

Spring 1993

# Berklee *today*

A Forum for Contemporary Music and Musicians



Forward & Address Correction

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for women in jazz

17 Is digital audio better than analog?

when the

BOBBY LYLE  
Secret Island



Verve Jazz

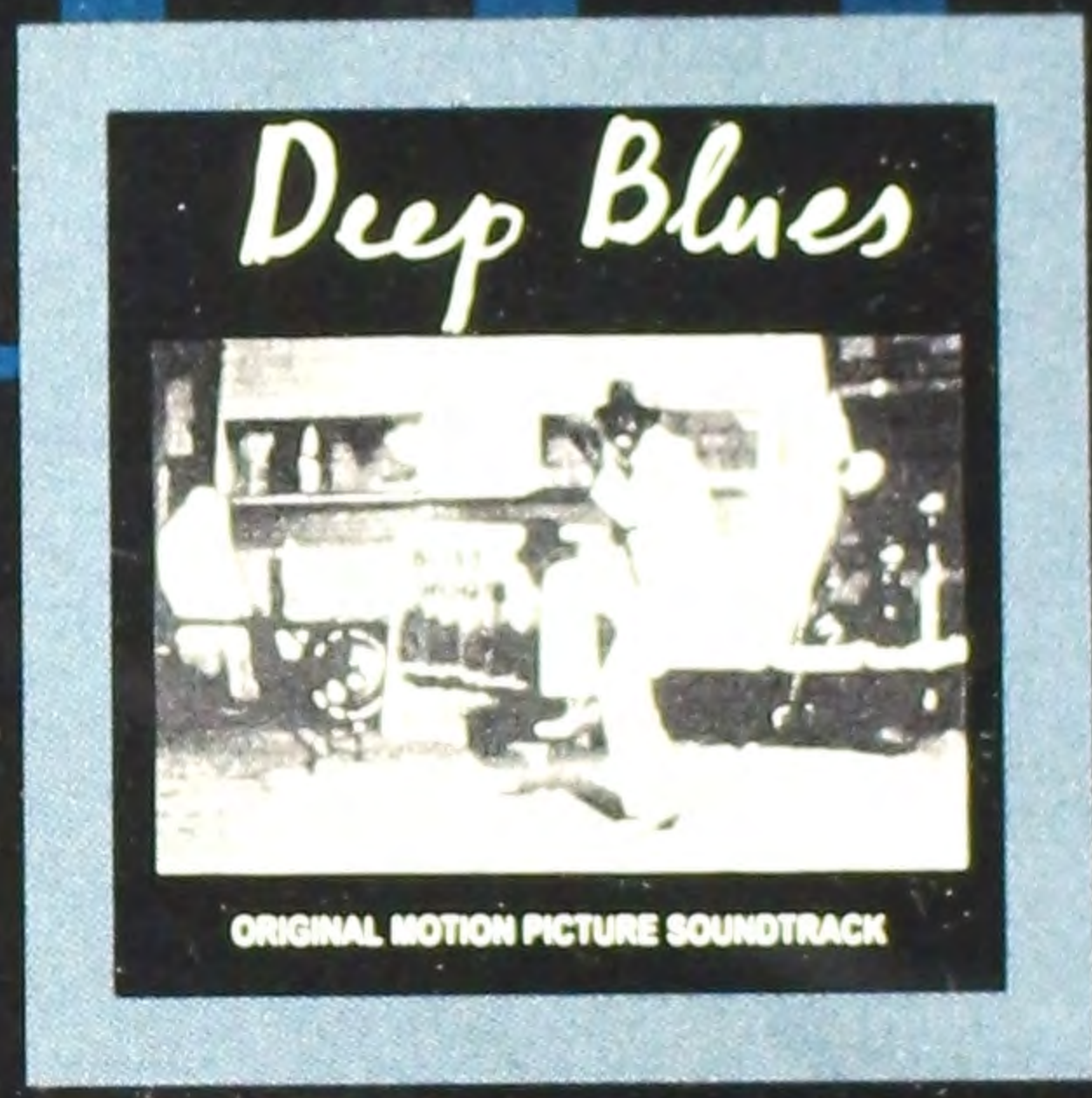


MIKE STERN  
Standards (And  
Other Songs)

Verve Jazz

heart and mind

DEEP BLUES  
Original Motion  
Picture Soundtrack



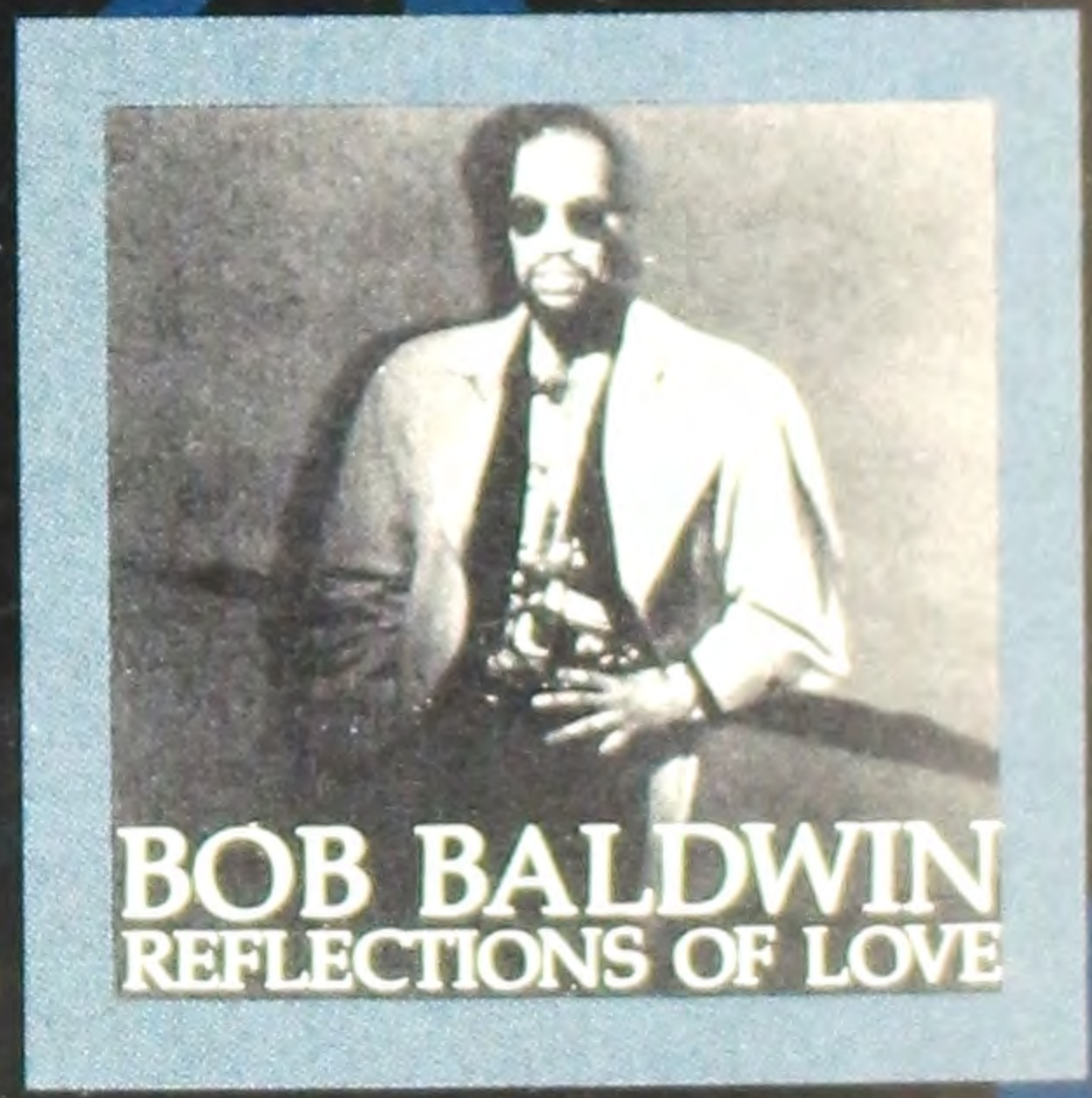
are set

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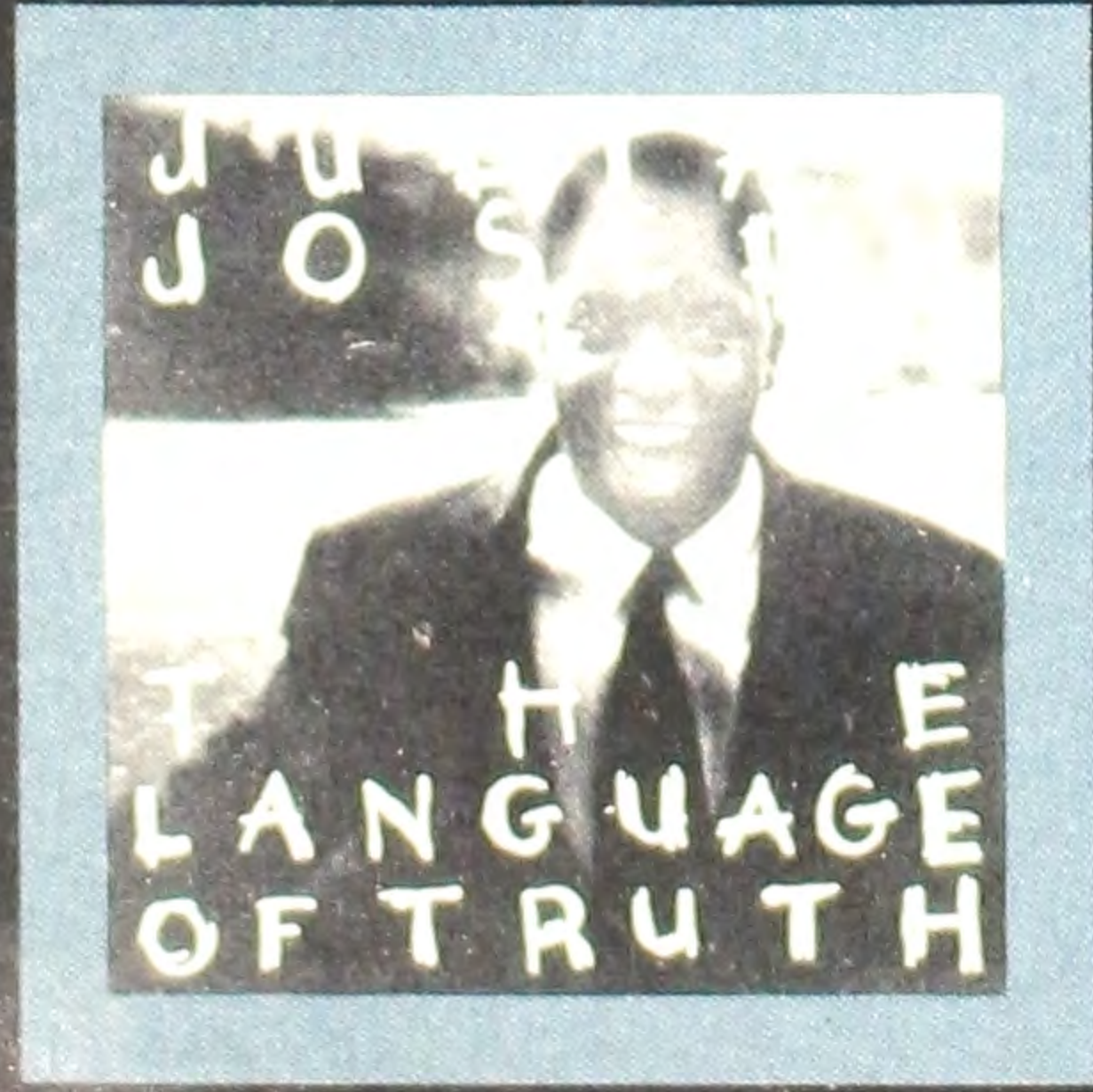
STEREO

BOB BALDWIN  
Reflections Of Love



Verve Jazz

music played



JULIAN JOSEPH  
The Language Of Truth

Verve Jazz

by the soul

THE ATLANTIC GROUP

Verve Jazz

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# Berklee *today*

A Publication of the Office of Development

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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 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 in contemporary music.

*Berklee today* (ISSN 1052-3839) is published three times a year by the Berklee College of Music Office of Development. All contents © 1993 by Berklee College of Music. Address changes, press releases, letters to the editor, and advertising inquiries should be addressed to *Berklee today*, Box 333, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215, (617) 266-1400, extension 438. Alumni are invited to mail in details of activities suitable for feature coverage. Submissions accepted.

LEAD SHEET

# Valuing Diversity

President Lee Eliot Berk

**M**usic has always been regarded as an international language promoting goodwill and understanding. Nevertheless, we recognize an increasing need in our society to proactively address diversity. This is particularly important as ethnic nationalism appears to be on the rise in many areas of the world, and in the United States many groups continue their struggles for equal participation and opportunity in American life.

Because music has often symbolized promoting communication and understanding, musicians could be expected to have a special responsibility to contribute positively to society by valuing diversity. Yet, paradoxically, music has always been a classic interpersonal networking profession mitigating against equal opportunity.

Responding to these circumstances, Berklee has begun a specific diversity awareness program with the assistance of a professional consulting group selected in a process involving the entire college community. A pilot diversity awareness program was presented to entering students in January, establishing the proper foundation for the larger Fall 1993 entering class. Berklee personnel will be specially trained to conduct future presentations.

As well, this spring there will be a number of group focus meetings on campus with the consulting group in order to provide an interactive climate assessment outlining key needs and priorities. The results of a new, all-college computerized survey will be used as a benchmark against which to measure progress in subsequent years.

Another specific action occurring this spring is the offering of a program to faculty and staff on sexual harassment awareness. With the advice of participating faculty and staff, it is expected that this program and others will be presented on a regular basis to the student body.

We are in the process of forming a college diversity committee consisting of faculty, staff, and students. This group will lead our diversity awareness program, receive input from the college community, be a primary link to professional consulting sources available to assist us, develop a diversity values statement for our college community, and plan our future diversity programming.

Our revised College Mission Statement includes specific reference to diversity. As a caring college community, we take these social matters seriously. The ongoing process and results can only improve the quality of education we offer at Berklee, and our alumni will be even better prepared to contribute positively to society.

# Berklee *b e a t*

*News of note  
from about  
town and  
around the  
world*

## **BERKLEE-SUFFOLK MBA AGREEMENT**

On December 7, 1992, Berklee and Suffolk University signed an agreement creating a faster track toward a master of business administration (M.B.A.) degree for Berklee's Music Business/Management (MB/M) majors.

The Suffolk University M.B.A. accelerated program for Berklee students allows graduates of the MB/M major to waive nearly one quarter of the four semesters Suffolk requires, speeding their entry into the multi-billion dollar music industry. Berklee students who are particularly industrious can

elect to take a number of Suffolk courses concurrently with their Berklee load, further reducing the time needed to complete the M.B.A. requirements.

The newly forged relationship between Berklee and Suffolk is a natural one. Located one mile from the Berklee campus, Suffolk University has established itself as a leader in the undergraduate and graduate study of the liberal arts, business, and law.

The university's graduate management program, founded in 1948, provides an exceptionally strong framework for studies in the management of business and government, drawing, as does Berklee, on Boston's resources as one of the most dynamic and competitive urban centers in the world.

"The Berklee MB/M program prepares musicians for a career in the music business," stated Dr. Donald Gorder, Berklee's MB/M Department Chair, "and the Suffolk M.B.A. accelerated program is its logical extension. Because a graduate-level degree can lead to a higher level of responsibility in the music industry's larger organizations, Berklee students who take advantage of this accelerated program should really move to the front of the job line."

## **\$25,000 RAISED IN PHONATHON**

Berklee's first Annual Fund Phonathon, conducted in November, was an unqualified success, raising \$25,755. Thirteen Berklee students gathered in Berklee's Development Office each night for three weeks contacting thousands of alumni and a few hundred parents of enrolled students throughout the United States, garnering a total of 800 pledges.

Fifty percent of those reached made a pledge or expressed a desire to pledge later in the year. The phonathon also resulted in the correction of hundreds of old addresses and phone numbers updating Berklee's alumni records.

Some donors contributed specifically to the endowments of the new Georges Delerue Film Scoring and NARAS MP&E scholarships. Non-specific donations will help maintain Berklee's facilities and allow the purchase of new recording studio hardware and computers and synthesizers for labs.

The generous support pledged in November is greatly appreciated and will enable Berklee to continue providing the very best in contemporary music education.



PHOTO BY ROB HAYES

**President Lee Eliot Berk, John Brennan (left) and Ron Sundberg (right), Dean and Associate Dean of Suffolk's Graduate School of Management after signing an agreement creating an accelerated M.B.A. program for Berklee students.**

## "LOST" KACINSKAS NONET TO BE HEARD AGAIN

It has been 55 years since the last strains of retired Professor Jeronimas Kacinskas' *Nonet* faded to silence after a performance in London's B.B.C. Concert Hall in 1938. Kacinskas figured he would never hear it again after the score to this chamber music masterpiece and those of all his other pre-war works were destroyed during his harrowing escape from Soviet-occupied Lithuania in 1944.

On March 4, at a Berklee Performance Center concert set for 8:15 p.m., Kacinskas will hear his *Nonet* again for the first time since 1938. For the very first time, he will hear the work's fourth movement which was completed after the 1938 London performance at the International Society of Contemporary Music Festival.

The Spring and Summer 1992 issues of *Berklee today* featured stories about retired composition and conducting professor Jeronimas Kacinskas. The first detailed his career as



PHOTO BY ANITANAS JANKAUSKAS

**Jeronimas Kacinskas circa 1938. His *Nonet*, lost for 55 years, will be performed at Berklee on March 4.**

one of Lithuania's top W.W. II-era composers and conductors, and his flight from his war-torn homeland (see Spring 1992, p. 6). The second article announced Berklee's acquisition of the parts to his lost *Nonet*, which lay on a shelf in a Czech music archive in Prague until March 1992 (see Summer 1992, p. 7).

During the past months Composition Professor John Bavicchi has spent countless hours recreating the *Nonet's* score from the recovered woodwind and string parts to make this American premiere performance possible.

"This is a monumental work," stated Bavicchi. "It is an important piece of 20th century chamber music. Jerry's *Nonet* was forward-looking in 1938, and still is today."

One of the work's innovative features is the cadenza section of the fourth movement where each of the nine instruments shares in the cadenza.

Members of the Boston-based chamber group Speaking in Tongues will perform the Kacinskas work during the first half of the Composition Department's concert tribute to Berklee composers. The second half will feature selections by John Bavicchi, Composition Department Chair Jack Jarrett, Associate Professor Thomas McGah, and Assistant Professor Louis Stewart.

Tickets for the concert are \$4, and can be purchased at the Performance Center Box office. For further ticket information, call the box office at (617) 266-1400, extension 261.

## HIGH SCHOOL JAZZ FESTIVAL AT 25

Berklee celebrated the 25th anniversary of its High School Jazz Festival on February 6 this year at the Hynes Auditorium. More than 130 bands and 2,500 student musicians competed in the day-long event for trophies, plaques, and Berklee tuition scholarships totaling \$100,000.

Berklee's annual festival has become one of the three largest in the country. During its 25-year history, more than 20,000 students in 1,300 bands have performed at the event. The large number of entrants and their enthusiasm signal growing interest in jazz among the youth.

Two outstanding student participants were se-

lected by the National Academy of Recording Arts and Sciences (NARAS) to perform in the Grammy All-American High School Jazz Band this spring on the Grammy Awards broadcast.

NARAS personnel were on hand to present their "Grammy in the Schools" program, offering participants the opportunity to attend panel discussions with Berklee faculty chairs and music industry guests on songwriting and publishing, career prospects in the music business, and music production.

The Berklee faculty presented numerous clinics, jam sessions, group lessons, and performances for the students. The college also held an open house in the recording studios and high tech lab facilities.

"One of Berklee's objectives in hosting this festival is to support the efforts of high school band directors and musicians," stated Larry Bethune '71, Berklee's Dean of Students. "It gives them experience performing in front of a large and appreciative audience. They also get a

chance to sample the educational programs with the faculty, and learn from the adjudicators comments."

The 25th anniversary of the festival captured all of the energy and exuberance of the rising generation making jazz—America's greatest indigenous art form—their own.



## NEW DEAN APPOINTED

President Lee Eliot Berk has announced that John Collins, formerly Director of Development, has been promoted to Dean of Institutional Advancement. Collins will oversee the areas of Development, Alumni Relations, and Public Information for the college.

The new position reflects increased emphasis on external affairs as the college seeks to provide resources for scholarship and educational programs. Collins will work with the Board of Trustees, the Institutional Advancement Committee, and the Committee on Membership to meet the objectives of Berklee's new mission statement.



PHOTO BY BOB KRAMER

**John Collins**

"I look forward to working in partnership with the international music industry," stated Collins, "to provide linkages supporting music education. I also look forward to celebrating Berklee's 50th anniversary in a meaningful and enduring manner, hopefully with sponsorship from major music and other corporations."

Collins also received Berklee's Outstanding Leadership Contribution award this past December in recognition of commendable achievement.

## WOMEN'S STUDIES

Berklee is offering a new course titled "Women in Music," taught by Assistant Professor Susan Fleet. The course explores contributions women performers, composers, and conductors have made to American jazz and classical music in this century. The course will be offered in the spring and fall of 1993.

Fleet will trace the careers of such figures as Mary Lou Williams and Billie Holiday and present the context in which they flourished. The course will also examine the socio-political factors and trends in American life and labor contributing to small numbers of women entering the music field before the rock music boom of the '60s.

In observance of National Women in Music Month this March, Fleet will moderate a panel discussion with five prominent women musicians on March 30 at 1:00 p.m. in room 1A. The panel will feature Dr. Judith Tick, a historian and Northeastern University professor, classical pianist Virginia Eskin, composer and New England Conservatory and Wheaton College professor Pozzi Escot, conductor Kay Roberts, and Leona May Smith, a septuagenarian and pioneering female trumpet soloist in New York in the '40s and '50s.

"Many women in 20th century American jazz and classical music have been nearly invisible," states Fleet. "I've put the course and the panel discussion together because I feel it is important for music students of both genders to learn about these people and their careers."

## FACULTY NOTES

During the fall semester, Berklee's faculty members were involved in numerous extracurricular professional projects. The following is a partial list of their activities.

Dean of Curriculum **Gary Burton '62** and Professor **Andy McGhee** performed on the CBS television special "The Kennedy Center Honors" in a segment honoring vibist Lionel Hampton.

Assistant Professor and saxophonist **Jim Odgren '75** is a guest artist on the new album by the Selmer Saxophone Quartet. The disc features six cuts penned either by Odgren alone, or in collaboration with Associate Professor **Jim Kelly '73**. The cover illustration was created by Assistant Professor **Lennie Peterson '79**.

Associate Professor **Hal Crook '71** released an album with his group Trio II, titled *Improvising* for the Outland Music label. The album also features Assistant Professor **Dave Weigert '76** playing drums, and bassist Hans Glawischnig.

Assistant Professor and vocalist **Mili Bermejo '84** released a CD titled *Ay Amor!* for the Green Linnet label. The album features Bermejo singing her originals and other Spanish language songs backed by her husband Dan Greenspan on bass, and Mick Goodrick '67 on guitar.

Professor **Wayne Wadhams** has released *Ding Dong! The Witch Is Back* on his own Boston Skyline record label. The album chronicles the career of the '60s pop group Fifth Estate, which featured Wadhams on keyboards and vocals, and alumnus Rick Engler '66 on guitar.

Associate Professor **David Vose** produced the album *Goodbye to Yesterday*, recorded by contemporary singer/songwriter JAPE. Vose also arranged several of the album's cuts.

Percussion Department Chair **Dean Anderson** is the percussionist on the NEUMA Records release *Music for Chamber Ensemble*, with Richard Pittman's Boston Music Viva.

**Anne Peckham**, assistant professor of voice, performs as a member of the Tanglewood Festival Chorus on *The Green Album* with the Boston Pops Orchestra conducted by John Williams.

The books *Rock Guitar Styles* and *Country Guitar Styles*, penned by Associate Professor **Mike Ihde '72**, will be distributed worldwide by Hal Leonard Publishing.

Assistant Professor **Ron Murray** produced and played bass on *Gypsy Heart*, the debut recording of pianist Deborah Franciose on the North Star record label.

Instructor **Darrell Katz's** "Variations on a Theme by Jimi Hendrix," appears on *Flux*, the latest recording by the Jazz Composers Alliance Orchestra, released on the Northeastern Records label.

## BERKLEE IN SPAIN

This October, a group of Berklee faculty members traveled to Spain to perform and present music technology demonstrations at a European music industry trade show, and later, conduct a series of "Berklee on the Road" clinics at the L'Aula de Musica, an independent contemporary music school in Barcelona.

The group touched down in Vic, Spain, 30 miles from Barcelona, and set up at the Mercat de Musica music market and festival. Originally a regional show, it has continually expanded and now attracts music industry people from several European countries. In affiliation with L'Aula de Musica, a Berklee booth was set up in the exhibition area where faculty members Matt Marvuglio, Ed Uribe,

Tony Marvuglio, Jim Kelly, and Dave Mash presented various music technology demonstrations.

The faculty group, augmented by saxophonist and Professional Performance Division Chair Larry Monroe, presented a hard-hitting concert on the last day of the event spotlighting their original pieces played on MIDI instruments.

Further south in Barcelona, the faculty members conducted three days of Berklee on the Road clinics at L'Aula de Musica. The sessions were enthusiastically received by L'Aula students and alumni and local musicians. L'Aula itself has excellent facilities for providing contemporary music instruction, and has a number of Berklee alumni on its faculty, including Maria Lara '92, Enric Alberich '90, and Antonio Peral '85. L'Aula President Arthur Bernstein



Arthur Bernstein (left), president of L'Aula de Musica and Larry Monroe discussed a Berklee/L'Aula partnership.

met with Larry Monroe to discuss details of a formal partnership between the L'Aula school and Berklee for the future.

Bernstein and a number of the L'Aula trustees met at La Cova del Drac, a local jazz club where the Berklee band gave a final performance in Spain. The club was packed with L'Aula students. The band, comprising Jim Kelly on

guitar, Larry Monroe on alto, Matt Marvuglio on EWI, Tony Marvuglio on guitar controller, Dave Mash on keyboard, and Ed Uribe playing drums and electronic percussion, presented a lively set of contemporary instrumentals.

Afterwards, Bernstein and the trustees voiced enthusiasm for a formal partnership agreement between L'Aula and Berklee.

## FINNISH CD GIFT

Pirkko-Lisa O'Rourke, the cultural attaché of the Embassy of Finland in Washington, D.C., donated 100 CDs of Finnish music to the Berklee Library in December.

Many of the discs fea-

ture contemporary classical music, but several jazz and popular entries are also included. The donation is part of an effort by the embassy to increase awareness in America of the musical contributions of top Finnish composers. The discs will be added to Berklee's expanding CD collection.



From the left, librarian John Voigt, Pirkko-Lisa O'Rourke, and Associate Dean of Curriculum Robert Myers.

## JAMES G. ZAFRIS LECTURE SERIES

In recognition of outgoing Board of Trustees Chair James G. Zafris Jr.'s 25 years of leadership service to Berklee, the college has established the James G. Zafris Jr. Distinguished Lecture Series for Music Business/Management.

The series, Berklee's first endowed lecture series, was made possible with leadership gifts from founder and Chancellor Lawrence Berk and Board of Trustees Chair William Davis, and a major gift from the Doris L. Benz Trust. The lecture series will ensure that a public lecture is presented each semester by an important figure in the field of music business and man-

agement. The series will complement the classroom instruction for Berklee's Music Business/Management majors.

Twenty-five years ago, James Zafris began consulting with Berklee's founder Lawrence Berk over the growing school's financial affairs, and soon Zafris was named first chair of the board of trustees. During his chairmanship, Berklee experienced explosive growth, becoming a world leader in the contemporary music education field.

The James G. Zafris Jr. Distinguished Lecture Series is an honor befitting Jim's long commitment to the college. Zafris will continue to serve the college as chair of the newly established Institutional Advancement Committee.



## VISITING ARTISTS SHARE THEIR INSIGHT

A host of top music professionals from around the globe came to Berklee to share their talents, insights, and experiences with the students this fall. The Visiting Artists Series brings top industry figures to the campus for one or several days to offer clinics, master classes, and concert performances.

"Tonight Show" band leader **Branford Marsalis '81** came to Berklee and spoke about the music business and his career. While on campus, President Lee Eliot Berk presented him the Alumni Achievement award.

Members of **Huehuetl**, an ensemble from Mexico, performed the traditional music of their ancestors on pre-Columbian instruments. They also discussed indigenous American cultures, and later invited the students to jam with them on their percussion and woodwind instruments.

**Bela Fleck and the Flecktones** presented a clinic and performed jazz standards as well as selections from their new album *UFO Tofu*. They answered questions about their unique approach to jazz improvisation on what are regarded as folk and bluegrass instruments.

Bass week events in October drew top bassists **Buster Williams** for a con-

cert with faculty guitarist Garrison Fewell; famed session bassist **Chuck Rainey**, who presented a technique workshop and concert; and former Pat Metheny sideman **Mark Egan** for



Members of Huehuetl play with students.

PHOTO BY KIM GRANT

a fretless bass presentation and a concert with his group Elements.

Nashville songwriter **Mike Reid** (who has written for the Judds, Willie Nelson, Bonnie Raitt, and others) conducted clinics on the craft of songwriting, the music business, and gave a performing workshop.

Jazz pianist, educator, and former Chet Baker, Cannonball Adderley, and John Scofield sideman **Hal Galper '58**, gave a piano trio demonstration with bassist **Wayne Dockery**, and drummer **Steve Ellington**.

Other visiting artists this fall included: saxophonist **Dave Leibman**, bluegrass artist **Alison Kraus**, classical composers **John Harbison** and **Robert Starer**, songwriter **Hunter Moore '77**, trombonist **Steve Turre**, **Kevin Gray** and other cast members of *Phantom of the Opera*, Indian classical vocal specialist **Niranjan Jhaveri**, new age pianist **Spencer Brewer** and violinist **Steve Kindler**, jazz bassist **Ron McClure**, percussionist **Chuck Silverman**, trombonist **Rick Stepton**, and jazz flutist **Billy Kerr**.



PHOTO BY KIM GRANT

Jazz banjoist Bela Fleck fields audience questions.

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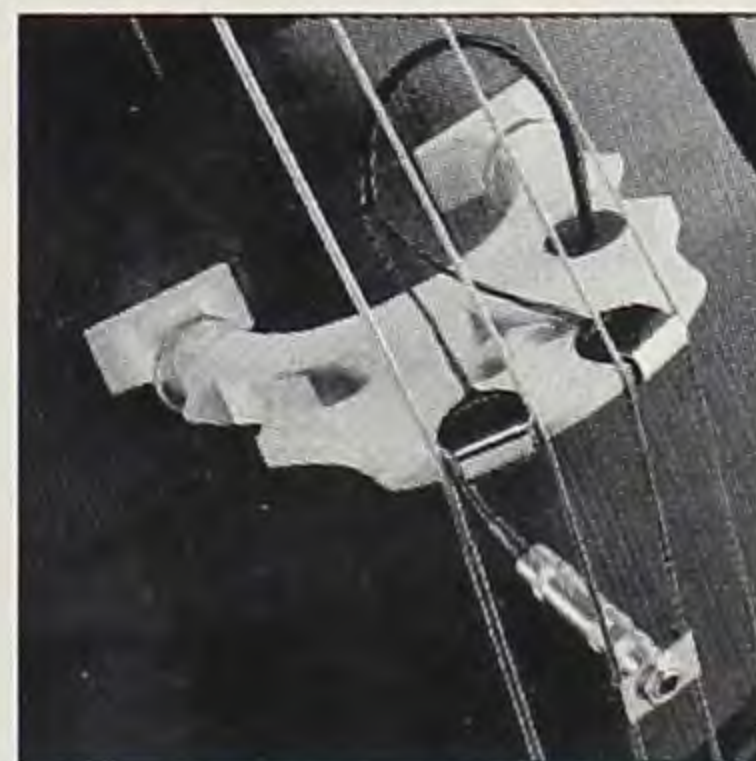
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## FROM THE LONE STAR TO THE BLACK STAR

To state that my recent sojourn to one of the most historic and culturally endowed meccas of West Africa was a dream come true would not be a clichéd exaggeration; it is actually an understatement.

The groundwork for this adventure did not begin with my receipt of a senior Fulbright award in 1991; it started over a decade ago during my doctoral studies at the University of Texas at Austin. It was my classes in East and West African culture, literature, and languages, late-night discussions with my African and Black American colleagues, and my personal musical, philosophical, and spiritual inquiries that ignited the starship that would ultimately transport me from Texas, the "Lone Star" state, to Ghana, whose national symbol is the Black Star.

During my first two weeks in Ghana, I was given a rigorous but entertaining and informative tour of greater Accra, courtesy of the National Commission on Culture (NCC). We visited the beautiful and capacious Aburi mountains, several museums and national art centers, and a rehearsal of the National Symphony Orchestra (NSO) of Ghana. Unbeknownst to me, this latter visit would



Earl Stewart with souvenirs of his year as a Fulbright lecturer in Ghana.

grow in significance during the coming months.

I spent much of October composing, preparing for the first of many lectures I was scheduled to give at the W.E.B. Dubois Center for Pan African Culture, and assisting in the planning of the Nkrumah/Dubois/Padmore lectures—Ghana's most prestigious annual lecture series. I also received an invitation to join the interim managing task force of the Dubois Center.

November took on quite a different character. In addition to lecturing, I traveled with a delegation from the NCC to Sunyani. During that trip I recall being struck by the splendor and hypnotic appeal of the forested, mountainous areas we were passing through.

By December, I had completed a composition commissioned by the NSO. The orchestra's maestro, Professor N.Z. Nayo, also invited me to serve as guest conductor with the orchestra in addition to my other duties. From February to August, most of my time would be spent rehearsing or performing with the NSO.

In April, I conducted the NSO and the chorus of the National Academy of Music in a special fund-raising concert at the Accra International Conference Center. We performed the hauntingly beautiful *Hiawatha's Wedding Feast* by Samuel Taylor Coleridge to a very appreciative audience. That concert was followed by appearances at an American Fourth of July celebration, one at Kokrobite, and one at Ghana's National Festival. Undeniably, my affiliation with the NSO was the most fulfilling aspect of my time in Ghana.

In retrospect, my Fulbright year seemed to be a spiritual experience in an abstract sense. It was a chance to examine my own cultural essence by making contact with the culture of others. In this light, the similarities inherent in our human differences became as visible as the many faces of our oneness.

—Dr. Earl Stewart  
Assistant Professor, Harmony

## INSIDE IMPROVISATION SERIES VOL. 1 "MELODIC STRUCTURES"

BY JERRY BERGONZI



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**Inside Improvisation - Melodic Structures**, is the first in a series of books and audio/video recordings which describe a simple and pragmatic approach to improvisation. While focussing on the jazz idiom, the techniques discussed are applicable to many styles of music and all instruments, be it rock guitar, jazz saxophone, or the solos of the fusion keyboardist. The system presented in this volume offers a tangible pathway to inside the creative imagination by getting inside harmony, inside the changes.

Chord changes and transposed examples are included for all instruments.

The accompanying recordings (available in CD or cassette format) have been designed for use in conjunction with each of the chapter assignments. There are nine tunes for you to play along with, each played at a slow and then medium tempo featuring Garry Dial on piano, Dave Santoro on bass and Alan Dawson on drums, plus 12 demonstration tracks performed by the author on piano and/or tenor saxophone.

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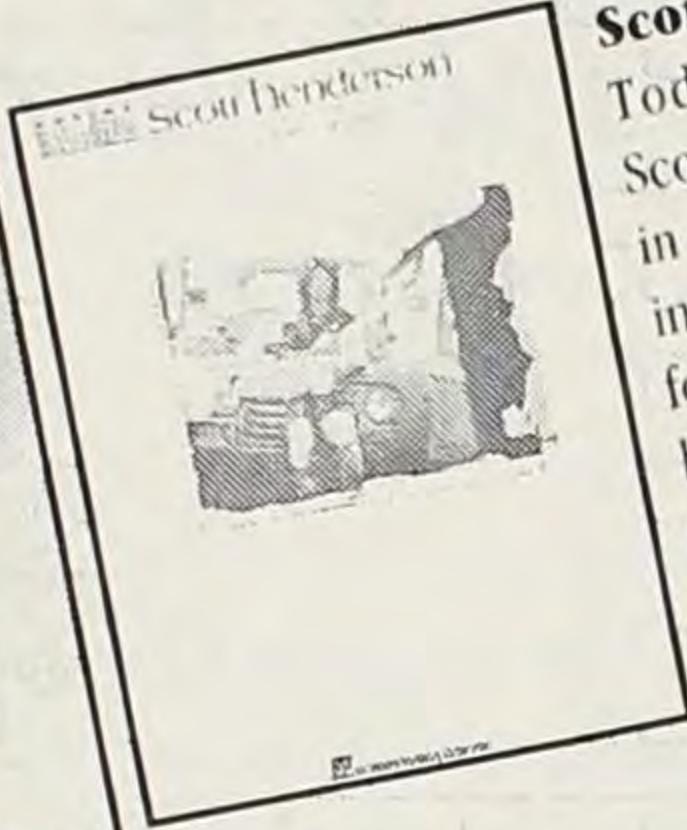
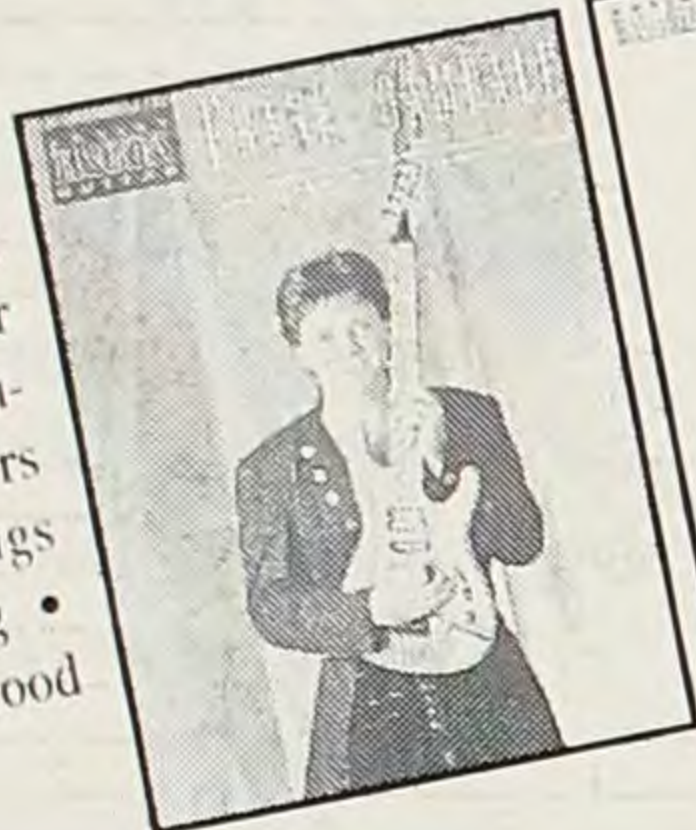
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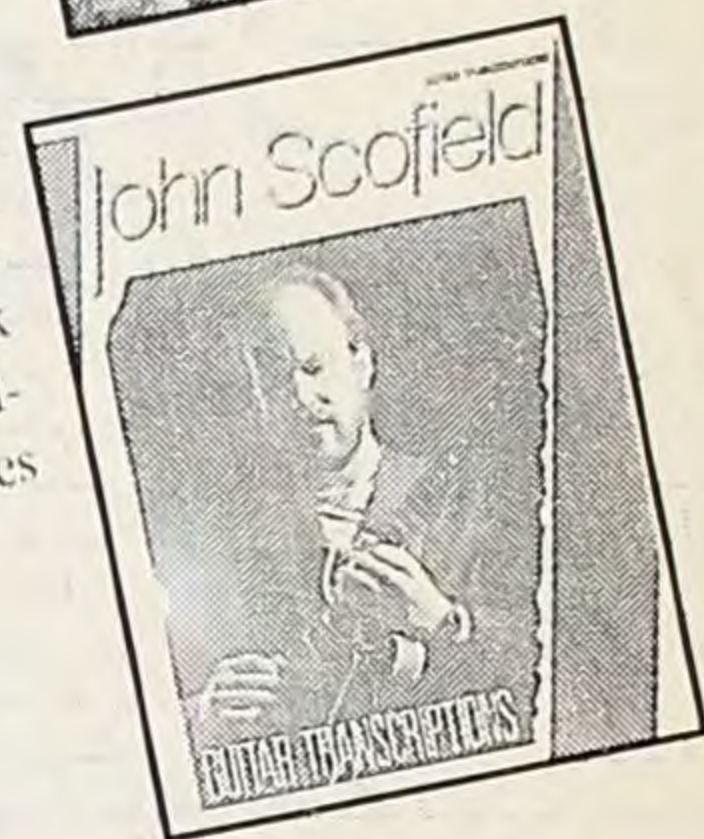
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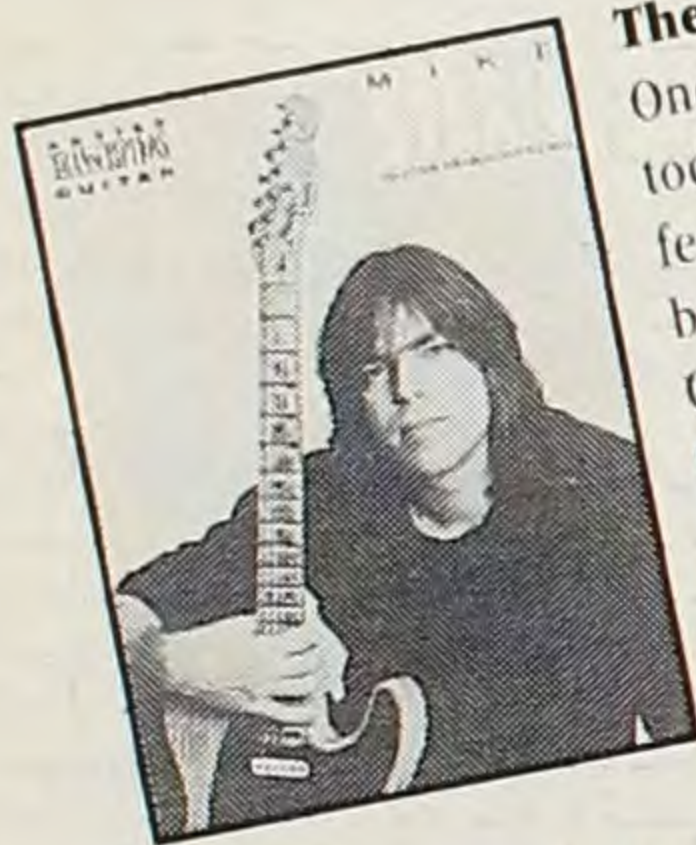
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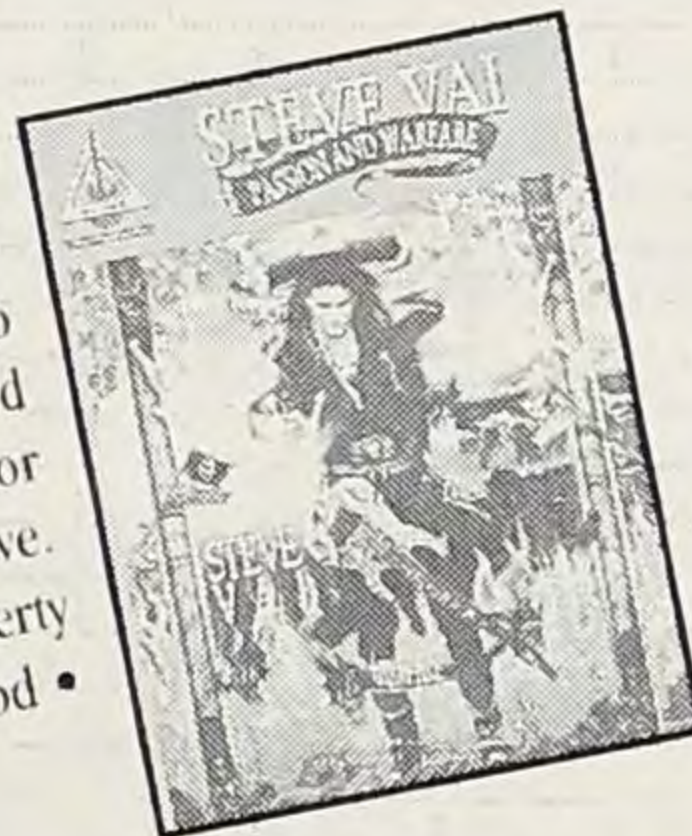
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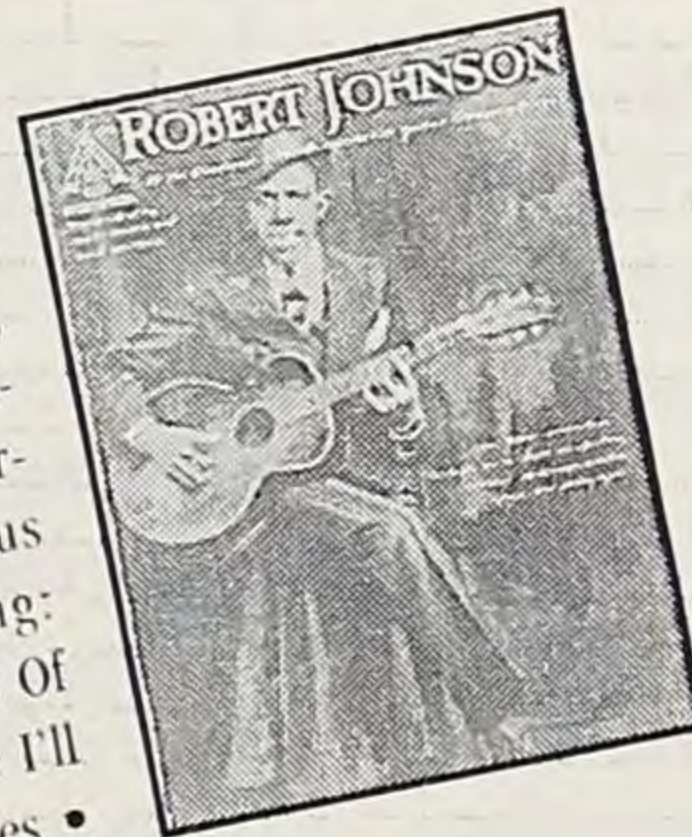
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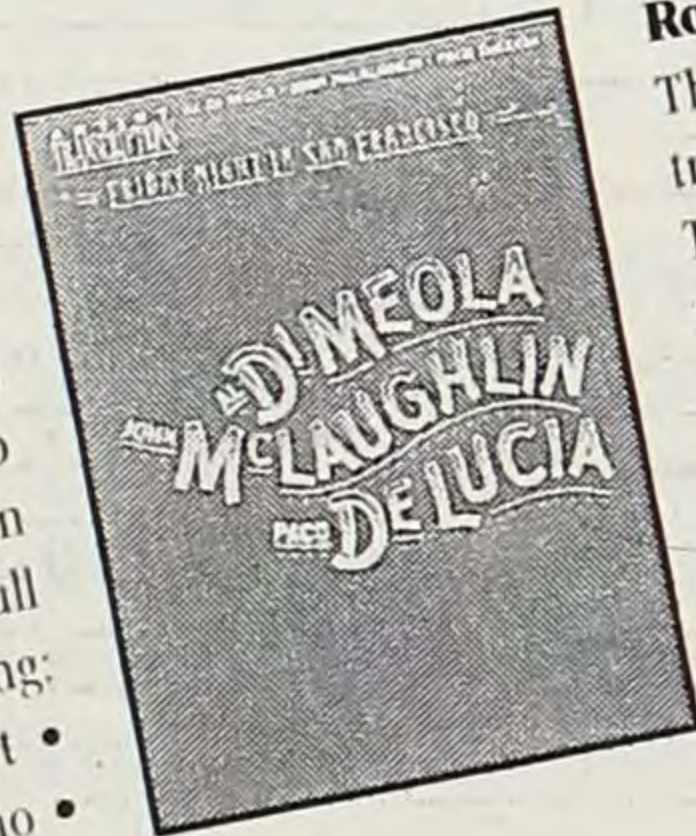
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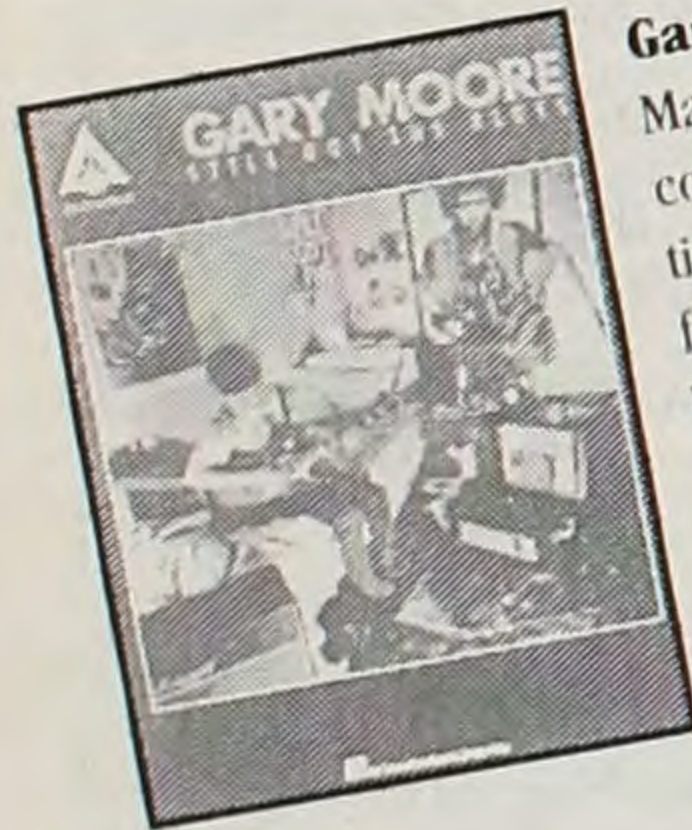
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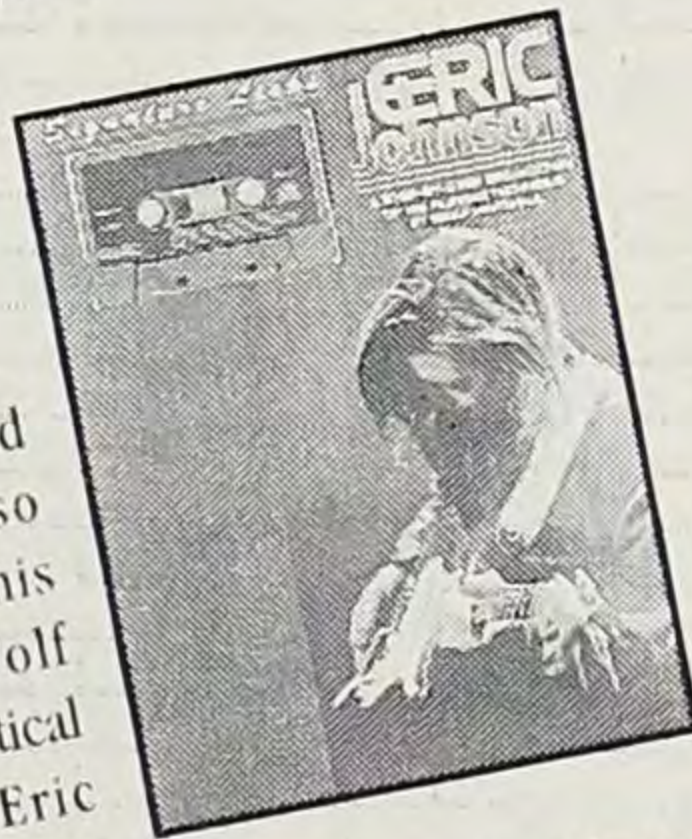
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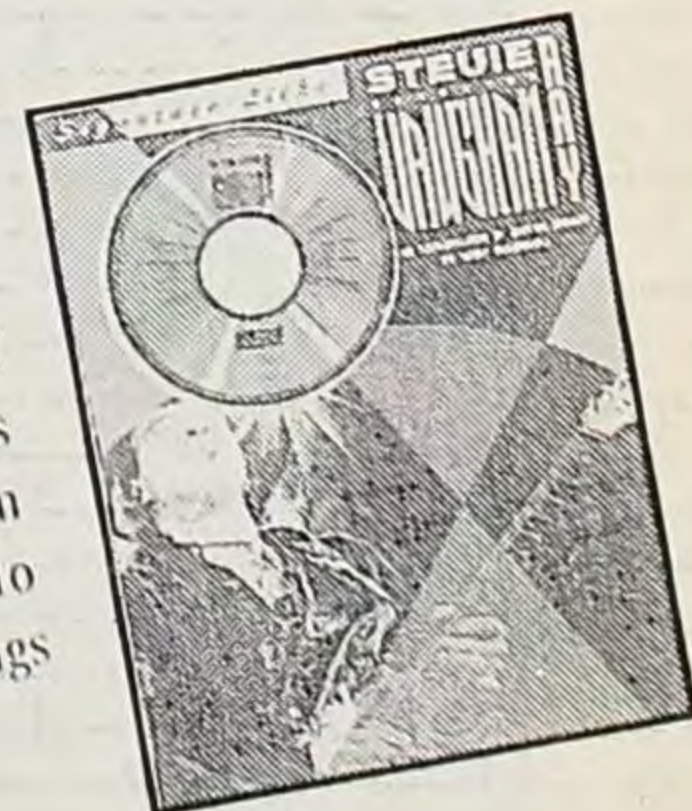
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# October Journal Entries . . .

*Bernadette Colley*

**I**n October, when Assistant Professor Allen LeVines finally stood atop the brows of misty mountains and sat in Japan's tranquil temples, it was a musical homecoming of sorts. The journey—one he'd hoped to make for more than a decade—afforded him a look at the places where, 300 years earlier, the celebrated wandering Japanese master poet Matsuo Basho had written his travel journals.

These seminal volumes by Japan's most famous and beloved poet inspired LeVines' uniquely original musical composition, *Travel Journal for String Quartet: Books I-*

*III*, a set of 17 miniatures based on the haiku of the 17th century poet.

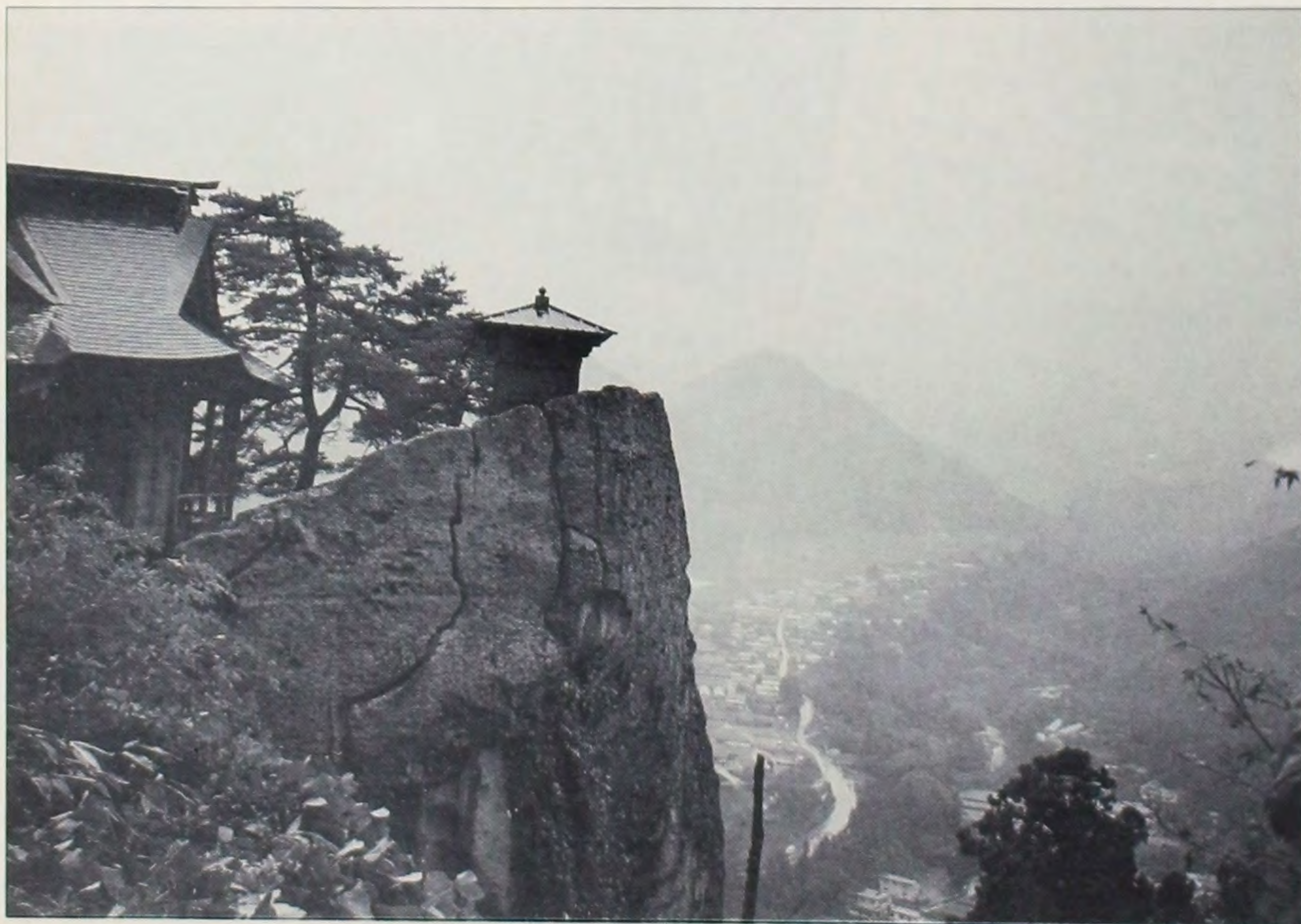
LeVines had studied Basho's haiku masterpieces from a distance for many years, and was now able to get closer to the source of the original inspiration. With the support of a Berklee faculty travel grant, the composer accompanied the Portland String Quartet on part of their tour of Japan where they presented LeVines' *Travel Journal* to hundreds of enthusiastic concertgoers.

"Japanese audiences are not known to applaud wildly when they like something," stated Portland String Quartet cellist Paul Ross, "but we did

notice a marked attentiveness among our Japanese audiences where we programmed Allen LeVines' string quartet. They were fascinated that a Western composer had chosen to set an Eastern literary art form to music, and were impressed at how accurately he had captured the aesthetic of haiku."

LeVines' piece won the 1985 Trinal Washington International Competition for String Quartet, and the 1980 Margaret Grant Composition Prize at Tanglewood. Its warm reception during the Portland Quartet's previous two tours of Japan led Arabesque Recordings to make it the centerpiece and title selection of the

PHOTO BY BERNADETTE COLLEY



The peaks of Yamagata inspired 17th century Japanese poet Basho, whose work is the basis for composer Allen LeVines' *Travel Journal for String Quartet*.

*Bernadette Colley is a musician and a freelance writer who specializes in research on arts education.*

new Arabesque CD by the Portland Quartet. The ensemble's October tour of Japan was timed to coincide with the release of the disc.

While in Japan, LeVines was treated as a guest of honor at numerous public gatherings. The first was on October 18, at an outdoor concert in Chiba, at the Iidaka Temple. The event was organized by Tokyo Music Ensemble conductor Yoshiyuki Yamagishi, and the program included three of the *Travel Journal* miniatures. Plans for a complete performance in 1994 were discussed, and Yamagishi said he looked forward to receiving scores of LeVines' orchestral compositions.

The next day, the entourage boarded the train to Zushi for a CD release party at the home of composer and Basho scholar, Dorothy Britton. Ms. Britton's "Chinoiserie" for soprano and string quartet also appears on the Arabesque disc with *Travel Journal*. The two composers exchanged gifts—for Britton the score of *Travel Journal*, and for LeVines, Ms. Britton's definitive translation of Basho's "Oku no Hosumichi" ("The Narrow Road to the North").

The highlight of the trip was LeVines' two-day visit in Yamagata prefecture at the Fuga No Kuni conference center and museum. The complex, established in 1989, was dedicated to Basho and haiku poetry on

the 300th anniversary of his most celebrated journey across Japan. LeVines' stay there included a newspaper interview, a mountain climb, and visits to the Yamadera museums of Japanese crafts. At the Basho Mu-

seum LeVines viewed Basho's original manuscripts and paintings. That evening, beneath the backdrop of the mountain Basho climbed 300 years ago and LeVines had climbed a few hours earlier, the Portland Quartet again performed *Travel Journal*.

The audience was enthusiastic and seemed proud that their cultural statesman, Basho, had been honored by an American composer. After the concert, Yamagata government representative Toru Masaki asked LeVines to compose three pieces based on the three sacred mountains in Yamagata that Basho visited three centuries ago.

On his final night in Japan, LeVines was brought onstage for a mid-concert interview. He spoke of his climb to the summit of Mt. Rishakuji and thanked the Portland Quartet for their fine performance.

LeVines plans to return and retrace Basho's 161-day "Journey to the North," mile for mile on the exact days of the month that Basho walked in 1689. Watch the CD racks for *Travel Journal: Books IV-VI*. ☸

## THE POETRY AND THE MUSIC . . .

Composer Allen LeVines first became attracted to Japanese arts while working toward a double degree in English and music at Stetson University in Deland, Florida. Matsuo Basho's work began to influence his music during the '70s, and in 1980 he decided to pay homage to the poet with a major work. The 17 miniatures of *Travel Journal* are not an attempt to graphically depict in music the images suggested by the text, but to capture the aesthetic of Basho's haiku. Typically, a haiku captures one moment frozen in time. Basho's most famous poem (*Travel Journal*, Book I, No. 4),

*The mossy pond  
A frog leaps in—  
Splash*

depicts more than the antics of an amphibian. The frog's leap from land to water symbolizes Buddha's transcendence from one world to another, both physical and spiritual.

On another level, LeVines' *Travel Journal* is a musical journey through the history of Western music, commemorating significant events and places along the way. For example, the first miniature in Book I bears the subheading "March 26, Vienna," the date and place of Beethoven's death. Basho's haiku which inspired the piece is translated:

*Last night of the month: no moon  
Thousand year old cedars  
Besieged by a storm*

Musically, the piece contains allusions to a Beethoven piano sonata, and, according to tradition, on the night of Beethoven's death a thunderstorm raged outside his home in Vienna.



PHOTO BY BERNADETTE COLLEY

**Pictured from the left are Portland String Quartet violinist Stephen Kecskemethy, Basho Center Managing Director Shuichi Shiga, composer Allen LeVines, violist Julia Adams, cellist Paul Ross, and violinist Ronald Lantz. LeVines' *Travel Journal* was performed throughout Japan by the Portland Quartet during October.**



# Toshiko's Odyssey

*A pathfinder for women in jazz, Toshiko Akiyoshi '57 is on the move again with two new albums*

by  
Mark L.  
Small '73

It's been a long, eventful journey from Manchuria to Manhattan for jazz composer/pianist/band leader Toshiko Akiyoshi '57. For nearly three decades, Toshiko has been the most celebrated female composer/instrumentalist in American jazz. At various ports of call during her musical odyssey, Toshiko performed with such greats as Charles Mingus, Sonny Stitt, Clifford Brown, and dozens more. Her most acclaimed work however, has been as composer and leader of the Toshiko Akiyoshi-Lew Tabackin Big Band, and the Toshiko Akiyoshi Jazz Orchestra. In her career she has released more than 50 albums, garnered 11 Grammy nominations, and topped countless magazine music polls in numerous categories.

Jazz journalist Nat Hentoff places Toshiko "among that relatively small company of truly original jazz composers—Jelly Roll Morton, Duke Ellington, Thelonious Monk, George Russell, Gil Evans, and Charles Mingus." Jazz critic Leonard Feather declared that no other woman in jazz has received the kind of acclaim that Toshiko has.

Her odyssey began in Dairen, Manchuria, where Toshiko was born the youngest daughter of a Japanese textile and steel industries magnate. She began studying classical piano in

Manchuria while seven years old. Following the Japanese defeat in World War II, Toshiko, then 15, and her family were forced to flee Manchuria as the Chinese Communist revolution rolled over the country, and return to Japan with only what possessions they could carry. The family traveled hundreds of miles in cargo trains and endured weeks of stopovers at makeshift camps before completing the last leg of their trip on a ship which delivered them to Japanese soil.

Not long after reaching Japan, Toshiko found work as the pianist in a band at a military dance hall. There she became acquainted with the many American jazz musicians who were passing through Tokyo on U.S.O. tours. By 1951 she was leading her own quartet which featured the youthful, rising saxophone star Sadao Watanabe '65. Toshiko established a formidable reputation as a performer and band leader, and became one of Japan's highest-paid studio musicians and arrangers. Oscar Peterson introduced Toshiko to jazz record producer Norman Granz, who launched her recording career in 1953 with the release of *Norman Granz Presents Toshiko*, the first record on which she appears as leader.

In a quest for musical knowledge, Toshiko

**Y**

*ou are a professional performer when you reach the point where the audience wants to hear you so badly that they will pay.*

wrote to Berklee founder Lawrence Berk, who, based upon the recommendations of Granz and Peterson, offered her an airline ticket to America and a full Berklee scholarship.

After arriving in Boston, Toshiko was hired to play four nights a week at jazz impresario George Wein's legendary Storyville club. As pianist in the house band, she was invited to sit in with countless jazz giants, including Miles Davis, John Coltrane, and Duke Ellington, who were booked at the club on weekends.

In 1963, Toshiko and her first husband, saxophonist Charlie Mariano '51, had a daughter, Michiru, who is well known in Japan as film star and vocalist "Monday Michiru." Toshiko married her current husband, saxophonist Lew Tabackin, in 1969. The two founded Akiyoshi's most renowned ensemble, the Toshiko Akiyoshi-Lew Tabackin Big Band, in Los Angeles in 1973. With Lew as soloist and the band as her vehicle, Toshiko gained critical acclaim as a jazz composer. *Jazz Is My Native Language*, an insightful documentary by filmmaker Renée Cho, chronicles Toshiko's life and times. The film focuses on Toshiko's decision to continue her odyssey—to leave Los Angeles in 1983 and reform her group in New York.

With New York as her locus, Toshiko performs with both her trio and the Toshiko Akiyoshi Jazz Orchestra. This fall, Evidence Records issued a recording of Toshiko in a small group setting, and Columbia Records released the *Toshiko Akiyoshi Jazz Orchestra Featuring Lew Tabackin Carnegie Hall Concert*. The Columbia disc showcases eight compositions which display Toshiko's singular ability to take her oriental influences and western jazz sensibilities, and weave them together in an innovative jazz orchestra fabric.

The new discs chart the latest course in the four-decades-long musical odyssey of a uniquely international jazz artist.

*There is a great story about how you began playing jazz piano.*

The year after I returned to Japan with my parents after the war, I saw a sign outside of a dance hall saying they needed a pianist. Because it was occupation time, there were many dance halls for the military people. A violin player who was an ex-Navy band conductor was the musical leader. I played Beethoven's "Piano Sonata #3," and some fugues by Bach at my audition. I got the job immediately even after I told him I had never seen chord symbols before. He told me to start that night and to just play whatever I could. He told me he would teach me about chord symbols the next day.

The band consisted of accordion, alto saxophone, violin, drums, and piano. I really didn't like the music, but I could practice on the piano at the club during the day. This was great since my parents had to leave our piano behind in Manchuria. Musicians also got paid very well at that time too.

One night, a Japanese man came into the club and told me he thought that if I studied a bit I could become the number one jazz pianist on Kyushu Island [laughs]. He was a record collector, and played me Teddy Wilson's "Sweet Lorraine." That was it—I wanted to play like that! I also listened to Willie Smith, the lead alto player with the Harry James band. I transcribed one of his short solos and played it a lot. I worked hard at music.

*Was American music popular in Japan then?*

Yes, there was a great appreciation for American things; the people wanted to have a Parker pen, taste Coca Cola, and hear American music.

*How did you end up coming to America?*

Jazz producer Norman Granz was booking American groups for U.S.O. tours of Japan in the early '50s. Oscar Peterson had come over to play and my friends introduced me to him. He invited me to his hotel the next day to meet Norman Granz. Norman ended up producing a record for me and writing stories about me for *Metronome* and *Downbeat* magazines.

At that time I knew there was a lot I had to learn, but the information wasn't available. There wasn't even a good tune book to learn from. I would pick things up from the professional musicians who were passing through. I really wanted to go to the U.S. and play with American musicians.

Tony Teixiera, a musician from Boston who later taught at Berklee, heard my group in Japan and encouraged me to write a letter to Lawrence Berk. Mr. Berk ended up sending me a plane ticket to bring me to Boston to attend Berklee on a scholarship.



*There were probably very few women at Berklee in the early '50s.*

There were two others in school with me. I used to spend time with them, but they left after a few semesters and put an all-girl band together. There was another lady who came the next year. She was also a pianist and eventually married Lennie Tristano.

*Did you encounter skepticism when you began your career?*

Sometimes I'd hear this thing about authenticity. People would say, "She is Japanese, how authentic can the music she writes and plays be?" Some people resented that. In Japan there is a saying: "Nails sticking out will be beaten." I think anybody who might be considered a pioneer finds resistance.

I've done alright when I compare myself to someone like Bela Bartok who died of malnutrition. Some people don't have their artistry recognized until after they are dead, so I feel very fortunate.

*You faced the dual hardships of raising your daughter Michiru while supporting yourself and establishing a career as a jazz musician.*

People figure I had a very hard time back in the '50s. I don't remember feeling then that I was having a hard time. But when I look back, I wonder if I could do it now—I don't think that I could.

It was hard to be a single mother supporting myself as a jazz musician in the early '60s. I always felt so bad about leaving my daughter at night to go to gigs. In Japanese culture, the mother's first responsibility is to her children, and I kept feeling I wasn't being a good mother because I had to leave her to work gigs at night.

I think sometimes that my daughter quit music after seeing how hard Lew and I worked at being musicians. Lew is very diligent about practicing. Michiru used to get up in the morning and see that I had been up all night copying parts. She probably got the impression it was too hard.

*Do you think sitting-in to get yourself heard by great players is a thing of the past?*

I think so. But when I sat in, it wasn't to get recognized, it was to learn how to play or how not to play. When sitting in with top players, you get a better feeling. I got to really learn what swing was all about. Young players today have very little chance to do this anymore.

*Today jazz groups play their original music, so it is not as easy to sit in as it was when everyone was playing standards.*

That's true. These days it is different be-

cause the music and the music business have changed. Even the original tunes back then were not that complicated. You could pretty much follow after listening for a while. That was true until Wayne Shorter came along.

I was playing with Mingus and Coltrane at the Town Hall and Art Blakey's band was playing around the corner at the Showboat. Saxophonist Charlie McPherson and I went over to listen. Cedar Walton was playing piano and Blakey invited me to sit in. They were playing Wayne's tunes which are not simple. Cedar was calling out the changes to me and I was struggling through. Thinking they were trying to make me look bad, Charlie McPherson got steaming mad and said to them, "Now you come over and play with us!" I felt a certain camaraderie, he was being protective. Actually, since Art Blakey was the drummer, he probably had no idea how difficult Wayne's tunes were for a pianist.

I always enjoyed sitting in back then. My husband Lew asks if I want to do that now and I say no. It is great to do while you are young, you can learn a lot. If you have too much ego and are worried about looking bad, then you won't learn anything.

*Why did you disband the successful Toshiko Akiyoshi-Lew Tabackin Big Band in Los Angeles and move to New York in 1983?*

Lew wanted to move back to New York to further his career. He quit the "Tonight Show" band when our band got too busy. But after he quit the "Tonight Show" there was no reason for him to stay in L.A. Historically, in all the best large jazz bands there was always a great soloist. As a writer, I have been lucky to have Lew in the band as my main soloist, but for him, he was always playing my music, and he wanted to play his own too. Now the band is



**Toshiko performed with Charles Mingus from 1963-65. She is the featured pianist on the Mingus band's *Town Hall Concert* album of 1964.**



**Toshiko is shown leading the poll-topping Toshiko Akiyoshi-Lew Tabackin Big Band at the 1976 Monterey Jazz Festival. Tenor saxophonist Lew Tabackin is seated to Toshiko's left in the front row.**

called the Toshiko Akiyoshi Jazz Orchestra, and I add "featuring Lew Tabackin" to the title when he plays with us.

*How has the business of jazz changed over the course of your career?*

In the '40s and '50s there were many more minor labels here. Today there are more minor jazz labels starting up in Europe than in America. In Japan you need to have a name to get recorded. In Europe it is like it was here a long time ago; if you are an up-and-coming player and they like you, they will record you.

American record companies today seem more like movie studios—always looking for blockbusters. I haven't seen one blockbuster in straight-ahead jazz. Most classical records don't sell a lot either, but companies will record an orchestra playing Beethoven's Ninth Symphony because they see it as culture. Jazz hasn't fully attained that status yet; it will someday.

*Do you have any personal observations from your years as a band leader?*

When I formed my band 20 or 21 years ago, I learned how sensitive musicians are. Women tend to take everything so personally, and I was no exception. By having a band I learned not to do that.

I've known of female players in bands who could not take suggestions from fellow musicians. You can learn quite a bit from the older guys in the band. I would tell women musicians not to take everything personally, learn

to take advice.

People have said that as a writer I have been able to bring something new and recognizable to jazz. My strength is in writing. In the past 20 years I have tried to bring something new to jazz without being entirely new. Basically, I dislike big band music. I like to think that my music is different, something new breathed into the tradition. I utilize what was done before by the great jazz masters and add something that hasn't been done before.

*What would you tell people entering the jazz area of the business today?*

Ideally, people should be in the business as a result of their accomplishments. You are a professional performer when you reach the point where the audience wants to hear you so badly that they will pay. You achieve that because you love what you do. If you love music you will put in a lot of time learning it.

I don't think you should be a career-oriented musician from the beginning just hoping to be in the business. Some young players aim for the business instead of the music.

*You once said that to be successful in music, an artist must have a certain naiveté.*

I think it is true. You need to be optimistic even when you have more reasons to be pessimistic. Without that optimism, I don't really think you can keep on going year after year. And if you are not naive you won't keep chasing after the rainbows. ■

# Is Digital Audio Better Than Analog?

*Ten years after the advent of the CD, some aren't convinced digital is better than analog*

by **Dave Moulton**

I thought the controversy over digital audio sound was over. Even audiophiles seemed to be accepting compact discs. Cooled were the formerly heated debates about the relative merits of digital and analog audio. Voices crying "analog is warmer, digital is steely and antiseptic" seemed to be stilled. In our studios at Berklee, the two realms have happily coexisted with lots of analog decks and consoles, lots of digital processors and decks, and many synths and computers with Sound Tools, Pro Tools, and Studio Vision.

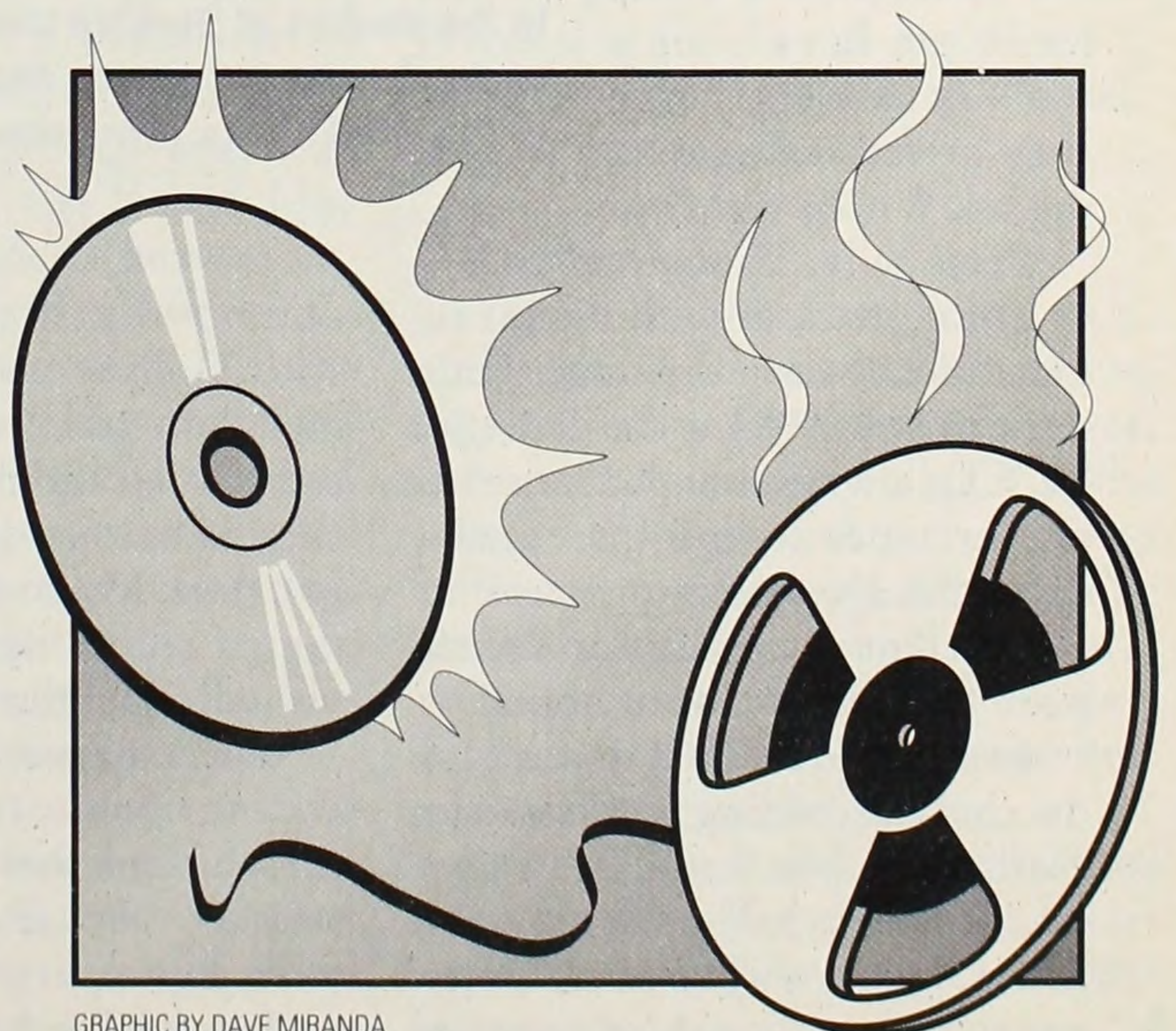
Given this, I was surprised to read Neil Young's vitriolic diatribe in a recent issue of *Guitar Player* titled, "Digital Is a Huge Rip-Off!" He fanned the flames again, calling digital "a farce," likening its sound to "ice cubes washing over you," and grimly labeled the period extending from the early '80s through the next 10 to 15 years "the darkest time for recorded music ever." The only technical observation he made was that the sampling rate used for digital au-

*Dave Moulton is chair of Berklee's Music Production and Engineering Department. This article was adapted from a piece he wrote for Home and Studio Recording magazine.*

**Many claim that digital sound is cleaner, but analog is warmer.**

dio (44.1 KHz. ) is too slow to provide adequate resolution for musical hearing. The rest was rhetoric.

Since Neil's piece appeared, other publishers have reprinted it, and an avalanche of letters to the editor has poured in at *Guitar Player*. One reader called Neil's piece a "nonsensical rant-fest." Another said, "the techno-industry. . . has forced a stale cracker down our throats." A third noted, "Digital is a disaster. . . digital is about money, not sound." A recording engineer charged that Neil's



GRAPHIC BY DAVE MIRANDA

editorial was "completely lacking in substance." One letter intoned with grave new-age conviction, "The nuance of an individual artist's timbre and tone is eradicated with most digital recordings." I guess the debate isn't over yet.

### In the Ear of the Beholder

How can it be true that digital sound is so bad, and can that view be reconciled with scientific data? Neil Young is among many audiophiles who have staunchly maintained that digital audio is defective and that analog recordings are more satisfying. They present little hard evidence to support their claims. They hear something different in digital recordings in the privacy of their own homes and find analog recordings more satisfying. They can't measure the deficiency, but they know in their hearts that something is missing.

There is an anomaly here. We have reliably determined that humans have certain hearing limits which are satisfied by digital audio, and we have objective tests comparing analog and digital audio which convincingly demonstrate that humans can't tell the difference between the two. On the other hand, we have people who consistently say they prefer analog over digital. Who is right?

Personally, I've never had a problem with digital audio. I bought my first digital tape deck back in 1984 and still use it a lot. CDs always sounded more like master tapes to me than analog disks did. I've had two experiences which pretty much decided the issue for me in favor of digital.

In the middle '80s, I was conducting a recording workshop for National Public Radio. We rigged up a concert hall with the same audio signal going to many different recorders to make a compari-

son of every analog recorder we had versus a digital recorder. We recorded a variety of sounds (finger cymbals, Ps popping, rude barnyard noises, a variety of acoustic instruments) on all the recorders. We spent the better part of an evening comparing the quality of these recordings.

The digital recordings were the best by far, they resembled the sound of the acoustical source more closely than did any of the analog recordings. Our formal conclusion: by direct comparison, digital recordings more closely resemble the input signal than do analog recordings.

At an Audio Engineering Society meeting in Toronto in 1986, I listened to a comparison between an



PHOTO BY BOB KRAMER

**In the studios at Berklee the two realms have coexisted for years. An array of analog decks and consoles are integrated with digital decks, processors, synthesizers, and computers.**

optimized analog deck (1/2" 30 IPS with Dolby® noise reduction) and a digital mastering recorder. Differences between the two were quite subtle, and neither deck was conclusively better. My conclusion: analog and digital recordings, at their best, are virtually identical.

Given that my conclusions are true and verifiable (other people were present and there was general consensus), why, after 15 years of living with digital, are people still ranting against it? We have studied hearing

and have found that the digital formats have no significant problems and that they equal or surpass analog audio. There is general consumer acceptance of CDs, and DATs dominate in the pro audio community.

### Inherent Limits and Errors

In its most basic form (the electrical signal just out of the microphone), analog audio is characterized by a set of huge ranges (10,000,000:1 amplitude range—130 dB, and 10,000:1 frequency range—flat response from 10 Hz. to 100 KHz.). This resolution range is slightly larger than the resolution of our hearing, so analog audio, in its basic form, is well suited to our hearing.

The problem with analog audio lies in its storage (the recording/playback process). The resolution limits of the analog storage medium are significantly poorer than the limits of analog transmission. Any analog signal stored and then reproduced has significant, audible errors included in its reproduction.

Digital audio, on the other hand, stores perfectly. However, it is no more perfect than analog audio, and in many respects less so, except that it records better. What it does is introduce its errors as a function of the conversion of the signal from analog to digital rather than as a function of the recording/playback process. The resolution limits are defined not by the precision of the physical hardware but by the mathematical constraints imposed by the sampling rate (which determines frequency range), the number of bits (the amplitude range), and the physical accuracy of the converters. Neil may have a point when he says the sampling rate is too slow, because there are in fact limits and errors in digital signals due to sampling rate limits. But is the rate *really* too slow?

### A Question of Money

In the digital realm, if you wanted

to throw some major-league money at the problem, you could come up with a very powerful system. The limits are mathematical and financial more than physical. There is no technical reason why we couldn't build a digital system with a sampling rate of 200 KHz. and 24 bits of resolution. That would give us a frequency range of 100,000:1 (flat from 1 Hz. to 100 KHz.) and an amplitude range of 10,000,000:1, which is 140 dB, far surpassing the human hearing range.

But memory requirements would increase by a factor of 10, and would put the current low-cost personal-computer music production systems right out of business. Memory is still so expensive that it precludes storing anything not vitally important. If humans can't hear anything above 20 KHz., we can't afford to store it.

Our current 16 bit resolution (65,000:1) yields 96 dB dynamic range, which is more than adequate for our world and represents better performance than the best analog recorder can manage. This has been one of the big sales arguments in favor of digital recording, and is the basis for the myth of "no tape hiss." There actually is hiss, but it is about 10 dB softer in any 16-bit digital recording than in the best analog recording.

### Scientific Testing

To make sure that these things are true, engineers and scientists have measured noise floors and thresholds of pain and listeners' responses to a wide variety of digital and analog storage and processing schemes. The data seems conclusive: humans don't hear sounds above 20 KHz. or below 20 Hz., and the dynamic range of our noisy environment (90 dB at best) suggests that the 96 db dynamic range of 16-bit digital audio is adequate.

But science is exacting and doesn't take sides. To date, we have relied on listeners telling us what they hear. We have employed "double-blind AB" testing, where listeners switch back and forth between two different systems at will, listening and comparing carefully to the limits of their

**I** find the audible differences between the two media are pretty small.

abilities. The test is rigorous, fair, and objective, but seriously flawed.

### Findings

A fundamental rule in scientific measurement is the "range rule." Your test must fit within the range of your hypothesis. If you are testing music as listened to at home, your test must involve music listened to at home (or a reasonable approximation). Inaccurate data has come from the AB test. We don't normally listen to music by switching back and forth between systems.

Two years ago, Japanese researchers decided to approach things differently. They didn't use AB testing, and they didn't ask the listeners to tell them anything. Instead, they made a recording of acoustical instruments which had frequencies up to 50 KHz. Next, they made a copy of that recording and filtered out all sounds above 20 KHz. They played both versions for their test listeners while observing their brain activity via electro-encephalograph machines.

The filtered recordings produced much less brain activity than did the broad-band recordings. The researchers learned that the brain noticed a difference. Next, they asked the subjects to comment on the quality of the recorded sounds, and discovered that the listeners found the original broad-band sounds to be interesting, satisfying, and beautiful much more often than they found those qualities in the frequency-limited sounds.

From there the researchers worked backwards to reconcile these findings with the fact that in AB tests listeners couldn't hear any difference. They discovered that it takes a while

for the brain activity to change, so after switching from A to B, a change in brain activity wasn't noticed for 20 seconds or so, and then it came on gradually. In other words, the brain becomes conditioned to its listening situation and takes a while to perceive a change. Therefore, long-term listening trials reveal more than AB tests.

So Neil and the audiophiles are right, within limits. Some ultrasonic material lost in analog-to-digital conversion turns out to be significant in terms of musical satisfaction. But should we really go back to the analog format?

### Roll Call

Personally, I find it easy to vote for digital. Its limitations don't trouble me. What I like about digital audio is its improved low-frequency response, lack of wow and flutter, and the transparency of high-level signals due to the lack of distortion.

I also like the ease of digital recording. The audible differences between the two media are pretty small, particularly when compared to the big differences between microphones, loudspeakers, and playback rooms.

Finally, there is an economic benefit derived from digital audio production that we are just beginning to realize. It is far cheaper to do signal processing via mathematical algorithms than by hardwired analog physical units. As our digital workstation systems mature, this benefit will become significant.

### The Bottom Line

Digital audio is beginning to be cheaper and easier to use than analog. I recommend that people devote the time and money digital audio saves on improving the actual music. Ultimately, making a great recording means capturing the ineffable spirit, personae, and qualities of the performers and music—more a spiritual exercise than a technical one.

It's the power and meaning in the music that matter most. Those elements transcend the quality and character of the recording medium. ■

# Сердце и огонь

*Wayne Naus '76 brings Heart and Fire  
to Russian jazz festival audiences*

*by Tom  
Riley '78*

On a visit from Russia to the U.S. in October 1991, Vladimir Feyertag was in Boston to visit his friend Anna Tomsinskaya, a Berklee student. He stopped by the college one afternoon and heard Assistant Professor Wayne Naus rehearsing the Buddy Rich Ensemble. A fan of big band music, Vladimir listened to the group for a while. He and Wayne talked briefly afterwards and Vladimir recognized Wayne as the lead trumpeter in an important edition of the Buddy Rich Big Band. The two were thrilled to find

they shared such a close musical connection while living half a world apart and hoped to meet again.

One year later, in his capacity as president of InterJazz (the Association of Jazz Musicians and Managers) in St. Petersburg, Russia, Vladimir wrote to Naus asking if he would assemble a group for a brief tour of Russia to be co-sponsored by InterJazz and Berklee. Naus was amazed that such a unique opportunity resulted from a chance encounter. I soon became involved in arranging tour plans and ultimately traveled with the group as road manager and college representative.

Naus selected six top students and a recent graduate for the tour. The front line featured three American musicians: Naus '76 trumpet, Pat Loomis '92 alto saxophone, and Sal DiFusco '93 guitar. The rhythm section included bassist Johny Sjo '93 from Norway, and three musicians from South America:



**The group Heart and Fire gave 10 performances in three Russian cities during November. Pictured in Red Square, from the left, are Pat Loomis, Helio Alves, Pernell Saturnino, Wayne Naus, Sal DiFusco, Fernando Martinez, and Tom Riley. Bassist Johny Sjo is not shown in this shot.**

*Tom Riley '78 is Executive Assistant to the President at Berklee. The title of this article, above in Cyrillic characters, is a literal translation of Heart and Fire.*

keyboardist Helio Alves '92, drummer Fernando Martinez '92, and Latin percussionist Pernel Saturnino '93.

In rehearsing Wayne's compositions and arrangements, a band sound began emerging which was an energetic blend of American jazz and rock played over Latin rhythms. Wayne suggested naming the group Heart and Fire to capture the spirit of the music.



Heart and Fire receives applause after their performance in Lensoviet Hall.

### Moscow

We were greeted at the airport by our host Vladimir Feyertag and Vasily Nesterov who would be our translator. Immediately, the tour of 10 performances in three cities was on, and we found ourselves immersed in the lifestyle and customs of a vastly different culture for the next 12 days.

The first stop was the Moscow College of Improvising Music and a visit with its Director Yuri Kozeriv. The college, celebrating its 25th anniversary, is the oldest school in Russia with a curriculum devoted to jazz. The college enrolls about 300 students, many of whom were practicing and rehearsing at 10:00 p.m., not unlike Berklee on a weeknight.

Heart and Fire's first performance was the next afternoon at Tchaikovsky Hall in the center of Moscow. The beautiful, 75-year-old auditorium seats about 1,000 people. The band was extremely well received and got a taste of what was to become a post-concert norm throughout the trip—people flocking to the stage for their autographs.

That evening, the band played again and held a jam session at the Literature House, home to the Soviet Writer's Union for more than 50 years. Gary Burton often performs here when in Moscow.

November 7 marked the 75th anniversary of the October Revolution, the date Lenin and the Bolsheviks overthrew Tsarist Russia and estab-

lished the communist system of government. Annually, military parades and festivities in Red Square have commemorated this date, but this year it passed without celebration. Instead, we witnessed a march and demonstration by a group of communists who ceremoniously laid flowers on Lenin's tomb. It was a very controlled but tense event. That night we boarded a train for an 11-hour ride east to Nishny Novgorod (formerly Gorky).

### Nishny Novgorod

Nishny Novgorod is ancient and beautiful. A peaceful city on the River Volga, it is home to 2.5 million people. Closed to all foreign visitors for 60 years during the communist era, the city was infamous for its political exiles. Heart and Fire was the first American jazz group ever to perform there.

The group's performances and jam sessions over the next three days were an important cultural event, attracting large, enthusiastic audiences, television and radio coverage, and the warmth and friendship of the entire community. An enormously satisfying place to perform, it brought out the best in each of the musicians.

### St. Petersburg

After a 20-hour train ride northwest, we arrived in St. Petersburg for a series of performances as part of the St. Petersburg Jazz Festival, *Au-*

*tumn Rhythms*. St. Petersburg, modeled after Vienna, Venice, and Paris, is extraordinarily beautiful with its squares, canals, and palaces. Here we got to hear a number of excellent Russian groups. Heart and Fire's electric music and high-energy stage presence, however, stood in contrast to the more acoustic, straight-ahead performances of the other bands, and engaged the audi-

ences who would cheer until the band came back for an encore. During a visit the next day to the Mussorgsky College of Music, we met the director of this prestigious institution, Alexander Mironov, and the music director Igor Chernyshov. Also present was Berklee alum and saxophonist Igor Butman '89. All were enthusiastic about Berklee and look forward to building positive relationships in the future.

The Sunday evening concert at Lensoviet Hall on November 15 was the finale of the festival and would be the last show of the tour. Heart and Fire shared the stage with the Siberian Big Band and other top Russian groups before a crowd of 2,000 people. After the performance, the audience showered flowers on the band members who stayed signing autographs long after the house lights went up.

On November 16, we lifted off from St. Petersburg for our return to Boston. We left with the impression that, despite the enormous political and economic difficulties in their present society, Russia's musicians and composers are creating music in jazz and popular forms equal to their country's rich musical heritage. The friends and musical colleagues we met in this formerly closed society are eager to add their sound to the cross-cultural voice of contemporary music. It is a sound that the rest of the world needs to hear. ■

# Alum notes

Compiled by  
Rob Jaret '93

**Mike Stern '77** has released a much anticipated straight-ahead jazz recording titled *Standards (and other songs)* for the Atlantic Jazz label.



Film composer **Arthur Kempel '68** won a 1992 Emmy nomination for outstanding score to a television movie *A Fire in the Dark*. Arthur has also written the critically acclaimed score for Jean-Claude Van Damme's *Double Impact* and scores for several episodes of Steven Spielberg's "Tiny Toon Adventures."

**Jack Walrath '68** is trumpeter and musical director for the Mingus Dynasty. He also has a new album under his own name due out this spring entitled *Out of the Tradition*, featuring his own arrangements of jazz standards.

Pianist **Alan Broadbent '69** released the album *Fine and Dandy* on the Ode la-



**Richard Franke '69**, "pianist to the stars," recently performed for Vanna White (right) and Milton Berle. He also served as musical advisor for the Rob Reiner film *Triple Indemnity*.

bel. The album, recorded in New Zealand, is a compilation of well-known standard tunes.

Drummer and former Percussion Department faculty member **Robert Kaufman '70** has completed writing a drum book entitled *The Art of Drumming*. It will be published by Advance Music in English, French, and German. The book has been enthusiastically endorsed by Elvin Jones, Roy Haynes, and Albert "Tootie" Heath. Robert has been teaching privately and performing at jazz clubs in the San Francisco, CA area.

**Richard B. Pretat Jr. '70** lives in Milwaukee, WI, and plays double bass for the Milwaukee Symphony.

Trombonist **Arthur Baron '71** is playing with the Lincoln Center Jazz Or-

chestra in New York City and is leader of Duke's Men, a group made up of Duke Ellington Orchestra alumni.

Latin jazz saxophonist **Justo Almario '71** has released *Heritage* on the Bluemoon/Moo label. The disc also features guitarist **Ricardo Silveira '77** and bassist **Abe Laboriel '72**.

Saxophonist **Crispin Cioe '71** and the Uptown Horns have just recorded their second album under their own name. The group has earned an enviable reputation over the last 12 years as sidemen for such diverse acts as James Brown, the Rolling Stones, Sammy Davis Jr., Twisted Sister, and Ray Charles.

**Abe Laboriel '72** has released a new album with his group Koinonia. Their self-titled album features a



mixture of vocal and instrumental compositions, six of which were written or co-written by bassist Laboriel. Saxophonist **Justo Almarino '71** is also spotlighted on the album.

Pianist **David Matthews '73** has recorded the first album in several years with his group the Manhattan Jazz Quintet. *Manhattan Blues* features bassist Eddie Gomez and drummer Steve Gadd, with alumnus **John Scofield '73** playing guitar on three cuts.

**Jeannie Deva '75** has written the *Contemporary Vocalist Improvement Course*, which is being published by Rock Publications. She has also been giving frequent seminars in Boston and New York and led a vocal panel discussion at the New England Fall Music Conference.



PHOTO BY CRAIG T. MATHEW

**Hummie Mann '76**

JVC recording artist **Tiger Okoshi '75** played trumpet on the new CD *Creature Future* by saxophonist **Jerry Bergonzi '68**.

Composer **David Polansky '75** has been involved in creating music for children. His children's albums *I Like Dessert* and *Animal Alphabet A-Z* have won him an Artists Foundation Fellowship and ASCAP special awards for seven years in a row. David performs children's concerts

and is a guest lecturer on early childhood education throughout New England.

Trumpeter **Jeff Davis '75** is living in Denmark and teaching at the Royal Danish Music Conservatory and the Conservatory for Rhythmic Music in Copenhagen. Jeff is also free-lancing with jazz groups and theater orchestras.

**Martin Kratochvil '76** is involved in entrepreneurial ventures in Czechoslovakia. He is part owner of Bonton, a record and film production and distribution company catering to the local appetite for pop music and films. Martin's business took off when he obtained licensing agreements with CBS for the Rolling Stones' *Steel Wheels* album. Kratochvil and Bonton have also produced Czechoslovakia's first privately produced movie since World War II.

Composer/orchestrator **Hummie Mann '76** won a 1992 Emmy for his role as chief music arranger for the Academy Awards ceremony. He also recently finished his first major motion picture score for *Year of the Comet*.

**George Garber '77** is director of bands at David Prouty High School in Spencer, MA. The band took second place in the Massachusetts Instrumental Conductors Association Field Show, and participated in the Presidential Inaugural Music Festival in Washington D.C.

**Fred Lapatino '77** has been named developer relations manager for Kurzweil Music Systems. In his new position, he will be providing technical support to cooperative developers whose systems are used in conjunction with Kurzweil electronics, and acting as an

## CLASS CONNECTIONS

In October, I made a four-day, whirlwind trip to Los Angeles, San Francisco, and Nashville to meet with alumni. The trip was a lot of work, but it sure was great to meet people who were previously just names to me.

On January 17, the Los Angeles alumni kicked off 1993 with the Fourth Annual Alumni Brunch. **Randy Crenshaw '83** performed with his a cappella group, Vocal

Nation, and really got the party going. The highlight was the presentation of Distinguished Alumni Awards to guitarist **Steve Vai '79** and bassist **Stu Hamm '80**—both musicians of international stature. A future L.A. event will be a day-long seminar featuring five panels, each with top alumni professionals with expertise in film scoring, engineering and production, jingles, and songwriting. Anyone interested in being a panelist, should contact me at (617) 266-1400, extension 479.

New Yorkers got together for a January brunch at Tio Pepe's on West 4th Street. They are planning an alumni showcase and networking social. An April educational event will also be held in conjunction with the Brass Conference.

San Francisco alumni are putting together an Alumni Showcase to be held in March. If you are interested in performing or assisting, contact **Gary Boggs '82** at (415) 491-0973.

Nashville's alumni showcase and networking event will be held March 14 in conjunction with the NSAI Conference. This premier showcase for Nashville alumni is receiving local sponsorship this year.

For the Boston club, the **Dan Dobek '79** Concert and Reception will be held to benefit the Emanuel Zambelli Scholarship Fund. Watch your mailboxes for your invitation.

To update our records, a short alumni survey will be sent to you this spring. All too often an alum will call for help in contacting an old school friend but we won't have their current information. Our last alumni survey was taken in 1986. Send us your latest address. This survey will help us help you. In advance, I thank you for your cooperation.

—Sarah Bodge  
Assistant Director of Development  
for Alumni Relations



PHOTO BY BILL WASSERMAN

**Sarah Bodge, Assistant Director of Development for alumni relations.**



**Leni Stern '79** released *Ten Songs* for Lipstick records. Stern penned all 10 compositions and played guitar on the disc. **Wayne Krantz '76** is also featured on guitar.

intermediary between engineers and product prototype testers.

Trombonist **William Gibson '77** is director of the Northlanders Jazz Band at Augustana College in Sioux Falls, SD. Bill is also a freelance arranger and performer in his local area.

Composer **Curt Sobel '78** won an Emmy in August in the "Best Song of 1991" category for "Why Do I Lie" from the HBO film *Cast a Deadly Spell*. Curt has written music for such films such *La Bamba*, *The Flamingo Kid*, and *Bright Lights, Big City*.

Drummer/vocalist **Don Tomlinson '78** lives in Pittsburgh and has been performing with the oldies band the Magic Moments for the past three years.

**Calvin Taylor '78** is living in Detroit and playing alto saxophone with the New Breed Bebop Society Orchestra.

Guitarist **Peter Hume '78** continues to perform with Melissa Manchester. He has

been her sideman for 10 years, and is living in Northridge, CA.

Pianist and composer **Safy Boutella '79** released the CD *Mejoun* for the Indigo label. Safy's compositions blend Algerian music with jazz, rock, and European influences.

Vocalist **Rachelle Ferrell '80** has recorded a self-titled debut album for Capitol Records. Her single "Til You Come Back to Me" made it into the top 20 on Billboard's Hot R&B Singles chart.

Brazilian saxophonist **Leo Gandelman '79** released *Visions* for the One Globe Music label. Gandelman is Brazil's top-selling contemporary instrumentalist.

**Corey Allen '80** co-produced and arranged two cuts, and played piano on three songs on Cheryl Ben-tyne's latest CBS release, *Something Cool*.

Pianist **Larry Holiday '80** recently finished a tour of the southeast with Boston blues legend Z.Z. Hill. He is currently a student at Kentucky University.

**Christopher Klatman '80** is scoring music for television. He recently wrote the main title and other music for the CBS series "Bodies of Evidence."

**John Schumacher '80** is co-founder and managing director of Centastage Performance Group. Schuma-

cher has co-written the play *Phobias* which will be performed at the Boston Center for the Arts in April.

Guitarist/singer/songwriter **Peter Rubissow '80** just completed a two-week tour of the Commonwealth of Independent States performing in Belorussia, Russia, and Ukraine, and on television and radio spots. Rubissow will headline at the opening day of the 1994 Grushin Festival. His music video "Hypnotized" and a CD are slated to be released soon.

Drummer **David Brown '81** is president of Distortions Records, specializing in unreleased '60s music. David has also produced a new LP for the psychedelic group The Electric Nubians, and freelances on drums in Philadelphia, PA.

Saxophonist **Jenny Hill '83** plays with the Burning Brass, a three-woman horn section. The group, which includes fellow alumnus **Nilda Richards '83**, just completed a world tour that included concerts in Hong Kong, Japan, Guam, and

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Hawaii with Maxi Priest.

Singer/songwriter **Don Breithaupt '84** is leader of the Canadian band Monkey House. Don co-produced the group's debut album for Aquarius Records. It is distributed in Canada by Capitol Records.

**Gustavo Farias '84** is president of Farias Productions in Van Nuys, CA. He has arranged and produced albums for recording artists Yuri, Juan Gabriel, and Mona Bell and jingles for such companies as Coca-Cola, McDonald's, and Bank of America.

**John Donahoe Jr. '86** returned to Sioux Falls, SD to perform at the tenth-year reunion of the Rocky Mountain Oysters. The group recorded 3 albums in the '80s. John lives in Concord, MA, and owns Rhyme and Reason, a music production company.

Saxophonist **Tommy Smith '86** recorded a solo album titled *Standards* for Blue Note records. Also featured on the disc are pianist **Niels Lan Doky '84** and drummer **Ian Froman '84**.

Singer/songwriter **John Wackler '86** has released his first solo album, John Wackler and the Lone Wolf Band. The album of original country songs was produced by **Steve Inman '86**, and features **Dave Limina '86** on keyboards, **Larry Jackson '86** on bass, **Kevin Barry '86** on guitar, **Steve Bankuti '86** on drums and **Bob Sauer '85** on backing vocals.

Vocalist/songwriter **Julie Gibbons '87** and her band Rescue Squad won first place in a battle of the bands at the Shanty in Beverly, MA. Julie has also released a solo cassette titled *Indian Summer*.

Pianist **Jonathan Smith**



PHOTO BY TERESA IZZO

From the left, Hikaru Tsukamoto '92, Garret Savluk '91, John Vanderpool '83, and Henley Douglas of the Heavy Metal Horns, recently toured Europe with A&M artists Extreme.

'87 is touring southeast Asia with the Music of Andrew Lloyd Webber review. He is also working on his master's degree in jazz at Manhattan School of Music.

**Dan Palen '88** is vice-president of Palen Music Center, Missouri's largest music retailer. Dan has also been a MIDI engineer and

consultant for concerts by Louise Mandrell, Willie Nelson, and other country artists in Branson, MO.

Recording Engineer **Andrew Roshberg '88** is working for Criteria Recording Studios in North Miami, FL. He was second engineer for the recording of R.E.M.'s *Automatic for the*

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## THE WINNERS CIRCLE

Berklee alums have taken top honors in recent national and international music competitions. Four of the 15 finalists in the Thelonious Monk International Jazz Drums Competition held at Lincoln Center in New York City were alumni. **Jorge Rossy '90** won the competition's second place prize of \$10,000 and **Tony Jefferson '85** tied for the \$5,000 third place prize. Also competing in the competition were **Henrique Almeida '89** (fourth place) and **Hans Schuman '90**.

Pianist **Frank Carlberg '90** and his trio won the \$10,000 first prize at the 1992 Cognac Hennessy Best of Boston Jazz Search. **Philippe Crettien '84** and his group, the Bill Lowe-Philippe Crettien Quintet, took the \$2,500 second prize.

**Mike Morris '83** took first place in the jazz category of the Fourth Annual Billboard Song Contest in Nashville. His song, "Another Place, Another Time," won him \$5,000 and a Technics keyboard.

The Tribulations, which features alumni **Josh Neuman '91**, **Mike Brodsky '91**, **Stacey Jones '92**, **Jason Lytle '91**, and **Lee Hamilton '91**, won the Yamaha Soundcheck national contest in Los Angeles. This entitled them to represent the United States at the Yamaha '92 Music Quest international competition in Japan, where they won one of five gold medals. Between both contests, their winnings totalled \$30,000 in cash, equipment and prizes.

Keyboardist **Jennifer Smith '85** and her band the Sextons won the northeast regional finals in the Tanqueray Rocks competition in November. The Sextons beat out the competition at Boston's Paradise theater, winning \$1,500 and a Les Paul Studio model guitar.

*People*, the Allman Brothers' *Seven Turns*, *An Evening with the Allman Brothers* and Gloria Estefan's double platinum release, *Cuts Both Ways*.

**Claudio Savoldi '88** is writing and producing jingles and film scores at Creativity, his own recording studio in Italy.

**Joe Taylor '88** works for Coffey Music Company as a music education service representative. Previously, Joe was director of bands at Bishop Feehan High School in Attleboro, MA.

**Rich Lamb '88** is working as an assistant engineer for Skyline Studios in New York City.

Conductor/faculty member **Christophe Chagnard '89** is music director of the Northwest Sinfonietta in Tacoma, WA. He also serves as music director of the Greensboro Festival Chamber Orchestra in North Carolina and as Assistant Director of the Brookline Symphony Orchestra in Massachusetts.

Singer/songwriter **Fawn Drake '89** wrote, sang and recorded "Oneday," the title song for the Oneday Corporation, a charity for children with AIDS. The song has raised seven million dollars, and airs on a television commercial featuring Joan Rivers.

Drummer **Stephen Giove '89** is now performing with the United States Marine Corps Band at Quantico, VA.

**Kevin Kookogey '89** graduated from Temple University School of Law in May and is working as a music attorney in Nashville, TN.

Guitarist/composer **Frank Mobus '89** is leader of the avant-garde jazz group Der Rote Bereich in Nuremberg, Germany. The group has toured extensively in Europe over the past two years, performing at major jazz festivals such as Jazz East, Jazz West and the Moers Jazz Festival. In the spring of 1992 their first CD, featuring **Jim Black '90** on drums, was released on

the Jazz-4-Ever label.

Drummer **Patrick Skvoretz '89** is co-leader of the Chicago-based alternative rock group House of Tomorrow. Their self-titled debut CD has been released on the independent Two World label. Patrick also plays with the band Strange Fruit.

**Matt Tap '89** is currently teaching music in the Lexington, MA, public schools.

Vocalist **Liz Zitzow '89** recorded the single "Sun Is a Star" with the band Braindance for Don Henley's *Rock for Wood* CD. Proceeds will be used to pre-

serve Walden Woods. Braindance was nominated for Best New Band in the 1992 Phoenix/WFNX music poll.

Guitarist/engineer **Gavin Lurssen '90** will be featured on *Stereophile* magazine's annual sampler CD, and is working on a solo guitar disc with producer **Clair Marlo '81**. Gavin worked on re-mastering the Pink Floyd boxed set and albums for Roger Waters, Barbara Streisand, the Yellowjackets, and others.

Guitarist/music director **Fernando Tarres '90** released his second album with the Arida Conta Group. *On the Edges of White* features Berklee alumni **Danilo Perez '88**, **Ole Mathisen '88**, **Javier Giroto '90**, **Anders Bostrum '89**, **Diego Urcola '90**, **Jameshied Sharifi '85**, **Fernando Martinez '92**, **Fernando Huergo '92**, and 11 other Berklee alumni.

Keyboardist **Vincent Ascoli '90** has opened his own production company, Vinsounds Incorporated. He is also lead vocalist and synthesist for New Jersey-based recording artists Deadpan Circus.

**Damon Booth '91** is living in Chicago where he is a Midwest membership representative for ASCAP. He also belongs to the Chicago chapter of NARAS.

Songwriter **Tamara Feinman '91** performed in



Christophe Chagnard '89

PHOTO BY PETER WRENN

## ART IMITATES MUSIC

When pianist **John Novello '73** turned his energies from being an L.A. sideman to music education, he hadn't considered an undertaking like the one he just completed. Novello recently traveled to Riga, Latvia, for 10 weeks to work for TV and film writer/director Paul Haggis (of "thirty-something," and "Facts of Life" fame) to teach his cast of Hollywood actors how to convincingly appear on camera to be playing instruments they don't know anything about. The film, *Red Hot*, stars Donald Sutherland, Belthazar Getty, Carla Gugino, and Armin Mueller-Stahl.

The story details the travails of a group of young musicians in the '50s trying to play rock and roll in the Soviet Union, and their skirmishes with the KGB when one of the musicians falls in love with the KGB leader's daughter.

Director Paul Haggis explained, "During the late '50s, rock and roll was labeled the devil's music in the U.S., but it was considered propaganda in the Soviet Union. The consequences for being involved in it were serious."

For his part, Novello worked with the actors in scenes featuring rehearsals and club appearances.

"Basically, I had to learn the score well enough to show the ac-

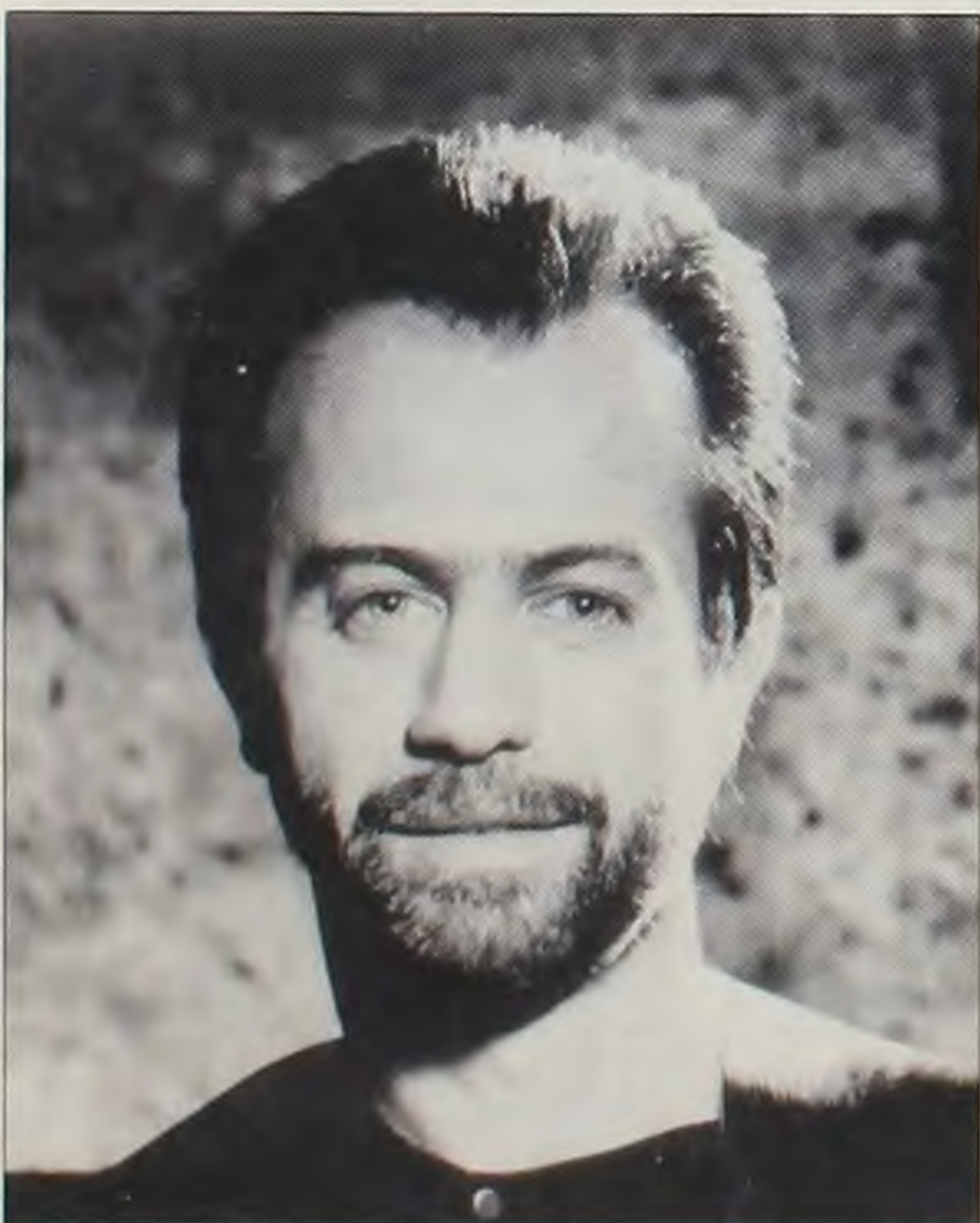
tors how to move their hands in time, in the right direction for the passages being filmed," stated Novello. "With the pianists, I would consider the camera angles and then reduce the finger motions to the bare essentials."

He also worked with the drummer, guitarist, and bassist, and coached Mueller-Stahl for his violin and harmonica playing spots. *Red Hot* is scheduled to be released during the summer.

His film assignment aside, Novello has made serious contributions to music education through his critically acclaimed method book *The Contemporary Keyboardist*. The 551-page book covers all bases, from Novello's philosophy on music, to improvisation, voicings, equipment, and advice on the music business. The tome was voted Music Book of the Year by the *Pacific Coast Review* in 1987. Under a new agreement, it will be divided into two volumes and distributed by Columbia, along with Novello's three instructional videos.

Novello has worn a variety of hats during his years in Los Angeles. He composed the score for the film *Au Pair*, which was released in Europe. His résumé lists performance credits with such artists as Ramsey Lewis, Hubert and Ronnie Laws, Richie Cole, Donna Summer, Howard Roberts, and album credits with the Manhattan Transfer, Mark Isham, and Chick Corea. His own fusion group has been a mainstay at L.A. jazz clubs, for years, and will release its second album this year. The new material moves away from the synthesizer textures which have characterized his previous work, and towards a more acoustic concept.

"I think I've stumbled onto a niche for myself with this acoustic sound," states Novello. "The audiences love it and three major labels have expressed interest in signing us because we stand out from all the R&B groove-oriented instrumental groups out there. In the year ahead, I am finally going to work on my solo career—which is what I came out here to do 14 years ago."



**John Novello '73 served as musical coach for the film *Red Hot*.**

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Manhattan at the Women in Music Songwriter Showcase at the Bitter End, and the National Academy of Popular Music Showcase at the Lone Star Roadhouse.

**Daniel Gold '91** is working at the Twentieth Century Fox Music Library as an orchestrator/copyist/librarian. Daniel also arranged the song "Don't Fence Me In" which will be featured in the upcoming film *Rising Sun*.

**Scott Kinsey '91** is keyboardist with Tribal Tech. Scott is on the *Illicit* album and toured the U.S. and Europe with the band.

**Lawrence Martus '91** is guitarist and leader of Curious George & the High Voltage Fence. The group performs in the Denver, CO, area.

Pianist/composer/arranger **Yumiko Murakami '91** led her Yumikonian Orchestra in performances in Japan last September. Featured in the lineup were Berklee alumni **Bob Zung '74**, **Diego Urcola '90**, and **Gustavo Gregorio '91**. They performed in Buenos Aires in December and January.

**Cynthia Schulz '91** and husband **Robert Schultz '91** teach in the Ysleta Independent School System in El Paso, TX. She is teaching elementary school music, he is band director.

Windplayer **Rob Hall '92** is teaching music in Cambridge, England. He also leads the group Profusion.

Drummer **Blake Windal '92** is pursuing a career as a studio musician in Los Angeles and working for Am-

nesty International.

**Stephen Chinn '92** is teaching at the Mamaroneck Avenue School in Mamaroneck, NY, and performing in the New York City Area.

**Tony DiMito '92** arranged 17 selections, and programmed synthesizers for

*Winter Air*, a new CD by his group Aerial Logic.

**Torsten de Winkel '92** performed with the Pat Metheny Group on the *Secret Stories* tour of the U.S. Torsten played guitar, keyboards, and percussion for 51 concerts and an appearance on the Tonight Show.

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# Shop talk

## Notes from music industry conferences, conventions, and confabs

### **IAJE European Conference** *October 29-30, 1992* *Maastricht, Netherlands*

This first international meeting of IAJE was held in Maastricht, The Netherlands, an international site located in the southernmost part of the country. The conference was arranged as a jazz education partnership in collaboration with Acket Associates, producer of the North Sea Jazz Festival and Jazz Mecca, an attractively programmed two-day jazz festival at the same location which followed directly on the heels of the IAJE European Conference.

The conference was ably programmed by IAJE European Division Coordinator and noted European bassist from Berlin, Sigi Busch '85, together with continuing input and advice from IAJE Executive Director William McFarlin '81. There were two main sources of inspiration for conference planning. This included, first of all, input from the European IAJE membership solicited by Sigi Busch, and, secondly, the formatting concept which has historically been used at the IAJE Annual Conference in the United States. Thus, there was a quality array of performances by high school and conservatory groups, clin-

ics and workshops by outstanding figures from the jazz world, and a music technology center.

I was personally interested in the performances and managed to hear a number of outstanding groups including the Free Dig Jazz Ensemble from Emmendingen, Germany, led by Werner Englert; the German Youth Jazz Orchestra, directed by Peter Herbolzheimer; the Oulunkyla Pop/Jazz Conservatory Big Band from Helsinki, Finland, led by and featuring the music of noted Finnish composer Juk-

The logo for IAJE, consisting of the lowercase letters 'iaje' in a stylized, cursive script. The letters are dark and have a soft, light-colored shadow or glow behind them, giving it a three-dimensional appearance. The logo is positioned in the center of the page, between two columns of text.

ka Linkola; and the Rotterdam Conservatory Jazz Ensemble from Rotterdam, The Netherlands, directed by Ab Schaap. Also of interest was a valued opportunity to hear the No Problem Orchestra from Klagenfurt, Austria, a group of young persons with mental disabilities (primarily Downs Syndrome) who have been greatly aided through innovative music performance and patented techniques developed by Josef Schorkmayr.

Overall, European Mu-

sic Educators attending this inaugural IAJE European Conference were more interested in the clinics than the performances. Berklee was represented by Associate Professor Bill Pierce, a saxophonist, giving a presentation on "Techniques for Improvisational Instruction," and Associate Professor Garrison Fewell, a guitarist, presenting a clinic on "Compound Lines—Single Line Melodic Counterpoint in Improvisation." An excellent presentation which I attended was offered by Joep van Leeuwen from Maastricht Conservatory, whose jazz ensemble he directs. His presentation was entitled "The Jazz History Class: The Development of Critical Listening."

From what I could see, the interest of those in attendance, as well as the artist clinicians, was all in the area of acoustic, instrumental jazz. I was aware of the presence of only one jazz singer and there was virtually no electronic music instrument or other music technology integrated into the performances.

IAJE President Dennis Tini and European Coordinator Sigi Busch spoke eloquently at the opening General Session regarding the value and need of building international goodwill and understanding through



these jazz conferences, and the active desire of IAJE to nurture the presentation of these meaningful events in various international locations consistent with the increasing growth and international identity of the organization. As the United States Representative to the Board of IAJE, I was pleased to be in attendance at this historic first IAJE European Conference. A good beginning was made, much was learned, and there is every reason to hope that the next such IAJE event will show significant growth in acceptance and popularity.

—Lee Eliot Berk  
President

### Stanford Jazz Workshop

August 2-8, 1992  
Stanford, CA

This year, Berklee's Underground Jazz String Quartet, comprising violist Christina Seaborn '93, cellist Martha Colby '91, and violinists Paula Zeitlin '92 and Tomoko Iwamoto '93, attended the Stanford Jazz Workshop string sessions at Stanford University, Stanford California.



Somewhat to everyone's surprise, more than 60 string players from the U.S., Canada, and Germany, signed up for the SJW jazz string classes.

It was a historic event—the first jazz string quartet workshop to be held anywhere, and the largest gathering to date of string play-

### The International Society for Music Education

July 27-August 1, 1992  
Seoul, Korea

The 20th ISME World Conference was one of the best musical experiences of my life. I have never before heard so many different kinds of music in such a short span of time, or met so many musicians from so many different countries

Hiroshi Suzuki and Etsuro Nita of Japan, gave a demonstration on using electronic instruments for elementary school students. These two were the first to use synthesizers for school music programs in 1972. They used an ensemble of six children in their effective and well organized presentation.

Esa Helasvuo from Finland gave a demonstration on teaching improvisation over a simple chord progression. Helasvuo played acoustic piano and a volunteer played an electronic keyboard. The basic approach was to show the student how to communicate through a musical question and answer technique. I felt the approach would yield more music if there was less emphasis on scales. Another pre-

senter, Brian Brown from Australia, presented an approach to improvisation through target notes which makes the solos sound like more than just a bunch of notes.

One of Japan's most famous composers, Koh-ichi Hattori, presented a session called "36,000 Days of Japanese Music." It was a delightful experience to hear his workshop in English. He used audio and video tapes, plus a live performance by a Japanese soprano and a pianist. He covered about 100 years of Japanese music and music education in the session. It moved a little too fast, but was very well organized. I found that some of his ideas will be useful in helping me to explain Japanese music to my classes at Berklee.

There were numerous concerts by musicians from many countries. I was able to attend 25 performances, and heard groups from Korea, Italy, Japan, Canada, Sweden, Finland, Belgium, Hungary, South Africa, and a women's barbershop group from America.

I enjoyed the conference very much, and felt inspired and energized from this gathering of musicians from all over the world.

—Makoto Takenaka  
Assistant Professor, General Education

ers interested in learning jazz. The members of the Turtle Island String Quartet, perhaps the best known jazz string quartet in America, led the workshops.

The majority of the players attending were classically trained musicians who wanted to learn to improvise, but there were several fiddlers and very good jazz players there as well. The members of Turtle Island String Quartet are known to be great jazz improvisers, ensemble players, composers, and arrangers, and here they showed that they are also great teachers.

Their sessions went beyond anything we had expected. The enthusiasm of the workshop attendees ap-

peared to take Turtle Island by surprise. The quartet members pulled out all the stops, pouring out everything they could in one week on rhythmic techniques, solo development, learning the jazz vocabulary, working as a group, problems in arranging jazz for string quartet, amplification and MIDI, and even a short course on jazz string history. They were very professional, but also spoke personally about many issues that professional musicians face.

There was only one other previously organized-string quartet besides ours in attendance. Babayaga, a Vancouver-based quartet, displayed great chops and ensemble, but minimal ex-

perience improvising. All of the other string players were organized into quartets after auditioning.

At the concert on the last night of the workshop, one string quartet after another played bebop or blues. Every person in the workshop improvised a solo—something most of them had never done before. It was an amazing evening. After the concert, many players got together and jammed some more.

There is a movement among string players all over the country towards improvisational music. I left Stanford feeling that jazz is gaining adherents among a different group of instrumentalists.

—Paula Zeitlin '92

# Music or Wallpaper?

Al Di Meola

**D**riving down the Palisades Parkway one day in the early '80s, I turned on the New York jazz station WRVR, and Dolly Parton was on. I started turning the dial thinking I wasn't tuned in properly. The DJ came on and said with enthusiasm, "That was Dolly Parton, and next we're gonna have Tex Ritter!" I pulled over and called the station. They put me through to the booth and my friend there said, "Al, I can't talk now, I'll call you in a few hours." He called that night saying, "It was awful, at 10:00 a.m. the management told us the station was changing its format from jazz to country, and whoever stayed on would get a raise."

That was the beginning of the end here in New York, the death of the progressive jazz station and the start of the transformation of jazz into an easy-listening genre. Where on the dial can you hear contemporary musicians play their music, improvise, and say something new with their instruments? The overriding fear of radio programmers is that exciting music turns listeners off, and that's what's happened with pop-jazz.

GRP Records is the model for the signature sound of soft-jazz radio. Chick Corea stands out on that label. I think Chick, on one hand, wants to play ball and on the other wants to be Chick Corea. We used to have long conversations about conforming to radio and having to cut the guts out of your music to do it. Could you imagine "Duel of the Jester and the Tyrant" on CD 101, New York's soft-jazz station? They would never play it. One of our heroes having to alter his music to get radio play isn't something I want to see.

In the early '80s, soft-jazz artists were adopted for WAVE formats across the states. I was told by a rep from a station in San Francisco that if the music gets too passionate they can't play it. There is absolute, documented policy in those formats pro-

hibiting records exhibiting too much emotion. I've had my record company point out a section of my music where I played a quick run, or where the drums got too exciting, and tell me that those elements will cause radio program directors problems in giving my album airplay.

Consultants now tell stations what people want to hear. Miles Davis did TV commercials for CD 101. He left an incredible discography, and the only selection you might hear is a Cyndi Lauper tune—perhaps the weakest thing he ever did. That's not creative programming.

Even though they are government-controlled, most foreign radio stations don't have such rigid formats. They might play James Brown, a classical piece, and then Keith Jarrett. Kids there are more musically rounded, they understand classical music and know the composers. They haven't been brainwashed into liking only rap or heavy metal. I grew up with varied radio formats—you could hear R&B back-to-back with something from England. That's now a thing of the past on commercial stations.

Many entities in the American music industry—especially radio and TV—don't feel they're in the business of education—just business. They don't realize how much money they could make; their marketing staffs underestimate the audience. VH-1 plays acts similar to those on

MTV. Why not some alternative videos—like one by the Kronos Quartet? They think people wouldn't like it, but they couldn't be more wrong.

Great playing has been sacrificed for simple melodies and "marketable" music has become too formulaic. We have a rich musical heritage, one which emphasizes not only melody, but harmony, rhythmic variation, and dynamic shadings as well.

Are we afraid to allow ourselves to feel depth in music? Instrumental music is being treated like wallpaper, a backdrop. Our deepest music—classical and serious jazz—is also being pushed to the background.

Consultants aren't serving listeners or artists. I want to hear something exciting on the radio—and that hasn't happened in a long time. ■



**Al Di Meola: Radio and TV don't feel they're in the business of educating their audiences to the wide range of creative music that is on the market.**

*Guitarist Al Di Meola '74 records for the Mesa/Blue Moon label. This article was adapted from one appearing in Musician magazine, July 1992.*

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