing and Employee Relations

A couple of years ago, while working at Lesley University, I became involved with Kids to College, a collaborative community and education program funded by the Sallie Mae Foundation. The concept of the program is to partner inner-city middle schools with colleges in the area in order to introduce the students to college and its advantages. Once I came to Berklee College of Music, I thought it would be a valuable addition to our community partnership programs.

The program starts out with representatives from the college visiting a middle school, generally two classes of sixth graders. At the first visit, the college rep talks about the college, possibly shows a DVD, distributes brochures, talks about college terms, i.e., dormitory, credits, etc. On the next visit, the college representative takes along two college students, generally students who never thought about going to college when they were in middle school. The two college students give an overview of what college life is like.

On visit three, the college representative brings two or more college-trained professionals to talk about the benefits of a college education and what it has meant to their own growth as a professional. On the fourth visit, the middle school students and the college representative visit the college campus, sit in on a class or two, take a tour of the campus, visit a dormitory, have lunch in the cafeteria, and just generally spend a day in the life of a college student.

Last spring, Berklee College of Music, in partnership with Lesley

Davis also developed a mentor relationship with six-year-old Dmitra, the youngest member of the program. Davis not only taught her to play drums, but also inspired her to put her heart and soul into her music. Dmitra has become such a passionate and accomplished drummer that she confidently played before hundreds of supporters at the 2005 New England Women's Leadership Awards Dinner, the Daniel Marr Boys and Girls Club's biggest annual fundraiser.

Some club members who began taking music lessons at the program's outset have started contributing to the development of new classes and activities. For example, one 16-year-old music student developed a mastery of sequencing software and a desire to share his new skills with others. He now works a few hours each week as a teen mentor, teaching sequencing to younger members. Through his participation in the program, this young man has matured considerably, developing his sense of self-worth and belonging.

The key to the success of all programs at the Colonel Daniel Marr Boys and Girls Club is the strong bond formed between its 4,000 members and the staff who interact with them daily, positively influencing their lives. In the case of the Berklee collaboration, that connection is made much more quickly and solidly because the program coordinator and teachers are so close in age to the members. The work-study coaches serve not only as leaders but as role models for young people who seek to gain the musical knowledge and expertise that they represent.

As school arts programs slowly disappear due to budget cuts, the Colonel Daniel Marr Boys and Girls Club, established in 1974, is increasingly viewed as the single best source of arts exposure and education in the Dorchester neighborhoods it serves. Fortunately, the club has partners like Berklee, who are equally committed to the neighborhoods' many families.

University and the Morse School of Cambridge, facilitated a Kids to College program. The Morse School was an ideal participant because of the school's special music programs and Berklee's interest in becoming more involved in the Cambridge community. Using the Morse School as a feeder school for Berklee City Music programs is both an advantage to Berklee and to the school community as a whole. Lesley University is located in Cambridge and had worked with the Morse school before, but had not worked with Berklee College of Music. Both are involved with the arts, Berklee because of its music and Lesley because of its art institute. Both also offer degrees in music therapy, so the collaboration was a natural fit. Additionally, the idea of having two very different institutions of higher learning working in collaboration to benefit the educational community was a true representation of community partnership.

Thirty-six students, three faculty, and two parents visited Berklee from the Morse School. There was a short program introducing Berklee and the experience of City Music programs. There were visits to an ensemble class and tours of the campus, the BPC, various studios, and recital halls. Lunch in the cafeteria was a big hit. The group from the Morse School spent three hours on campus, and they were very intrigued to find out about all the possibilities of careers in the music field. Berklee College of Music plans to participate in the program again in the spring of 2006.

Team City Music Puts Its Best Foot Forward: The Second Annual Walk for Music

Jesse Hayes, City Music Assistant



Pictured from left to right: Stephanie Resendes, James McCoy, Maria Resendes, Max Maccow, Joy Roster, Michael Carter, Abria Smith, Edea Neal (in stroller), Briel Ramirez, Jasmine Howell, Jesse Hayes, Amber Thomas, Lynette Gittens, Doris Samuels, Arielle Hayes, Libbah Israel (in stroller), Jonathan Howell, and Winston Maccow.

Thinking about summer already? Looking for a fun way to support the music community? The Walk for Music may be just the thing for you. The Walk for Music is an annual walk a thon to raise funds for the many Boston-area music programs that participate. Last year's event saw nearly 1,000 walkers raise almost \$100,000 for approximately 65 music education programs in the Greater Boston area, including Berklee's City Music Mentoring Program. Berklee City Music had a great turnout at the event and will hopefully muster up even more support in 2006. This was the scene at last year's walk:

Sunday May 22, 2005, was overcast with a chance of rain, but that certainly didn't stop walkers from showing up to support music education in the community.

The Second Annual Walk for Music was truly a family affair for Berklee City Music, with participation from staff, faculty, mentors, Berklee and City Music students, their spouses, siblings, and children. Registration began at noon to the sounds of Berklee student bands such as the Retrogrades and the Regalia Brass

Quintet. Team members sought each other out, kids met up with school friends, and walkers of all ages enjoyed refreshments of doughnuts and lemonade Coolatas donated by Dunkin' Donuts. At 2:00 the walk began at the basketball courts in the Back Bay Fens, with Berklee City Music at the head of the pack. The music didn't stop there. The trail around the Back Bay Fens was sprinkled with performers of all types, from the seven-part a cappella styling of Equal Parts and the driven vocals of Six Appeal to the acoustic-folk of Jeffery Clark, charming singer-keyboardist Natali Freed, and the songwriting duo of Brienne Widaman and Sara Carter (all Berklee College of Music students). Friends, families, and coworkers stopped to converse with or just enjoy the artists along the two mile route.

Upon reaching the finish line, walkers were welcomed by the music of the African-style drum troupe Mystic Drummers and high fives from Ellen Schreiber, the founder and executive director of the Walk for Music, who poignantly asked those in attendance, "If we, the music-makers, don't stand up to support the arts, who else is going to do it?"

The afternoon came to a close with more performances, including an inspirational sing-along led by local gospel great Donnell Patterson. The day was a true success, showing the support Berklee City Music programs have here at the college and in the community. This support is evident from the spectrum of walkers, including Lynette Gittens, Jesse Hayes, Maria Resendes, Abria Smith, and James McCoy from Berklee's Office of Community and Governmental Affairs; faculty member Winston Maccow; Berklee students Arielle Hayes, Joy Roster, and Michael Carter (both City Music mentors); and City Music mentee Jonathan Howell. Berklee alumna and City Music mentor Danielle Scott also supported this effort by collecting pledges. Together the Berklee City Music Team collected nearly \$3,000 from individual donations. Its first time participating in the Walk for Music fundraising event, the City Music Team put its best foot forward.

Any and all support is greatly appreciated and tax deductible. If you or someone you know would like to collect pledges, sponsor a walker, or perform along the route, please contact Jesse Hayes at 617 747-2447 or e-mail jhayes@berklee.edu.

Kudos Corner



Introductions Please!

It is a pleasure for the President's Office of Community and Governmental Affairs to welcome its newest team member, Cheryl Snyder. Cheryl is replacing the much-loved Maria Resendes, who remains an honorary member of the POCGA family as she transitions to the team of Berklee's new senior vice president for institutional advancement, Debbie Bieri. Cheryl brings a wealth of experience in the banking industry and a B.S. in visual and media arts from Emerson College. We look forward to Cheryl's contributions and encourage you to contact her at 617 747-2143 or csnyder@berklee.edu to introduce yourself.

1. Kudos to the eight City Music, and related, students graduating from Berklee in May 2006

Christopher Higgins, voice
Koriana Lewis, voice
Belinda McIlvaine, voice
Nadjya Maccow, voice
Joy Roster, clarinet
Anthony Steele, drums
Gregory Toro, bass
Troy Washington, drums

2. **Kudos to** Abria Smith, Jesse Hayes, and Arielle Hayes for their song "Love Myself Instead," selected to represent the Berkee Sudan CD project.

3. **Kudos to** the Berklee City Music All-Stars and their topnotch performance at the opening of Shreve, Crump & Low's flagship store, opened on 11/29 in honor of Boston's own Aerosmith. The show was called "Classic Rocks."

4. **Kudos to** Joseph Dyson, the newest member of the Berklee City Music community. Dyson, a drummer, was displaced from New Orleans after the Katrina catastrophe.

5. **Kudos to** Mayor Tom Menino and police commissioner Kathleen O'Toole for their community activism at the 10th Anniversary Gala of the Blue Hill Boys and Girls clubs. The event was co-chaired by Berklee's own Lynette Gittens.

Are you interested in volunteering or providing financial support for the youth outreach programs of Berklee City Music?

PLEASE COMPLETE THE FORM BELOW AND RETURN IT TO

Berklee City Music
President's Office of Community and Governmental Affairs
Berklee College of Music
1140 Boylston Street
Boston, MA 02215

Name	Telephone Number	Fax Number	E-Mail Address	
Mailing Address	Are you a Berklee alumnus? Yes No		Are you employed at the college? Yes No	
Occupation	Are you a musician? Yes No		If yes, what instrument do you play?	
Please list any languages other than English that you speak at an advanced level				
Please list any other skills that you would like to utilize as a volunteer				
Please circle the activities listed below in which you would like to be involved:				
Recitals/Open Houses	Mentoring/Tutoring	Fundraising	Student Recruitment	Other
If you would like to make a financial contribution to City Music, please complete the section below or enclose a check written to Berklee College of Music				
Type of Card	Cardholder Name (As It Appears on Card)	Card Number	Exp. Date	Amount
Visa MasterCard				

POCGA's Mission

The President's Office of Community and Governmental Affairs supports the college in its commitment to cultural, artistic, and educational development through partnerships, programming, scholarships, and public service through music.

PULSESTAFF

- J. Curtis Warner, Jr.**, Assistant Vice President, Community and Governmental Affairs
- James McCoy**, Director, Education and Community Partnerships
- Lynette Gittens**, Associate Director, Berklee City Music Programs
- Abria Smith**, City Music Coordinator
- Jesse Hayes**, City Music Assistant
- Cheryl Snyder**, Editor, Administrative Associate to the Assistant Vice President, Community and Governmental Affairs
- Maria G. Resendes**, Former Editor, Assistant to the Senior Vice President for Institutional Advancement

PULSE ONLINE

To view back issues of *PULSE* online, go to www.berklee.edu/community

CALENDAR HIGHLIGHTS

April

- 8:** City Music Saturday School performs at preparatory school
- 17–21:** BPS Spring Break
- 22:** City Music Retreat

May

- 6:** Mentor Program—Recital and Public Service through Music Awards and Recognition
- 6:** City Music Saturday School Songwriters Concert
- 7:** City Music Saturday School Completion Ceremonies
- 12:** SYSTEM 5 Scholarship Recipients Notified
- 13:** Berklee's Graduation—Continuing Scholarship Graduates Recognized

June

- 22:** Boston Public Schools—End of Academic Year

July

- 12, 19, 26:** Swingin' in Mother's Rest Concerts
- 13, 27:** Tito Puente Latin Music Series
- 25:** Berklee Showcase—Elma Lewis Playhouse in the Park
- 26:** Mayor's City Hall Plaza Concert Series

August

- 6:** Jazz at the Fort
- 8:** City Music Blowout Concert
- 16:** Mayor's City Hall Plaza Concert Series