Dear friends,

Welcoming you through these new doors today stands out as one of the most gratifying moments of my time at Berklee. A gifted and dedicated team nurtured this structure into existence, tending to each step—from inception to completion—with great care. We are indebted to all who had a hand in creating this space where the arts, our students, and Boston city life can join forces and ignite innovation.

The vigor that went into bringing 160 Mass. Ave. up out of the ground is just the beginning. It has set into motion a fresh wave of creative energy. I don’t think it’s an exaggeration to predict that some major musical innovations are likely to come out of this magnificent building. Berklee and Boston now have a wonderful new music venue, beautiful new units of student housing, and one of the best audio recording complexes in the world.

We know, when considering Berklee’s history, that many of the music world’s future innovators and change agents are on the campus at this moment. How great that they have a building whose design and artistry is worthy of their talents.

It is my great pleasure to share this day with you. I am proud beyond measure of what I see as an achievement of our entire community.

Roger H. Brown

President, Berklee College of Music
Berklee College of Music

160 Massachusetts Avenue Dedication:
Play the Building

February 26, 2014
4:00 p.m.–6:00 p.m.

Speakers
Lawrence J. Simpson, senior vice president for academic affairs/provost, Berklee College of Music
Roger H. Brown, president, Berklee College of Music
Rev. John Ulli, pastor, St. Cecilia’s Parish
Martin J. Walsh, mayor, City of Boston
William L. Rawn III, founding principal, William Rawn Associates
Gabriel Ryer Cohen, student resident assistant and Student Government Association president
Kaitlin MacLean Daley, student resident assistant
Michael R. Eisenson, vice chair, Berklee Board of Trustees; chair, Board of Trustees Campus Planning Committee; managing director and chief executive officer, Charlesbank Capital Partners.

Student Performers
Berklee World Strings
Directed by String Department professor Eugene Friesen

 Violin 1
NaYoung Baik, Seoul, South Korea
Tim Reynolds, Rome, Georgia
Max Wolpert, Crookston, Minnesota
Samaia Martins, Santa Cruz, California
Carlos Silva, Caracas, Venezuela
Ludovica Burtone, Udine, Italy

 Violin 2
Jason Tsung-Yuan Lee, Taipei, Taiwan
Serena Eades, Roberts Creek, Canada
Lena Jonsen, Stockholm, Sweden
Adrianna Ciccone, Timmins, Canada
Elise Boeer, Vancouver, Canada
Kathleen Parks, Newburgh, New York

 Viola
Dan Lay, Boston, Massachusetts
Adrianna Ciccone, Timmins, Canada

 Cello
Naseem Alatrash, Bethlehem, Palestine
Marta Roma, Barcelona, Spain
Kathleen Parks, Newburgh, New York

 Bass
Nate Sabat, New York, New York

 Harp
Mairi Chaimbeul, Isle of Skye, Scotland
Matt Wittler, Los Angeles, California

Mandolin

Pitch Slapped
Tracy LJ Robertson, Watertown, New York
Matthew Sallee, LaPlata, Maryland
Stirling Rutty, Denver, Colorado
Sam Fischer, Sydney, Australia
Jared Jenkins, Bowie, Maryland
Nathan Hartono, Singapore, Singapore
Mark Joseph, Boston, Massachusetts
Jack Snyder, Barnard, Vermont
Christine Smit, Sacramento, California
Jackie Wasson, McKinney, Texas
Gabriella Luna, Villa Park, California
Liv Gibson, San Francisco, California

Beat Boxers
Tracy LJ Robertson, Watertown, New York
Gene Shinozaki, Claremont, California

Isis Lune
Voice and keyboard
Ella Joy Meir, Kinyat Tiv’on, Israel

Guitar
Asher Kurtz, Dallas, Texas

Bass
Aaron Laio, Seattle, Washington

Drums
Noam Israeli, Zikhron Ya’akov, Israel

Charlie the Most
Guitar
Jason Lim, Edinburgh, Scotland

Drums
Jeff Fogalmi, Asheville, North Carolina

Bass
Jacob Veloo, Seattle, Washington

Alto saxophone
Enrico Bergamini, Bergamo, Italy

Tenor saxophone
Jonathan Trull, Brookline, New Hampshire

Baritone saxophone
Molly Rose, Hollis, New Hampshire

Trombone saxophone
Jared Howell, Coral Springs, Florida

Keyboard
Kyle Lambert, Hudson, New Hampshire

Trumpet
Lindsay Lucas, New York, New York

Voice

Sune
Electronics and voice
Audri Acuña, San Antonio, Texas

Electronics and visuals
Jonas Margraf, Bochum, Germany
160 Massachusetts Avenue

Today, Berklee College of Music dedicates the first building ever constructed from the ground up on its Boston campus. This 16-story tower at 160 Massachusetts Avenue contains 173 dorm rooms for 369 students, 23 practice rooms, six two-story common areas, a fitness center, and a 400-seat dining hall that doubles as a performance space. A 10-studio music production complex, among the largest of its kind in the United States and nearing final installation, is located in the underground floors. The total cost of the entire project was approximately $100 million.

The project broke ground in 2011. William Rawn, Cliff Gayley, and Sam Lasky of the architectural firm William Rawn Associates worked with Berklee president Roger H. Brown and the college community in creating the design for the building. The Walters-Storyk Design Group designed the music production complex, its overall ergonomic and aesthetic master plan, and the acoustics/recording link for the performance space. Lee Kennedy, Co., Inc., built the tower.

“Goethe called architecture ‘frozen music’ and this building is alive with musical resonance,” said Brown. “The oscillating windows on the lower floors are like a percussion bed over which the serpentine, red walls in the cafeteria float like a melody. The polyrhythms of the five- and four-pane windows create a visual syncopation worthy of the music being made inside. I don’t think it’s an exaggeration to predict that some major musical innovations are likely to come out of this magnificent building.”

The building is meant to create connectivity between Berklee and the city. Its first three floors are wrapped in glass, offering the public full view of evening events in the new two-story performance space. Twelve stories of windows make up one corner of the building, bringing sweeping vistas of Greater Boston into the six two-story common areas. Residence hall rooms, which are mostly doubles, feature loft-like windows. Already, students are using the views from the building as backdrops in their music videos.

The building’s design emerged from the college’s vision for providing state-of-the-art living and learning facilities, as well as from community forums organized by president Brown and architect Rawn at which students advocated for increasing practice space, production facilities, and common areas.

“The energy of the students was incredible. Their focused commitment to their music was infectious and inspiring. Our goal was to channel that energy into the building, and share it with city,” said Rawn. “The Berklee building adds spark and energy to its section of Massachusetts Avenue, and represents what is best about Boston: arts, students, and city life supporting one another unlike almost any other place in the country.”

Music Production and Learning Complex

The two stories below ground at 160 Massachusetts Avenue feature a cutting-edge, 10-studio, 14,000-square-foot music production, technology, and learning complex designed by the seven-time TEC Award-winning Walters-Storyk Design Group (WSDG). The complex includes three recording studios, a live room for up to 55 musicians, isolation booths large enough for a grand piano, a mastering/critical listening lab, a suite of four project studios, and a music technology lab. The complex also has a dubbing stage—possibly the only room of its kind in higher education. The Dolby-certified room will support the post-production dubbing activities of mixing music, sound effects, and dialogue to film and video games.

With these new studios, the college now has 37 music production rooms. The entire compound is comparable to the largest and most versatile production facilities in the United States, such as Skywalker Sound or NFL Films.

Building a production complex in an urban landscape presented acoustical challenges, especially along a major artery like Massachusetts Avenue. WSDG engineers protected the recording environment by physically isolating the music technology spaces from the structure of the building, creating insulation from vibrations caused by automobile traffic and subway lines.

“Projects on the scale of the Berklee tower are extremely rare,” WSDG cofounder/architect/acoustician John Storyk remarked. “Berklee College of Music president Roger Brown, assistant vice president Carl Beatty, and their executive cadre are among the most astute and forward-thinking educators we have ever worked with. WSDG was privileged to contribute to this significant addition to America’s educational infrastructure.”

William Rawn Associates

William Rawn Associates is responsible for award-winning performing arts and campus buildings, including the Seiji Ozawa Hall at Tanglewood, the Williams College ‘62 Center for Theatre and Dance, and the new Cambridge Public Library. Architect Magazine, the magazine of the American Institute of Architects, ranked Rawn Associates among the top four firms in the country for four of the last five years, including a No. 1 ranking in 2009.

Walters-Storyk Design Group

Over the past 44 years, Walters-Storyk Design Group (WSDG) has designed more than 3,500 world-class recording studios and music technology spaces. Beginning in 1970 with Jimi Hendrix’s Electric Lady Studios, WSDG credits include studios for Bruce Springsteen, Alicia Keys, PBS, ESPN, and Jazz at Lincoln Center. WSDG also designed the award-winning studio at Berklee’s campus in Valencia, Spain. Storyk is a visiting professor at Berklee and lectures frequently on acoustic design for the college’s music production and engineering students.

Berklee Interdisciplinary Arts Institute

The Berklee Interdisciplinary Arts Institute (BIAI) is a crucible that enables exceptional students to collaborate with leading artists working in every medium imaginable.

Students build a mixed-media portfolio while learning to explore, experiment, and manage professional-level projects across multiple artistic disciplines, contributing music, sound design, and composition skills to enrich the work of other artists.

By engaging with leading artists, scholars, and program directors, students gain first-hand knowledge of cutting-edge global arts and their societal impact. With BIAI’s strong focus on building aesthetic, analytical, and entrepreneurial skills in a high-mentorship environment, students are prepared to contribute to the artistic discourse and economy of our time. The director of the institute is Berklee Electronic Production and Design Department professor Neil Leonard.

Students participating in this semester’s seminar and production of this event include:

- Yunyun Huang Danilova, Miaoli, Taiwan
- Jonas Margraf, Bochum, Germany
- Zhe Zai, Shanghai, China
- Ni Cai, Shanghai, China
- Collin Russell, Kansas City, Missouri
- Pamela Hersch Gonzalez, Mexico City, Mexico
- Dalton Harts, Manhattan, Kansas
- Ella Joy Meir, Kiryat-Tivon, Israel
- Aseem Suri, Delhi, India
- Jason Lim Hwa Jia, Edinburgh, Scotland
- Audri Acuña, San Antonio, Texas

BIAI Intern Jake Moskow, Cohasset, Massachusetts
Play the Building

To celebrate the opening of 160 Massachusetts Avenue, the first building Berklee has ever constructed from the ground up, Berklee alumnus Jason Lim ’13 designed a system using MIDI and DMX light technology and worked with students in the Berklee Interdisciplinary Arts Institute (BIAI) to implement the system in a way that will allow student musicians to trigger instrument-activated lighting effects in the building for this evening’s event—an undertaking that veteran lighting designer John Powell, who collaborated with students on the project, describes as “utterly unique.”

Lim designed a Raspberry Pi computer, built with off-the-shelf electronics, to serve as an interface for independent control of light fixtures, and students constructed dozens more of these computers in order to create multiple lighting environments on six floors of the building that can be independently controlled by a keyboard, drum trigger, or other instrument.

Each Raspberry Pi computer receives open sound control (OSC) signals from the performance space via the building’s built-in ethernet. Each Pi converts the OSC stream to musical instrument digital interface (MIDI), which is then converted to digital multiplex (DMX) via conversion software designed by Lim.

From the stage, performers will turn the student lounges into an interactive light show visible from Cambridge to Mission Hill.

Acknowledgements

Berklee’s first new purpose-built facility, 160 Massachusetts Avenue, will provide essential opportunities for our students and college community. We wish to thank the following donors (listed chronologically) for their leadership and generosity. We also wish to acknowledge the work of our Board of Trustees Campus Planning Committee and the Berklee Institutional Master Plan Task Force.

Ernie Boch Jr. ’82
Donna and Jim Chambers
Paul and Catherine Buttenwieser
Quincy Jones ’51
The Chuck McDermott Family
Megan and Robert O’Block
Teri and Morton Salomon
The Baxter Krahn Family
Virginia and Jim Scully
Ivan and Tina Rafowitz and Family
Lisa K. Hilton
The Comeau Family
Timothy and Natalie Hyland
Dinah and Fred Gretsch and Family
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Bill Kaiser
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Kelly Brilliant
Timothy Horn
Valerie M. Hunt
Gail M. Korn
Randy Kreie
Meg Mainzer-Cohen
Richard M. Pendleton
Ellen Shortell
Barbara Brooks Simons

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