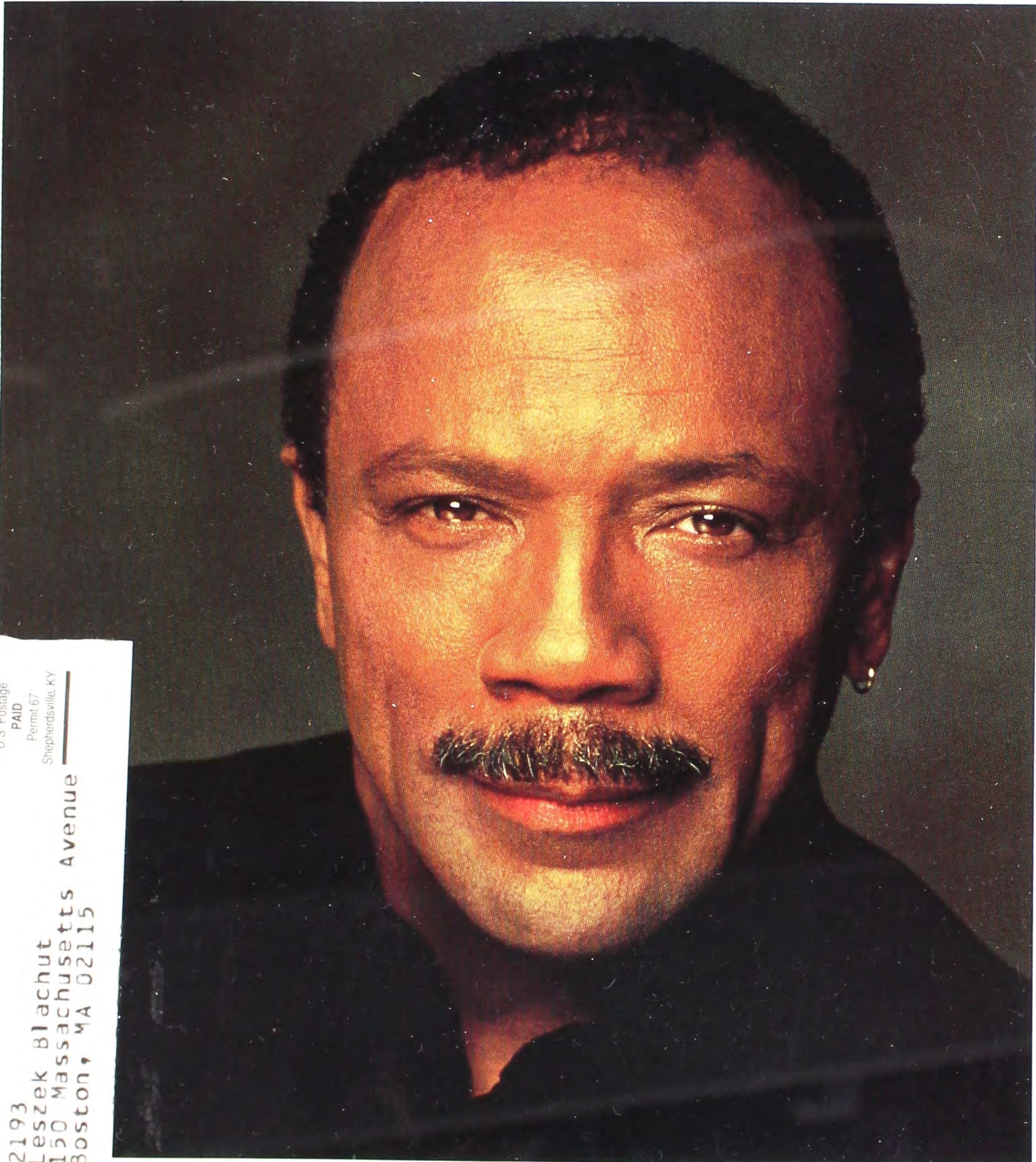


Spring 1995

# Berklee *today*

A Forum for Contemporary Music and Musicians



Nonprofit Org  
U.S. Postage  
PAID  
Permit 67  
Shepherdsville, KY

2193  
Leszek Blachut  
150 Massachusetts Avenue  
Boston, MA 02115



12 Quincy Jones '51: The Best Is Yet to Come

17 Musician's Maladies



# THE TEODROSS AVERY QUARTET

IN OTHER WORDS

Teodross Avery has caught the attention of today's most celebrated musicians and the jazz community is already well aware of this phenomenal saxophonist.

He expresses that dark, richly textured tenor reminiscent of Coltrane, Ben Webster and Stanley Turrentine.

"★★★★ 1/2... reveals a surprisingly mature sense of composition, swing and improvisation."

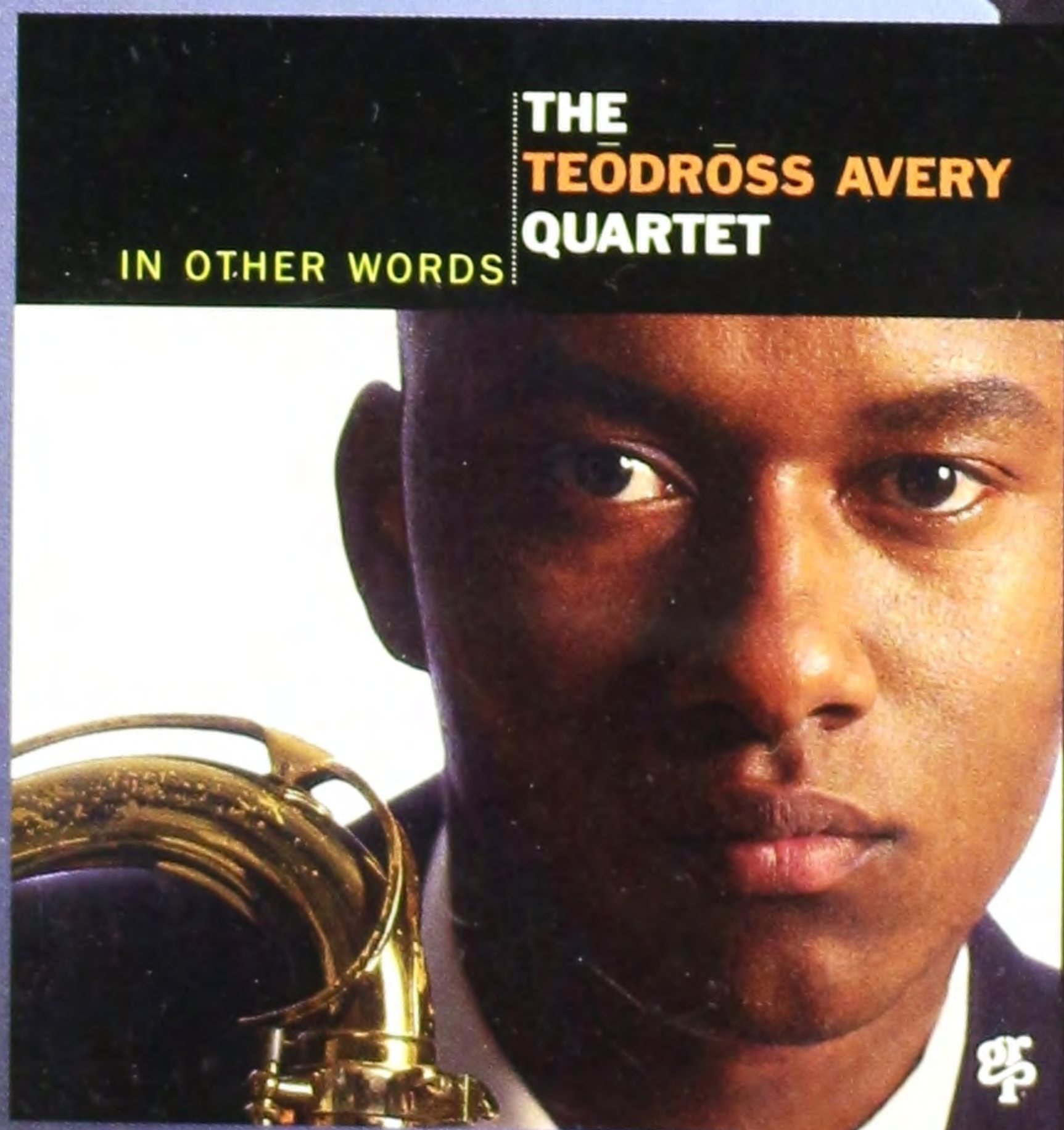
—USA Today

"...a solid showcase for the lithe, dexterous chops of this 21-year-old saxman/composer."

—Billboard Magazine

"...impressive pieces of jazz."

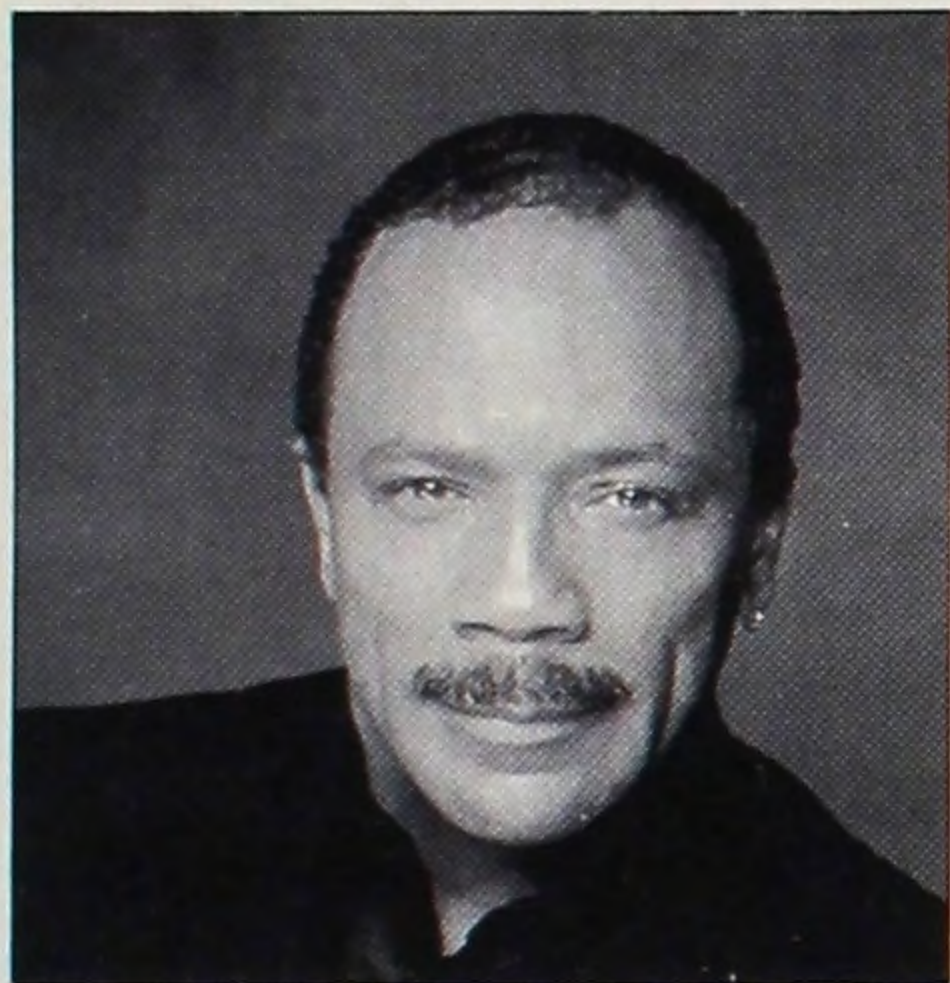
—Copley News Service



Available on GRP  
Compact Disc.  
©1995 GRP Records Inc.



# Contents



**ON THE COVER:** Music's Midas, Quincy Jones '51 speaks about his past and the future with his new multimedia company. Story begins on page 12. Cover photo by Greg Gorman.

<b>LEAD SHEET</b> <i>by President Lee Eliot Berk</i> . . . . .	2
<b>BERKLEE BEAT</b> Encore Night honors for Joyce Kulhawik, Mardin and Parker scholarships, '95 summer programs, faculty notes, visiting artists, and more . . . . .	3
<b>MAKING BRIDGES</b> <i>by Steve Prosser '79</i> For 30 years, Composition Professor John Bavicchi has helped Berklee students build bridges from pop and jazz to classical music . . . . .	9
<b>MAIDEN VOYAGE</b> <i>by Lauren R. Fleshler</i> Berklee students taking their groups on tour overseas reach for their dreams and learn the business firsthand . . . . .	10
<b>THE Q's BEST IS YET TO COME</b> <i>by Mark L. Small '73</i> Quincy Jones '51: Composer, arranger, producer, and guiding light in American popular music for nearly five decades . . . . .	12
<b>MUSICIAN'S INJURIES</b> <i>by Dr. Alan Doyle '78</i> A performing arts medicine specialist presents an overview of performance injuries and where to find medical help to overcome them . . . . .	17
<b>TWO SIDES OF THE JAZZ COIN</b> <i>by Phil Wilson</i> Lines to connect Euro and African jazz cultural contributions . . . . .	20
<b>ALUM NOTES</b> News, quotes, and recordings of note . . . . .	22
<b>CODA:</b> <i>by Ivan Bodley '92</i> Nefertiti: Queen of Denial . . . . .	32



# Berklee *today*

A Publication of the Office of Institutional Advancement

Editor  
**Mark L. Small '73**

Copy Editor  
**Stephen Melisi**

---

## Editorial Board

**Rob Hayes**  
Director of Public Information

**Judith Lucas**  
Director of Publications

**Lawrence McClellan Jr.**  
Chair, Professional Education Division

**Larry Monroe '70**  
Chair, Professional Performance Division

**Donald Puluse**  
Chair, Music Technology Division

**Joseph Smith '75**  
Chair, Professional Writing Division

---

## Office of Institutional Advancement

**John Collins**  
Dean of Institutional Advancement

**Chika Okamoto '87**  
Assistant to the Dean of Institutional Advancement  
for Donor Relations

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

**Beverly Tryon '82**  
Director of Corporate Relations

**Sarah Bodge**  
Assistant Director of Development for Alumni Relations

---

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 Institutional Advancement. All contents © 1995 by Berklee College of Music. Send all address changes, press releases, letters to the editor, and advertising inquiries to *Berklee today*, Box 333, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215-3693, (617) 266-1400, extension 325. Alumni are invited to mail in details of activities suitable for feature coverage. Unsolicited submissions accepted.

LEAD SHEET

# Shaping Our Future

President **Lee Eliot Berk**

**A**s we celebrate the 50th anniversary year of the founding of our college and look to the future of our illustrious institution, now is a propitious time to summarize our shared vision for the period ahead.

Our vision is to continue to improve the quality and value of a Berklee education for a career in professional music in a period of rapid and major change throughout our industry and society. We believe that our continuing vigor and success as the leader in contemporary music education will primarily depend upon our ability to:

- Meet the challenges of the continuing evolution of music by effectively integrating curriculum, teaching, technology, and assessment;
- Provide for increased student diversity through an inclusive and responsive campus environment;
- Improve campus life with quality facilities and operations, personalize service, and strengthen human resource development leading to improved productivity and fulfillment; and
- Expand access to contemporary music education by continuing to build community, national, and international relationships.

This vision has emerged from a lengthy participatory process involving our entire college community, as well as music industry and music education leaders from around the world. As we celebrate our legacy as a pioneer in contemporary music education, our anniversary provides a special opportunity to prepare for the future and identify the specifics of what is required to ensure our ongoing success.

The explanation of these themes and the initiatives we will undertake to accomplish them are contained in our vision statement, "Creative Musicianship for a Changing World." As we move forward, we will provide programs that meet the educational and humanistic needs of our communities in an emerging global society. But, we need to move forward together as an extended community of alumni and friends who join with the trustees, faculty, and staff of the college to invest in the quality of a Berklee education. With your support, we will continue to make major contributions to society as the international leader in contemporary music education.

*For a free copy of "Creative Musicianship for a Changing World," our vision statement, contact the Office of the President, (617) 266-1400 extension 316.*



# Berklee *b e a t*

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

## **\$25,000 RAISED FOR JOYCE KULHAWIK SCHOLARSHIP**

A special musical tribute in honor of WBZ-TV arts and entertainment reporter Joyce Kulhawik was held on November 17, in the Berklee Performance Center. President Lee Eliot Berk presented an award to Kulhawik and formally announced the establishment of a Joyce Kulhawik Endowed Scholarship at the college.

Seated in the audience were the numerous corporate and individual donors who contributed a total of \$25,000 to the scholarship fund. The new scholarship will support the Berklee City Music (BCM) program, a community service effort which provides Boston's at-risk high school

students opportunities for a Berklee music education. (See *Berklee today* Fall, 1994, pages 10-11 for more on the BCM program.)

President Lee Eliot Berk presented Kulhawik with a custom-made award—an AKG microphone encircled by a pink neon ring (see photo). In his introduction, he described Kulhawik as an “extraordinary woman,” and acknowledged her valuable support for the arts.

“I am in awe of the talent on this stage tonight,” said Kulhawik. “In an increasingly volatile and chaotic world where some terrible stories dominate our news airwaves, it is a relief to be able to deliver the good news—and the good news is right up on this stage. I congratulate everybody in the Berklee community for nurturing some of the finest musical talent in the world today. It is a privilege to be among you and do this work.”

Joyce Kulhawik covers all aspects of the arts community and reports Monday through Friday on the WBZ-TV news. She came to the station in 1978 as an associate producer and weekend tipster for “Evening Magazine.” By 1981, she was the station's arts and entertainment reporter and played a key role in launching the station's “You Gotta Have Arts!”

public service campaign, and hosted three “You Gotta Have Arts!” specials and magazine programs. From 1982 through 1985, she served as coanchor of “Live On 4.”

In 1990, Kulhawik was the recipient of the Boston Theater District Award, presented annually to a Bostonian who has made a significant contribution to the stage, screen, and/or television. In 1986, the Woman of Achievement Award was bestowed upon her by the Big Sister Association. Since 1983, she has served as honorary chair of the American Cancer Society's Daffodil Days annual fundraising event.

The Berklee Jazz/Rock Ensemble delivered a high-energy program featuring music ranging from show tunes by Irving Berlin and Rogers and Hammerstein, to more recent songs by David Foster, Billy Joel, Maurice White, and others. A special cameo appearance by Livingston Taylor, recording artist, Berklee professor, and personal friend to Ms. Kulhawik, rounded out the program.

This is the second year that the college has honored a Boston celebrity who has made valuable contributions to the arts community. Last year's honoree was violinist, conductor, and Berklee trustee Harry Ellis Dickson.



PHOTO BY BOB KRAMER

**President Lee Eliot Berk and Joyce Kulhawik, WBZ-TV arts anchor at the November scholarship fundraising concert.**



## NEW OFFERINGS ADD RHYTHM TO '95 SUMMER PROGRAMS

For summer '95, Berklee plans to offer an assortment of summer programs, including two new ones, and a reduced tuition rate in some courses for alumni.

One new offering is from the Music Technology Division, "Producing and Releasing Your Own CD—A Musician's Guide." Running from July 21-23, the course will detail all the steps involved in successfully releasing an independent CD.

Also new is the "World Percussion Festival," an offering from the Percussion Department. Planned for August 20-25, the course is open to percussionists of any level who are interested in learning more about the percussion styles, techniques, and instruments in music from around the world. The festival includes a special track for music educators.

Popular programs established in prior years will be presented again this summer. Guitar Sessions, August 20-25, is for guitarists of every level seeking to polish their skills and broaden their horizons.

The International Musicians' English Language Institute (IMELI)

program will run July 28-August 25. This offering provides international students interested in attending Berklee an opportunity to improve their English language skills through a month of intensive study. The curriculum includes instruction in speaking, grammar, music terminology,



and writing. In addition, IMELI is designed to address adjustment and social issues to create a smooth transition from a foreign country to life in the United States.

The T.E.A.M. Seminar Series for Music Educators and Music Profes-

sionals, will again be presented from July 13-16, by the Music Education Department and Korg U.S.A. Courses in sequencing and multimedia will be taught by renowned Korg clinician Don Muro and Berklee's Assistant Dean of Curriculum for Academic Technology David Mash.

Berklee's annual Jazz and Contemporary Harmony Conference, presented by the Professional Writing Division's Harmony Department, will be held July 20-22. Scheduled are lectures, demonstrations, and special presentations by Berklee's Commercial Arranging Chair Jay Kennedy and guest clinician David Liebman. A special concert by David Liebman for conference attendees is slated for July 21.

Berklee's popular Five-Week Summer Performance Program kicks off July 10, and the 12-week Program begins May 30.

For additional information or applications, write: Berklee College of Music Summer Programs, Box 13, 1140 Boylston Street, Boston, MA, 02215-3693, or call (617) 266-1400, extension 626.

# WE SPEAK YOUR LANGUAGE



## We know you...

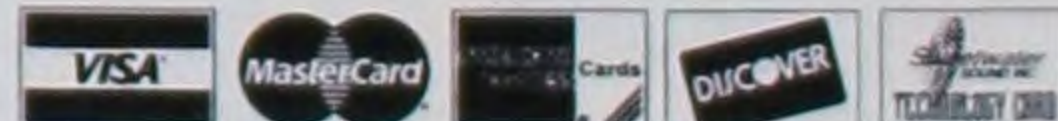
You're looking to enhance the quality of your live or recorded performances. Or you just want a great-sounding system for when you're spending some leisure time making music. Unfortunately, a lot of today's technological advances can be pretty intimidating. But just because you don't know the difference between SCSI and SMPTE doesn't mean you shouldn't take full advantage of all this remarkable new technology, right?



**DIGITAL PIANOS • ELECTRONIC KEYBOARDS AND SYNTHESIZERS  
RECORDING STUDIO EQUIPMENT • COMPUTER HARDWARE & SOFTWARE**

Unlike some other music retailers, here at Sweetwater, we speak your language: *music* — not some hyped-up techno talk. Whether you're equipping a piano lab, starting an electronic music program or looking to buy a quality keyboard for your own use, we're here to help by blending our knowledge of today's latest equipment with good old-fashioned customer service. Our courteous sales staff are musicians too, and they'll be happy to direct you to the perfect product for your particular needs. So if you're looking for friendly, real world advice, along with great prices and after-the-sale support other dealers can only dream about, pick up the phone and give us just one call. **We're willing to bet you'll be a customer for life!**

**OUR EXCLUSIVE GUARANTEE:**  
"If you don't like it, we'll take it back — with no hassles!"



5335 BASS RD. • FT. WAYNE, IN 46808

**(219) 432-8176** FAX (219) 432-1758



## BRUHN TO BE VISITING LECTURER



Karl Bruhn, formerly a senior vice president for marketing for the Yamaha Corporation and director of market development for the National Association of Music Merchants (NAMM), has been named a visiting lecturer for Berklee's Professional Education Division during the Spring 1995 semester.

Bruhn will be teaching a course in advocacy for school music for Berklee's Music Educa-

tion Department, and one in international marketing for the Music Business and Management Department.

While serving at NAMM and the American Music Conference (AMC), Bruhn labored with a number of constituencies to bring the work of the National Coalition for Music Education to policy, and was instrumental in developing the National Standards for Arts Education which were recently adopted by the U.S. Department of Education.

He is also dedicated to creating greater public awareness and understanding of the therapeutic value of music.

Bruhn was awarded an honorary doctorate from Berklee in 1993 for outstanding service to the arts, and was presented NAMM's Music for Life award in 1994.

## KULBA HEADING 50TH COMMITTEE

In preparation for the two-year 50th Anniversary celebration at Berklee, President Lee Eliot Berk has appointed Laura L. Kulba assistant director of the 50th Anniversary Leadership Executive Committee. Formerly assistant to the president, Kulba now manages the 50th Anniversary Office, edits the quarterly *50th Anniversary News*, and is chair of the 50th Anniversary Leadership Committee.

Kulba joined the Berklee staff six years ago after earning her bachelor's degree at

Boston Conservatory. She received the President's Cabinet Award at Berklee's October faculty/staff convocation for her efforts as the local arrangements coordinator for the January 1994 IAJE conference.



PHOTO BY KIMBERLY GRANT

Laura L. Kulba

## FACULTY NOTES

Associate Professor **David Spear** adapted, arranged, and conducted the score of Edvard Grieg's *Peer Gynt* for a December production of the Ibsen play of the same name at Boston Conservatory.

Instructor of Guitar **Jane Miller '79** released *Postcard*, a CD of her songs, with faculty members **Tim Smith-Ray '90** (piano) and **Mili Bermejo '89** (vocals), and guitarist Mick Goodrick '67, bassist Bob Simonelli '79, and vocalist Patty Larkin '74.

**Jim Kelly '73**, associate professor of guitar, released *The Sled Dogs—The Music of Jim Kelly*. On the CD are faculty members **Jim Odgren '75** (sax), **Bob Tamagni '73** (drums), and **David Clark** (bass), and Dean of Curriculum **Gary Burton '62** (vibes).

**Victor Mendoza '81** is heard on vibes on his new CD *This is Why*, also released on Ram Records.

Associate Professor **Charles Chapman** and assistant professor **Jon Finn** have each published lessons in *Guitar Player* magazine, and are featured in "Notes On Call," a musical example phone service.

Finn also composed, arranged, produced and engineered the music on his CD *Don't Look So Serious* with his trio featuring faculty members **Joe Santerre '82** (bass) and **Dave DiCenso '76** (drums).

Associate Professor of Woodwinds **Wendy Rolfe** was elected to the board of directors of the National Flute Association.

Bass professor **Bruce Gertz '76** released the CD *Third Eye*, on Ram Records. Sidemen include saxophonist Jerry Bergonzi '68, guitarist John Abercrombie '67, and drummer Adam Nussbaum.

Faculty keyboardist **Frank Wilkins '78** released *In Our Time*, a benefit album for the American Cancer Society. Featured on saxophone are **Herman Johnson '77** and **George Garzone '72** (of the faculty), Pat Loomis '92, and Melvin Butler '94, guitarist Bill Brinkley '77, Alan Dawson '73 (vibes), and vocalist Wannetta Jackson '76.

The *After Dark* CD by Artie Barsamian's Boston Big Band, features professor **Phil Wilson** (trombone) and Associate Professor of Guitar **John Baboian '77**. Contributing arrangers included Wilson, Steve Piermarini '86, and Assistant Professor of Ensemble **Jerry Cecco**.

Bass Instructor **Oscar Stagnaro** played on Paquito D'Rivera's *A Night in Englewood*, with trumpeters Claudio Roditi '70 and Diego Urcola '90, trombonist William Cepeda '85, and percussionist Bobby Sanabria '79.

Faculty authors: **Jeff Covell '72** published *Modern Method for Piano Volume 1: Foundations of Jazz*, **Anthony Vitti '86** authored *Sight Reading Funk Rhythms for Electric Bass*, **Barbara Jordan** wrote *Songwriter's Playground*, and **Steve Rochinski '80** penned *The Jazz Style of Tal Farlow*.



## JIMI AND BIRD SCHOLARSHIPS AMONG NEW FUNDS ESTABLISHED

Six new endowed scholarships were recently established at the college as a result of significant gifts from various benefactors and friends of Berklee. The gifts will be added to the college's endowment, and each year in perpetuity, the interest from the new funds will be granted to the scholarship recipients.

Arif Mardin established the Arif Mardin Endowed Scholarship which will be awarded annually to a student in the Professional Writing Division possessing outstanding arranging, composing and writing skills.

The Charlie Parker Memorial Scholarship Fund was established by Leon Parker, son of the late jazz master. This fund will provide for a scholarship to be awarded each year to a student in recognition of his or her outstanding musicianship in jazz.

The Jimi Hendrix Foundation created the Jimi Hendrix Memorial Scholarship fund establishing a scholarship for Berklee guitarists with an interest in Jimi Hendrix's music.

The Matsushita Electric Corporation of America established the Technics Endowed Scholarship Fund following a concert by a Berklee student band at Panasonic's dealer conference in Florida. The Matsushita scholarship is for outstanding pianists.

John and Brenda Maher, parents of a Berklee student, in cooperation with the Samick Corporation, established the Robert Johnson Guitar Scholarship Fund for outstanding guitarists/composers with a singular interest in the blues. A portion of the proceeds from the sale of legendary bluesman Robert Johnson's guitars will also be donated to the scholarship fund.

Vibraharpist Gary Burton and pianist Makoto Ozone '83 teamed up for a benefit concert launching a scholarship fund for Berklee's Music



PHOTO BY BOB KRAMER

From the left, Lawrence McClellan, Gary Burton, William Davis (chair of trustees), Lee Eliot Berk, and Makoto Ozone after a Burton-Ozone benefit concert for the music therapy scholarship fund.

Therapy Department. The concert was hosted by Dr. Watson Reid, a member of Berklee's board of visitors, at his Walden Green recording studio. Burton and Ozone performed selections from their upcoming duo album. The December concert raised almost \$4,000 for the Gary Burton Music Therapy Scholarship Fund.

### Your Source for the Finest Names in Brass & Woodwinds

- All Major Brands New, Used & Vintage
- Full Line of Accessories
- Trade-Ins Accepted
- We Buy Used Instruments
- Complete Repairs & Restoration
- Expert Consultation
- We Ship World Wide

#### Rayburn

Musical Instruments  
The "Hub of Music in Boston"

263 Huntington Avenue  
Boston, MA 02115

Tel. (617) 266-4727  
FAX (617) 266-1517

Next to Symphony Hall

Contact: Lee Walkowich *Class of '81*



## BERKLEE AT BAM

For the 1994 Barcelona Accio' Musical, Barcelona's annual music industry conference, three members of the Berklee community were invited to Spain to sit on panels and make presentations.

Don Puluse, Music Technology Division chair, gave a presentation detailing the many roles of the record producer now and for the future.

Don Gorder, chair of the Music Business/Management Department, gave an overview of the U.S. independent record market and how European companies can get their products into it.

Curtis Warner, assistant to the president for education and community partnerships, participated in a panel discussion moderated by Arthur Bernstein, Berklee alumnus and president of L'Aula de Musica. Curtis spoke of Berklee's establishment of a worldwide network of international schools of music (L'Aula de Musica is a member) having an educational mission similar to Berklee's.



From the left, Gorder, Bernstein, Warner, and Puluse



# CELEBRATING 50 YEARS BERKLEE COLLEGE OF MUSIC



**A. STADIUM JACKET**  
This 100% wool jacket in black with embroidered Berklee logo on left chest is great for hanging out in style. Red leather sleeves for added warmth and chenille Berklee lettering across back. \$240.00

**B. GEAR CREWNECK SWEATSHIRT**  
This rugged 100% cotton sweatshirt in grey with black and red full chest logo art is perfect for rugged wear. \$36.95

**C. GEAR POLO SHIRT**  
You'll wear a look of prestige with this black polo embroidered with red left chest art. \$39.95

**D. CRYSTAL MAGNIFYING PAPERWEIGHT**  
With a deeply etched Insignia this paperweight will add a look of class to any desk. \$35.00

**E. 11OZ. COFFEE MUG**  
Great for anything hot. Black with gold art. \$6.95

**F. GEAR HEAVY WEIGHT T**  
In a classic athletic style this 100% cotton T-shirt will add comfort and durability to any wardrobe. \$16.95

**G. 5-PIECE CHATEAU WINE SET**  
Dine with this stylish wine set. Perfect for an elegant evening of entertaining. \$65.00

TO ORDER, USE THIS FORM OR CALL (800) 670-0023

☆ 50TH ANNIVERSARY COTTON-T WILL CAP (NOT SHOWN)

One-size, black with red trim; gold 50th anniversary logo on front, Berklee lettering on back. \$14.95

## Order Form

PLACE ORDERS TO: Berklee College of Music Bookstore • 1080 Boylston St. Boston, MA 02215 • Telephone: (800) 670-0023

ORDERED BY: Name \_\_\_\_\_ Address: \_\_\_\_\_

\_\_\_\_\_ St \_\_\_\_\_ Zip \_\_\_\_\_ Class Year \_\_\_\_\_

If you wish your order to be shipped to another location please include the address with your order.

Method of payment:  Check-Money Order (Make check payable to Berklee College of Music Bookstore)

MC  VISA  AMEX  DISCOVER Fill in credit card number below, please include spacing.

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Signature for charges: \_\_\_\_\_

or telephone number in case of questions about your order: \_\_\_\_\_

Return Policy: If you are not fully satisfied, return the item(s) within 30 days of receipt, post paid in saleable condition.

Prices subject to change.

QTY.	ITEM#	SIZE	UNIT PRICE	PRICE
Shipping			Subtotal	
• \$20 & under add \$3.50			Shipping	
• \$21-\$50 add \$5			Total	
• \$51-\$100 add \$8				
• \$101-\$999 add \$10				
• Allow 4-6 weeks for delivery				



## VISITING ARTISTS: A FEW MOMENTS WITH THE MASTERS



PHOTO BY KIMBERLY GRANT

**George Young (left) and Lew Del Gatto of the "Saturday Night Live Band" performed in the November Berklee Woodwind Workshop.**

This fall, a large number of expert performers, composers, educators, producers, engineers, and more played and led discussions with students and faculty members. This exchange of information proved invaluable, giving the students a closer look at the experiences of the pros.

**Irma Constanzo** shared insights from her career as a classical guitarist who has managed her own production company in Buenos Aires and championed works by prominent Latin American composers.

**Jim Chapin**, known as the father of modern drumming and creator of four-way independence, gave a drum clinic and received a recognition award from the college at a BPC tribute concert in his honor.

Leading acoustical and architectural design consultant **John Storyk** gave tips on studio design.

Contemporary composer **Bruce MacCombie** discussed his works *Nightshade Rounds* and *Greeting* with composition students.

**Tom Sturges**, president of the Chrysalis Music Group, was invited to the college as part of the James G. Zafris Jr. Distinguished Lecture Series. His presentation was entitled "An Approach to the Music Business: Guidelines for Success."

**Daniel Kazez**, an assistant professor at Wittenberg University, presented advice on how to secure an instrumental or vocal teaching job at a college.

Atlantic Records Vice President **Arif Mardin '61** and his son **Yusef (Joe) Mardin '85** presented clinics on producing new artists and film scoring.

Acoustic bassist **John Clayton** presented a clinic, master class, and performance as part of Bass Days at Berklee. Clayton has more than 30 recordings to his credit, and is respected in both the classical and jazz fields.

Los Angeles studio guitarist **Carl Verheyen '75** discussed his trademark intervallic approach to rock guitar soloing.

Biker poet **Kirsten Zanders** parked her Harley outside the 1140 Boylston Street building and recited

her poems chronicling her one year motorcycle trek to classrooms across America.

**Dr. Chitti Babu** gave a clinic on Indian classical music. Babu is a renowned master of the

veena and has released numerous recordings and composed film scores.

**Layne Redmond** presented a clinic on the hand-held frame drum of the ancient Mediterranean world. She has released recordings and instructional videos on the topic, and is currently writing a book on the history of frame drumming.

Cofounder of the Los Angeles Songwriters Showcase **John Braheny**, gave presentations about career strategies for songwriters, and the role of the publisher as the songwriter's representative.

Composer **David Raksin**, who began writing film scores with Charlie Chaplin's *Modern Times*, presented a lecture/demonstration on his work.



PHOTO BY MARK L. SMALL

**Legendary film composer David Raksin (left) with Film Scoring Chair Don Wilkins.**

Multi-instrumentalist **Bobby Carcasses** and influential drummer **José Luis Quintana** hosted a discussion on Cuban jazz, and performed with faculty members Mili Bermejo and Oscar Stagnaro.

Composer **Koichi Hattori** gave a clinic on traditional and hybrid forms of Japanese music since 1868 when Japan opened its doors to the Western world.

Songwriter/entrepreneur **Joanne Victoria '79** presented a clinic on multicareer management—balancing musical and nonmusical business endeavors.

Classical pianist **Jeffrey Jacob**, pianist-in-residence at Notre Dame, discussed his work as a 20th century piano music specialist.

Hit country songwriters **Pat Alger, Jill Colucci, Jon Vezner**, and **Kostas** discussed their avenues to success, and presented a concert of their music in the Performance Center.

**Bustan Abraham**, a group of distinguished Israeli and Arab musicians, presented a concert of their unique, original music.

Songwriter/film composer **Steve Dorff** spoke about his hit songs for Whitney Houston, Kenny Loggins, and others, as well as his composing for film, TV, and Broadway.



PHOTO BY KIMBERLY GRANT

**Chick Corea bassist Jimmy Earl '79 offered a clinic and performed in concert with Berklee faculty members.**



## 30 YEARS OF MAKING BRIDGES

John Bavicchi can tell you about stamps. He is an expert philatelist. John can advise you about various cuisines and wines. He is a gourmet. He can also regale you with stories about the New England Patriots football team. He is a lifelong season ticket holder. John can tell you nearly anything you would want to know about composition, composers, and classical music. He is one of America's most original and prolific composers. And John Bavicchi can also tell you how a professor of "serious music" can flourish at a college known primarily for jazz and pop music.

He has just completed his 30th year of teaching at Berklee. The question comes to mind, how does a person make such seemingly opposing interests and situations coexist? The answer—bridges.

Making bridges in the face of adversity comes naturally to John Bavicchi. He was trained as a civil engineer and served four years in the U.S. Navy during World War II, building airstrips and bridges while dodging bullets from strafing enemy planes. After the war, John attended the New England Conservatory and later studied composition with Walter Piston at Harvard.

He divided his time during the next decade between composing, conducting, and freelance teaching. In 1964, John was invited by then Dean Richard Bobbitt to teach composition at Berklee. John accepted, thinking that he would work a year at the "jazz" school and then find something more akin to his qualifications. John, to his surprise, enjoyed the Berklee experience so much that he decided to stay.

He loved the enthusiasm and open-mindedness of the students and he quickly developed many close friendships with his fellow faculty members. Most remarkably, John realized that there was a considerable common ground between classical and jazz musics. He recognized that by staying at Berklee he could make musical bridges by bringing the world of classical music to students who knew more about Charlie Parker than Bela Bartok. So, for 30 years John has taught composition, music history, conducting, and musical analysis as well as many popular electives.

John has composed continuously during those 30 years. His works, which now number 110, range from pieces for solo voice to symphony orchestra, string quartet to concert band. His music has been performed and recorded all over the world.

In 1970, a group of professional chamber musicians from Birmingham, England, asked John if they could name their group after him. The "Bavicchi Ensemble" has, since then, performed John's works across Europe. One of his most recent works, *Fusions... Opus 92*, was written as a solo feature for jazz trombonist and fellow Berklee professor Phil Wilson, who performed it in 1992 with the North German Radio Symphony Orchestra.

Peering in the window of one of John's classes recently, I observed a remarkable scene, one which could only happen at Berklee and in a John Bavicchi class. An American student with orange hair and a nose ring was sitting beside a German student wearing a John Coltrane t-shirt who sat beside a Japanese piano student with a copy of the Beethoven sonatas in her book bag, and John. All were hunched over a score of the Bartok's *String Quartet #4* and listening intently to the music. John Bavicchi, who is now in his 73rd year on this earth and his 31st year at Berklee, continues to make musical bridges. ■

—Steve Prosser '79, Assistant Chair, Ear Training



PHOTO BY MARK L. SMALL

John Bavicchi with his students.

Spring 1995

FOR JAZZ GUITARISTS

## RHYTHM CHANGES

BILL MCCORMICK  
PICKSTYLE GUITAR ACCOMPANIMENT  
- ALL KEYS VOL. 1 -

## RHYTHM CHANGES

PICKSTYLE GUITAR ACCOMPANIMENT  
VOL. I - ALL KEYS

This exciting new book features "walking time" swing style accompaniment studies in all 12 keys. With voice led triads and harmonized bass lines, this book is a treasure trove of ideas for jazz guitarists seeking to improve their accompaniment skills. All studies are connected and move through the cycle of fifths for ease of practicing. A must for the serious player.

\$11.95 plus \$1.50 shipping & handling to:

**M Pub (BT)**

P.O. Box 1234  
Stamford, CT 06904-1234 USA

Reading required. CT residents add 6% sales tax. Canada shipments \$2.00 shipping & handling, foreign \$3.00. Make checks payable to M Pub Corp.



# Maiden Voyage

Lauren R. Fleshler

**I**t was really exciting for me. It was my group, and my music, and my first trip to Europe," exclaimed Film Scoring major Chris Gestrin '95 about his opportunity to compete in the final round of Europ' Jazz Contest Belgium '94 this past September. Gestrin and the other Berklee student members of his quintet were pitted against seven European bands in two days of competition. The group's entry and ultimate status as finalists in the contest was due to Gestrin's research of scholarships

and competitions in both the Berklee Library and Career Resource Center. "You can't lose by sending something in," Gestrin notes.

Over the past year, Berklee has helped to support several student organized and produced tours and concert appearances in both the U.S. and abroad, with performances in New York, Cyprus, Germany, Scandinavia, and elsewhere.

"Before, I'd been to school, played scales, and taken classes, but this was something where I had to stand on my own," said Mika Pohjola '94 about his experience organizing and promoting the Sophie Dunér Orchestra's tour of Scandinavia this past summer. After receiving invitations to participate in the Stockholm All Star Jazz & Blues Festival and the Baltic Jazz Festival, Berklee agreed to help sponsor the tour and package the group's recording, *Orange*.

Pohjola never made a conscious decision to put together a tour for the quartet; it evolved out of a desire "to try this, to try that, and then one thing led to another," he explains. Much of the promoting process was new to Pohjola. Convincing festival organizers and a radio station in Stockholm to book the group was not easy. Swedish Radio gave them a definitive "no" three times before they finally accepted Pohjola's prop-

PANOS PANAYIOTOU  
in association with  
**Berklee**  
COLLEGE OF MUSIC  
presents  
**Rachel McDonnell**  
with  
Steve Hass Drums  
Ron Loewenstein Sax  
Neal Itzler Guitar  
David Wiesner Bass  
Richard Yanno  
Gwen  
Willie  
A benefit concert for  
September 24  
Curium Amphitheatre  
Limassol  
8:30 p.m.  
**EUROP' JAZZ CONTEST BELGIUM '94**  
16th JAZZ HOPE INTERNATIONAL  
A benefit concert for



osition to have the Sophie Dunér Orchestra record several tunes for the station. "You have to establish that something is already there. You don't write that you would *like* to play Europe, but that you are *going* to play Europe," Pohjola advises.

The tour, for Pohjola as well as the other members of the group, provided invaluable experience and served as an entry into life in the music business. "We played every day, and the schedule was tight—very tight," Pohjola confessed. "But you have to be always on the edge on the road, and keep up with the music as well as everything else."

Already thinking ahead to another tour with his own trio, Pohjola, now a Berklee alum, is putting his Scandinavian tour experience to good use. "I feel so much more secure about my career from the business side of things. Now, I know what to do, and I know what to write to save one or two steps in the process."

Like Pohjola, Panos Panayiotou '94, producer and promoter of the recent Berklee Cyprus Tour '94, a benefit concert for UNICEF, found his international experience invaluable. "I got to put into practice all the things I've learned [at Berklee]," he explained. Panayiotou, who is managing singer Rachel MacDonald '94, is planning a career in artist management. The Cyprus event has provided him the know-how to build from a small thing to much bigger things.

Panayiotou's idea to produce a benefit concert came out of his desire to bring live music to his homeland and from his experience as a work-student employee in Berklee's Office of Public Information.

"I really believe in the cause [UNICEF], and thought it would be great for Berklee to be involved," Panayiotou said. Acting as MacDonald's manager, he formed a seven-piece band to back her. "These guys got to play in ancient amphitheaters," Panayiotou stated, "it was a rare opportunity."

The concert received sponsorship from a variety of American and Cypriot organizations including the Cyprus Ministry of Education and Culture and was presented in its entirety on Cyprus television. "It was a lot of



PHOTO BY LAWRENCE McCLELLAN

**The Berklee All-Star Guitar Ensemble onstage at the Bratislava Jazz Festival, one of five appearances the student group booked in Germany, Austria, and Slovakia.**

work," Panayiotou confessed, "but Berklee has name recognition in Europe . . . like Madonna or Sting." While Panayiotou and the members of Cyprus Tour '94 enjoyed extensive exposure in Cyprus, they returned to the states to find coverage of the event in *Billboard* as well.

Already, Panayiotou is planning a follow-up concert, but expects that the lessons he learned planning the '94 tour will alter his approach quite a bit. "You have to trust people," he advised, "and know that sometimes other people can do a job better than you. It's important to delegate responsibility, to know what to give up and what to maintain."

In October, the Berklee All-Star Guitar Ensemble, directed by Associate Professor Bret Willmott, played five European dates in Germany, Austria, and Slovakia. They played before a crowd of 2,000 at the Bratislava Jazz Festival, opening for saxophonist Johnny Griffin. The event was telecast live in Bratislava.

"This was a cooperative effort. The student guitarists really put it together," stated Willmott. "Martin Koller arranged a concert and clinic at Klagenfurt, Austria's Conservatory. Juraj Burian set up the Bratislava Jazz Festival appearance, and bassist David Weisner arranged a gig at Club St. Thomas in Munich. Philipp van Endert was also important to the tour. He booked a gig at the Jazzhaus in Freiberg, Germany, made arrangements for transportation, a rehearsal

hall, rental equipment, and even found a substitute rhythm section for one date Weisner and our drummer Johan Svensson couldn't make."

A future trip will bring a student group to Japan as part of the Massachusetts-Hokkaido Fifth Anniversary celebration sponsored by the Massachusetts-Hokkaido Sister State Association. Other sojourns are sure to follow.

In supporting ambitious endeavors by some of the college's most talented and motivated young musicians, Berklee widens its international reputation as the premier school of contemporary music, while at the same time providing the students an unforgettable, first-person experience in touring and concert promotion. As Chris Gestrin noted, "Berklee has made the world smaller by providing an international atmosphere in which to gain an education and supporting musical endeavors which lead to international exposure."

While all the student impresarios agree that they would not have been able to make their tours a reality without Berklee's support, their successes are wholly due to their tenacity and ambition. As Panayiotou rightly observes, "It isn't what Berklee gives you that matters most, but what you make out of the opportunity." ■

*Lauren R. Fleshler is assistant to the president at Berklee and assists in organizing student tours.*







# The Best Is Yet to Come

*A music industry visionary for nearly five decades,  
Quincy Jones '51 stays focused on what lies ahead*

by  
Mark L.  
Small '73

There are many imposing figures in the annals of American popular music history and culture, but one would be hard-pressed to find any individual who has had a greater or more enduring impact than Quincy Jones. He is an impresario in the broadest, most creative sense of the word. Through five decades he has alternately worn the hats of composer, record producer, performer, arranger, conductor, TV and film producer, record executive, and now, multimedia entrepreneur.

Always looking forward, Quincy has never been content to rest on past achievements, no matter how celebrated. He is most comfortable conquering uncharted territory. As vice president of Mercury Records in 1961, Quincy was the first high-level black executive at a major label. With the release of *The Pawnbroker* in 1963, Quincy became the first African-American composer to score a major Hollywood movie. (He would ultimately score 33 before turning his attention to other pursuits.) Michael Jackson's *Thriller* album, produced by Quincy in 1982, sold in excess of 40 million copies—the best selling record in history. The list of gold and platinum records Quincy has worked on seems endless and includes titles from the 31 albums he has released as leader. A quick

inventory of his awards reveals 27 Grammys, the Grammy Legend award, an Emmy, seven honorary doctorates, five NAACP Image awards, arts prizes from three foreign governments, and much more.

Born Quincy Delight Jones Jr. in Chicago in 1933 and raised around Seattle, Quincy was smitten by the muse as a child. By the time he was 14 years old, he was studying trumpet and playing locally with parturient R&B artists Bumps Blackwell and a then-16-year-old singer named Ray Charles. The "Q" absorbed all he could playing in Seattle pickup orchestras behind touring artists like Billie Holiday and Billy Eckstine, and studying their big-band charts over the shoulders of their arrangers.

He came to Lawrence Berk's Schillinger House [now Berklee] in an effort to slake his thirst for musical knowledge. (Today he is a member of Berklee's board of overseers and 50th Anniversary Committees.) An offer to become trumpeter and arranger for Lionel Hampton followed within a year, luring Quincy to New York where he met every jazz legend of the day. During his three-year tenure with Hamp, Quincy traversed Europe and made his first recordings. He left to freelance as arranger, producer, and trumpeter for jazz lumi-

PHOTO BY GREG GORMAN



naries James Moody, Clifford Brown, Dinah Washington, Duke Ellington, Cannonball Adderley, Dizzy Gillespie, and Sonny Stitt.

In 1957, he relocated to Paris to arrange and conduct recording sessions for Barclay Disques. At the same time, he studied composition with famed classical pedagogue Nadia Boulanger, whose pupils included Igor Stravinsky, Aaron Copland, and Heitor Villa Lobos.

The '60s found Quincy back in New York and then relocating to Los Angeles while spinning gold with Leslie Gore ("It's My Party"), Frank Sinatra and Count Basie, Sammy Davis Jr., and Ringo Starr; and scoring for the TV show "Ironside," and top films. The '70s unfolded with Quincy receiving a Grammy for his own *Smackwater Jack* album, producing chart-bound recordings for Donny Hathaway, Aretha Franklin, the Brothers Johnson, Michael



PHOTO BY PETER SERLING

Jackson, Ashford and Simpson, Rufus and Chaka Khan, and film and TV scores, including the soundtrack to *Roots*—the most watched series in television history.

Quincy dominated the '80s as the preeminent pop producer of a pair of multi-platinum albums for Michael Jackson, one for Donna Summer, and the mega-hit "We Are the World." He launched his own Qwest Records and released hit-laden discs by George Benson, James Ingram, Frank Sinatra, Patty Austin, and his own 1989 multi-Grammy winner *Back on the Block*. He also coproduced his first film, *The Color Purple*, directed by Steven Spielberg, starring Quincy's discovery, Oprah Winfrey. His adventures for the '90s include founding *Vibe* magazine, a journal of black urban culture (soon to become a weekly TV show), and Qwest Broadcasting, which is ac-

quiring television properties across America.

At 62, Quincy shows no sign of slowing his incredible pace. His new multimedia coventure with Time Warner, Quincy Jones-David Salzman Entertainment, will produce movies, TV shows, stage plays, recordings, and more. Q calls it his most momentous undertaking yet, one which will eclipse his past achievements. A tall order, but if he said it, odds are he'll deliver.

*What made you decide to leave Seattle and come to Schillinger House in 1951?*

When I was a kid, well before MTV, we could only hear about our idols through the grapevine. We'd hear what Charlie Parker, Miles, and Dizzy were doing. In Seattle I never had any close contact with them. I wanted to get closer to New York, the mecca. I also wanted to go to the school very badly. In Boston, I figured I could go to school and I'd be close to New York. I'd heard a lot about the Schillinger House being a place where you could really study jazz orchestration, technique, and soloing. It was one of the most unique schools in the country at that time.

*Do you remember any significant musical developments you experienced during your time at the school?*

As a student, you are at a very embryonic and impressionable stage—everything touches you. Your mouth is open about everything you're going through. It is a great experience developing as a musician. I took 10 subjects a day, from ear training to arranging, orchestra laboratory. Herb Pomeroy and Charlie Mariano were students then too. In order to afford tuition, I had to play at a place called Izzy Ort's, which was a real dive down in Boston's combat zone. It was funky down there. I worked with Preston Sandiford, a pianist and arranger, and an alto player named Bunny Campbell. They were very good musicians and were influential in my musical development.

*Did you continue your affiliations with the people you met at the school?*

Alan Dawson was the drummer in Lionel Hampton's band. We used to call him The Senator—a very dignified guy. Trombonist Lenny Johnson was in my band in Europe. [Johnson and Dawson later joined the Berklee faculty.]

*You toured Europe with Lionel Hampton after leaving the school and participated in some covert recording sessions there because Hamp didn't want his band taking offers to record.*

Yeah. We had to write the material on trains and planes coming from Oslo. Gigi Gryce told us we had these recording sessions in Stock-



holm. We wanted to record for two reasons. Monk Montgomery [Hampton's bassist] had been given one of the first electric basses by Leo Fender just before we went on tour. We liked the instrument a lot because its sound was so pronounced. It turned out to be one of the godfathers of rock and roll, but we used it in a jazz context. We were also excited about recording the players in the band—Art Farmer, Clifford Brown, Gigi Gryce, Annie Ross, and Jimmy Cleveland. We were warned not to record solo projects, but were determined to do these sessions. We figured if we left the hotel at 2:00 a.m. it would be dark enough that no one would see us. But when we climbed out on the fire escape, it was as bright as noon because of the midnight sun and anyone could have seen us.

*In Europe, you studied with Nadia Boulanger, were friends with Messiaen, and later visited Villa Lobos at his home in Rio during a South American tour with Dizzy. Do you feel contact with leading classical composers had much influence on your music at that early stage?*

I was just friends with people like Messiaen and Boulez. My primary association was with Nadia Boulanger at her home in Paris. That was an experience of a lifetime. She had a big influence on me and still does to this day.

*What do you feel Boulanger brought out of you musically?*

She said that Americans came to her in Paris trying to learn how to write the great American symphony. She told me, "your own culture has the richest music in the world, and that is the mine that needs to be mined and explored." That was some great advice. I had already been doing that, but she confirmed for me that I was going in the right direction.

*What is your view of the vitality of jazz since the revolutionary mood of the bebop era has long passed and many other influences have become part of the genre.*

Everybody keeps getting hung up with categories. There are a lot of contradictions in Black music because of categories. Black music feels like a music that is a voice of the whole people, so it will jump around to different sources at various times—from rhythm and blues to delta blues, or jazz. There is always something fermenting somewhere even if it is in the rap and hip hop community. It is always going to be very vital to what is going on.

It has not been considered an "art music" even though a lot of it is art music. Its creators didn't think of it that way until the Billy Eckst-

**I'**ve been trying to turn my own projects into multimedia ones that will have more of a life than a record will.

tine band and the movement growing out of the Charlie Parker and Jay McShann bands. The Billy Eckstine band was the real spawning ground—it had great people in it—Dexter Gordon, Gene Ammons, Bird, Miles, Dizzy, Art Blakey, Sarah Vaughan. At that time, the musicians decided they didn't want to be entertainers anymore, they wanted to be pure musicians. The consequences were grave. The alienation and rejection that followed caused a lot of musicians to get deeper into drugs.

*Coming from bebop, was it a big shift for you to get into producing commercial sessions for Barclay Disques in Paris and other companies in New York around 1957?*

It was an expansion. I didn't shift gears, I just went into another territory. When I was 14, back in Seattle, working with musicians like Ernestine Anderson and Ray Charles, we had to play everything. We'd start at 7:00 at the Seattle Tennis Club wearing cardigans and bow ties playing dinner music and we'd try to sneak some bebop in. At 10:00, we'd change clothes and go play at the Black clubs like the Rocking Chair and the Booker T. Washington Educational Social Club doing r&b, comedy shows, strip music, and funk. At 3:00 in the morning the musicians—even the touring musicians passing through town—would go to the Elks club, where we'd play bebop until 7:00 a.m. That was the ritual.

We played a lot of different styles of music—including schottishes or "Claire De Lune." At one point we tried to make everything sound hip because we were such beboppers. Then Ray Charles said we should just play each style with its own soul. That was a good lesson; it all had its own vitality when we let it stay pure.

*Have you identified any universal qualities among the successful musicians with whom you have worked through the years?*

Yeah. A unique, God-given talent given to a person who understands that he or she has an obligation to develop, nurture, and build it.



The most communicable characteristic would be sincerity—believing in what they are doing. That is what is going to communicate. That is why I am not hung up on musical categories and thinking this is going to work, or people will like this. The charts today are so diverse. You will find *Lion King* on one hand and *Forrest Gump* on the other, rap stuff, or monks singing Gregorian chant. It's pretty diversified.

*In recent years, you have produced big events like the Clinton inaugural concert. What do you think people are expecting when they hire Quincy Jones for a production?*

I don't know. I hope they expect a good show that is interesting and has some integrity. The inaugural was to show everyone coming together in America—the melting pot. So we dealt with a very multicultural platform and had artists representing all kinds of American music. It was a very exciting night; it all came together in very little time, but man, it was cold out there at the Lincoln Memorial.

*Of all the offers coming into your office these days, what projects are you most likely to sign on for?*

Well, I pass on 99 percent of them because so much comes in. Now that we're a multimedia company, we get hundreds of cassettes, video tapes, scripts, and any idea anyone has for a magazine, TV special, mini-series, a Broadway show, a film, a video game—we get all of it. Most of what comes off the street doesn't work, but we get an equal amount from very reputable people. Actor Larry Fishburne, who was in *The Color Purple*, wrote a script, which I'm getting ready to read now. When you get things from people like that with a real commitment, it makes you want to support them.

*Are you committing to produce any albums?*

No. That's one thing I can't be promiscuous about. It takes a lot of time. Even for Michael Jackson I don't have the time. In the 80s I had it, but in the 90s it's just not there. I could do my own album. I've been trying to turn my projects into multimedia ones that will have more of a life than a record will. I'm writing a street musical now for a record.

*Will your new company try to find a TV or film use for all your new ventures?*

Yes, when it makes a good organic fit. It is easier to do a project if it has more applications than one. Maybe it could be a stage play, a film, a record, and an interactive CD-ROM. But if we like something that is good for just one application, we may go ahead and do it. Our

logo describes us having one foot in the 20th century and one in the 21st. I'm enjoying it very much. We have done a lot of homework on the converging technologies and about how new communications systems are going to work. We are in one of the significant technological revolutions that civilization has seen since the invention of the printing press.

*Is there any project you have underway that you could discuss?*

We have a lot of movies right now, but they are hard to talk about until you get all the people signed. Actually, until the cameras are rolling, you can't be sure that everything is going to happen the way it is planned. Be assured that we have some very exciting things going on. One of the films we have discussed is *A Star Is Born* with Whitney Houston and Denzel Washington.

*Do you still compose just for the sake of writing—with no project in the wings?*

I do it all the time. I have always got a few music projects that are my own thing. I have a basket of my ideas on snippets of music paper.

*Is it possible for a young musician to have a career as all-encompassing as yours, or has the industry expanded and changed too much since your early days to permit that?*

I think it is possible, maybe more so. A lot of the mining, so to speak, has been done. There was a tribute to Benny Carter recently, and in my speech I mentioned that not only did Benny lead us, and show us the light, but he would lift us on his back and take us into the light. That is the spirit that I think should be prevalent today—taking the young ones in to really see what it is about and bringing along all the history of the past with them.

There are some really beautiful things that have happened in the past that should be brought forward. We shouldn't deal as if we have a disposable culture.

*Is there one accomplishment from your five decades in the music business that stands out above the rest?*

The ones we are going to do in the next four years will stand out above everything. It is astounding, that's the way I feel. I have been fortunate to have been involved in a lot of very exciting things in the past. But what's to come is even more exciting. This is an exciting time to be alive. I wouldn't trade the time that I got on earth for anything—it was just right. I've felt and experienced a lot of different attitudes and eras. I thank God for it. ☐



# Musician's Maladies

*An overview of performance-induced injuries and where to find the medical help to overcome them*

by Dr.  
Alan Doyle  
'78

After graduating from Berklee in 1975, pianist Bill Gordon moved to New York to embark on the next phase of his career. After years of hard practice and study, he was ready for the next challenge. He never expected the one that confronted him though. Bill awoke one morning to discover that the second finger of his left hand would lock and his third finger would not drop when he attempted to play a simple descending scale.

Unprepared to abandon his dream, Bill saw a number of specialists before finding help at Manhattan's Miller Institute, a clinic which takes musician's maladies very seriously. There, Dr. Emil Pascarelli diagnosed Bill's condition as focal dystonia (described below), and devised a specific therapy program. After time and considerable perseverance, Gordon has gradually overcome his problem. He performed his first solo concert

*Alan Doyle '78 earned his doctorate of osteopathy from Philadelphia College of Osteopathic Medicine. He is currently an assistant professor in the Physical Medicine and Rehabilitation Department at the Eastern Virginia Medical School in Norfolk, VA.*

**An early sign of carpal tunnel syndrome is tingling in the fingers. In later stages, pain radiates to the fingers along the median nerve.**

after a hiatus of several years, and just last year, released a solo piano album titled *A Little Romance*.

Gordon is among a growing number of musicians who have developed physical problems after many trouble-free years of practicing and performing. To help musicians suffering from such occupational hazards there is a growing number of clinics across the United States offering specialized care to performing artists. The rela-

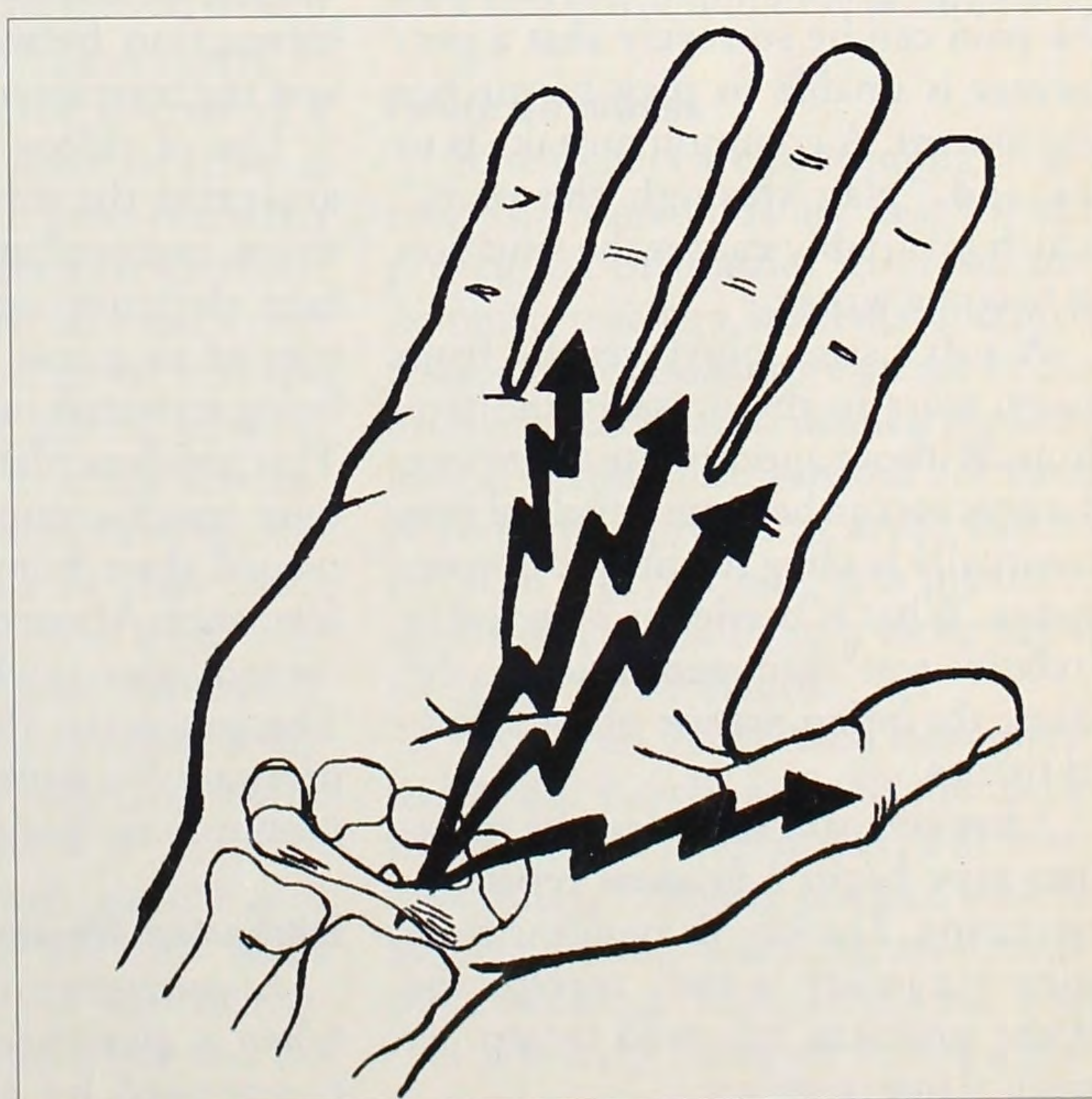


ILLUSTRATION BY JOHN ZEBLEY



tively new field of performing arts medicine involves physicians from a variety of backgrounds—physiatrists, orthopedists, neurologists, and internists. Many of these physicians are musicians themselves, others simply have a deep appreciation for the special talents of artists.

A performing artist is like a professional athlete in many respects. Both groups comprise highly motivated individuals with specific skills and a competitive spirit. Consequently, both groups are at risk for developing a similar set of maladies. These include repetitive motion disorders, improper training injuries, entrapment neuropathies, and motor control problems. In addition, the stress associated with sustaining a sometimes disabling injury can have a profound psychological impact upon an artist. The following is an overview of the most common conditions and some methods used in treating them.

### **Repetitive Motion Disorders**

The regimen of daily practice often entails repeated execution of difficult phrases or passages to incorporate them into a performance, placing musicians at risk for repetitive motion disorders. These problems stem from chronic overuse of the muscles and tendons, and pain is often the major symptom. In some instances the pain can be so severe that a performer is unable to play his or her instrument. A common mistake is to try and “play through the pain,” which invariably causes the situation to become worse.

A soft tissue injury results from micro tears in the muscles and tendons. Without appropriate treatment, the process can become a cyclical one, eventually leading to chronic impairments. What is needed is a period of “relative rest” and medication to decrease the inflammation of the affected tissues.

After the pain subsides, the musician may begin a gradual return to practicing. The key to avoiding a debilitating injury is early recognition of the problem followed by proper medical intervention.

**A** performing artist is like a professional athlete . . . both are at risk for similar maladies.

### **Improper Training Injuries**

Soft tissue injuries often manifest themselves when a performer significantly increases the amount of playing time without proper conditioning of the soft tissues. The usual scenario occurs when one is practicing diligently for an important performance. Like a long-distance runner training for a marathon, the musician needs to gradually build up playing time. Without adequate preparation, the soft tissues fatigue and pain ensues.

Another factor causing this type of injury is the design of the performer/instrument interface. Most instruments are constructed more for their acoustical properties rather than for ergonomic concerns. To evaluate the musician at work, most physicians in performing arts medicine ask the artist to bring his or her instrument to the initial exam. This enables the physician to observe the physical interaction between the performer and the instrument.

Use of videography is helpful for analyzing the subtleties of hand position, embouchure, and posture. Surface electromyography can be employed to assess which muscles are being activated and in what sequence. This involves placing tiny electrodes over specific muscles to electrically record their function during a performance. Abnormal patterns of muscle activation can be then recognized. The physician then recommends a program for muscle reeducation and monitors the patient's progress.

### **Entrapment Neuropathies**

An entrapment neuropathy occurs when a peripheral nerve becomes compressed by another anatomical

structure. The most common example of this problem is entrapment of the median nerve at the wrist, known as carpal tunnel syndrome. The median nerve travels with nine flexor tendons of the hand under a thick fibrous structure known as the transverse carpal ligament. Certain wrist motions, particularly flexion (curling motion) and extension

(straightening motion), can increase pressure in the carpal tunnel and result in median nerve compression. A musician may first experience numbness and tingling in the fingers, later weakness of the thenar muscles in the palm just below the thumb can occur. At times this condition is so painful it can wake an individual at night out of a sound sleep. Early on, conservative measures, including the use of splints and anti-inflammatory medications, are prescribed. If these treatments fail, surgery is recommended to incise the transverse carpal ligament and release pressure on the nerve.

Other common nerve entrapment problems affecting the neck, shoulder, arms, hand, or fingers, can occur at the area below the collarbone (thoracic outlet syndrome), the ulnar nerve (elbow area), and in the neck (cervical radiculopathies). A thorough examination and diagnosis by an experienced physician can help locate the areas of entrapment, and appropriate treatment can begin.

### **Motor Control Disorders**

Focal dystonia (the condition Bill Gordon overcame) is a movement disorder which results in abnormal muscle tone and loss of voluntary control. The symptoms associated with focal dystonia usually include a loss of motor control, involuntary flexion and extension, and difficulty relaxing and moving one's fingers. It is an almost mystical malady described by various authors as perhaps the most difficult and perplexing problem to treat. Formerly, most physicians believed it was more a psychological condition than a physical one. The exact cause of focal dysto-



## SELECTED LIST OF PERFORMING ARTS MEDICINE SPECIALISTS

University of California, San Francisco  
Health Program for Performing Artists  
Dr. Peter F. Oswald, director  
(415) 476-7373

Sunnyvale Medical Clinic  
Dr. Vivien D'Andrea  
Los Altos, CA  
(415) 968-8370

Continental Rehabilitation Hospital  
of San Diego  
Stacie Tutsie, rehabilitation liaison  
(800) 637-8200, (619) 686-4651

University of Colorado, Denver  
Health Science Center  
Dr. Stuart Schenck (303) 270-7566

Yale Occupational Medicine Program  
Dr. Martin Cherniak  
New Haven, CT (203) 669-8853

Northwestern Memorial Hospital  
Medical Program for Performing Artists  
Dr. Alice Brandfonbrener  
Chicago, IL (312) 908-2787

Indiana University School of Medicine  
Performing Arts Medicine Program  
Dr. Kenneth D. Brandt, director  
Indianapolis, IN (317) 274-4225

National Rehabilitation Hospital  
Dr. Richard Norris  
Bethesda, MD (301) 654-9160, ext. 120

Brigham and Women's Hospital  
Performing Arts Clinic  
Dr. Michael Charness  
Boston, MA (617) 732-5771

Medical Rehabilitation  
Dr. Steven Schultz, medical director  
Ann Arbor, MI (313) 998-7899

Wayne State University Health Center  
Dr. James Blessman  
Detroit, MI (313) 577-5074

Instrumental Artists Clinic  
Sister Kenny Institute  
Dr. Jennine L. Speier, medical director  
Minneapolis, MN (612) 863-4495

Jewish Hospital  
Medical Program for the Performing Arts  
Dr. Jerome Gilden, director  
St. Louis, MO (314) 454-7827

St. Joseph's Rehabilitation Hospital  
Dr. Donald Vichick  
Albuquerque, NM (505) 244-4716

Miller Health Care Institute for  
Performing Artists  
Dr. Emil Pascarelli  
New York, NY (212) 523-6705

University of Buffalo  
University Medical Practice Services  
Dr. Alan Lockwood  
Buffalo, NY (716) 829-2600

Duke University Medical Center  
Dr. Sam Moon  
Durham, NC (919) 286-3232

Cleveland Clinic Foundation  
Medical Center for Performing Artists  
Dr. Richard J. Lederman  
Cleveland, OH (216) 444-5545

Thomas Jefferson University Hospital  
Arts Medicine Center  
Dr. Robert Sataloff  
Philadelphia, PA (215) 545-3322

Eastern Virginia Medical School  
Dr. Alan Doyle  
Norfolk, VA (804) 446-5915

Vanderbilt Arts Medicine Program  
Dr. Steven A. Mitchell, director  
Nashville, TN (615) 343-7464

The Sports Arts Center  
Institute for Rehabilitation and Research  
Dr. Rebecca Clearman  
Houston, TX (713) 799-5010

The Clinic for Performing Artists  
Virginia Mason Medical Center  
Dr. Michael Weinstein  
Seattle, WA (206) 223-6885

Sir Wm. Osler Health Institute  
Dr. John Chong, director  
Hamilton, Ontario, Canada  
(905) 574-2875

nia remains unknown. Some researchers believe the basal ganglia area in the brain, which has been implicated in other movement disorders, may be involved. Others suspect that nerve compression or repetitive trauma may somehow predispose an individual to focal dystonia. Interestingly, the condition is very task specific, occurring only when one is performing an activity that triggers the dystonia. At other times, the individual is able to use the affected extremity normally.

A newly developed treatment involves the injection of botulinum toxin into dystonic muscles while monitoring muscular activity via electromyography. This technique allows selective weakening of certain muscle groups and improved motor function of the hand. The procedure is still considered experimental and has not yet been approved by the Food and Drug Administration. Research on this treatment and on focal dystonia in general is continuing.

### Psychological Adjustments

In recent years, sports psychologists have begun assisting today's athletes with the psychological demands of professional competition. Today, there are a number of mental health experts working with performers to help them adjust to the stresses of a career in the arts. When an artist is injured and unable to perform, it has both financial and psychological implications. Very often an artist's personal identity is intertwined with the ability to compose, dance, play an instrument, or sing. It is not uncommon for performers to become depressed over the loss of their skills after a disabling injury. In these situations, the use of anti-depressant medications and psychological counseling are necessary adjuncts to the rehabilitation process.

Part of the problem is the way in which society views the arts. Some individuals, holding the view that artistic endeavors are ancillary and expendable, are insensitive to the plight

of an injured performer. This can be devastating to the artist since it is critical that he or she remain positive and focused on rehabilitative efforts. A good mental attitude is mandatory for a successful outcome after injury.

### Future Directions

Researchers are continuing to assess which methods are best for the prevention of injuries to musicians. As music teachers, students, and professionals become more aware of the problems and their remedies, the likelihood of complications will decrease. If and when problems arise, the referral to a performing arts medicine specialist can result in a more rapid return to performance.

Today, we understand how physically and psychologically demanding it is to be a performer. Bill Gordon states, "Playing is more athletic than we realize. Warming up, stretching, exercising, resting, and a balanced diet will help maintain us for a lifetime of performing." I fully agree. ☺



# Two Sides of the Jazz Coin

*Teaching the African and European elements in jazz*

by *Phil  
Wilson*

Teaching the tools of jazz improvisation at Berklee is a challenging experience, largely because of the college's varied cultural mix. A European student is likely to be comfortable in diatonic harmonic practices, while having little experience in the hypnosis of the African rhythmic heritage. Conversely, the entering students of African descent are often well-versed in the sound and physical properties of their rhythmic heritage, but may be less comfortable with European diatonic harmony.

That is not to say that the Europeans don't have rhythm and Africans don't have harmony—of course they do. But the indigenous side of each is generally more developed. The miracle we call jazz in the '90s is the merging of these two great musical cultures.

What follows is an approach to teaching the basics of jazz with which I have had

---

*Professor Phil Wilson released the Wizard of Oz Suite CD in 1994, and is chief arranger for Illinois Jacquet. His chart of "Mercy, Mercy" appears on Neil Peart's Burnin' With Buddy album on Atlantic.*

**Guide tones are similar to the yellow lines on the harmonic highway of a tune.**

considerable amount of success.

In the first year, the student, through traditional study, should become proficient enough on his or her instrument to be able to control musical content (tone production, phrasing, etc.) to some degree. The traditional studies should be supplemented by serious study of both the rhythmic and harmonic sides of the jazz coin. By the end of the



PHOTO BY MARK SMALL. PHOTO ILLUSTRATION BY DAVE MIRANDA



first year, the student should have a working knowledge of diatonic harmony, seventh chords, and guide tones.

Guide tones make up the "harmonic highway" of any diatonic piece of music since Mozart's time. Think of the guide tones running through a tune by Gershwin, as being similar to the double yellow lines on a highway taking you across the countryside. The student should have a working knowledge of the rhythmic values in jazz, i.e., the hypnotic properties of stacked rhythms and space inherited from the African tradition.


In the second year, the student will begin working with simple tunes. Sonny Rollins' "Doxy" works well because of the rhythmic properties of the melody and the simple harmonic structure—similar to the common folk song "Jada." For purposes of this article, I have written a "Monkish" blues which has the same properties as "Doxy" plus the story-telling form of a blues. The student must

memorize all of the tune's melodic, rhythmic and harmonic components.

Next, the student and I play the tune to a pre-recorded rhythm section if a real one isn't available. After the student gets really comfortable with the tune, I turn the rhythm section off, leaving the two of us in duet.

The student will play the melody while I groove a bass line. Next, the student must play a bass line while I play the melody. This is followed by chorus after chorus of the two of us alternating bass lines and improvising on the changes back and forth.

Playing the bass line teaches the student not only how to create a groove, but also how to outline the harmonic highway of the tune. It is also enlightening to step outside of the traditional role of one's instrument, and play the role of another.

As the student develops, the tunes get more sophisticated. The developing musician begins to envision the big picture, gaining knowledge of both sides of the jazz coin. 

When first approaching this tune, the student plays the melody, the teacher plays the bass line. For the second chorus, exchange parts. After that, begin trading solos and accompaniment. The guide tones (third and seventh of each chord) are given in the third staff as a reference point for the improviser.

### Monkish

Composed by Phil Wilson

$\text{♩} = \text{m.m. } 60$

© Copyright 1994, Phil Wilson, All Rights Reserved

# RAM RECORDS

## The TRUE Spirit OF Jazz



The Sled Dogs  
**THE MUSIC OF JIM KELLY**

Jim Kelly – Guitar  
Jim Odgren – Alto sax  
Bob Tamagni – Drums  
Produced By Gary Burton  
ADD - RMCD4521



Victor Mendoza  
**THIS IS WHY**

Victor Mendoza - Vibes  
Jim Odgren - Alto sax  
Alain Mallet - Piano  
Oscar Stagnaro - Bass  
Horacio "El Negro" Hernández - Drums  
Gustavo Ernesto Díaz - Perc.  
DDD - RMCD4515



Crook/Lockwood/Gullotti  
**ONLY HUMAN**

Hal Crook – Trombone  
John Lockwood – Bass  
Bob Gullotti – Drums  
DDD - RMCD4506



Miles Donahue 5et  
**The Good Listener**

Miles Donahue - Trumpet, tenor and soprano sax  
Jerry Bergonzi - Tenor sax  
Kenny Werner - Piano  
Bruce Gertz - Bass  
Adam Nussbaum - Drums  
Digital Live Recording  
DDD - RMCD4510

U.S.A. distribution:

**SPHERE MARKETING & DISTRIBUTION, INC.,**

Cargo Building 80, Room 2A,  
JFK Int'l Airport, Jamaica, NY 11430  
Tel. 718/656 6220 Fax 718/244 1804

Worldwide Distribution (except U.S.A.):

**IREC S.p.A.**

via San G.B. De La Salle, 4 - 20132 Milano - Italy  
Tel. and Fax 39/2/259 2326

AVAILABLE AT

**TOWER RECORDS**



# Alum notes

Compiled by  
Clayton Doty '95  
and Negui  
Capriles '96

**Jeff Golub '78**, New York session ace and long-time Rod Stewart sideman, has released *Avenue Blue*, a jazz album on the Mesa/Bluemoon record label.



Ethiopian vibist **Mulato Astatke '58** released a CD titled *Assiyo Bellema* with his group EthioJazz. The band features **Fasil Wuhib '93** (bass) and **Abegassu Shiota '94** (keyboards).

**Edward Munger '61** is now living in Schenectady, NY, and has opened Ed Munger Music Studios. He is director and head guitar instructor.

**Roger Aldridge '68** is currently living in Silver Spring, MD, and recently had a composition performed in the 1994 Chesapeake Bay Foundation benefit concert held in Washington, D.C.

Pianist **Masahiko Satoh '68** was recently featured in the August issue of *Cadence* magazine.

Trombonist **John Licata '70** lives in Boston where he is very active in the jazz scene. Last June, John played several dates at Cleveland's Bop Stop.

Saxophonist **Greg Abate '71** is living in Cranston, RI, and recently released his fourth CD with his quintet on the Candid label. The disc features **Richie Cole '67** on alto saxophone.

**Randy Klein '71** and his Jazzheads have released a self-titled CD and played several dates at Birdland in NYC last fall.

**Joseph Mitchell '71** of Kingston, NY, has just released an independent CD of contemporary Christian rock entitled *The Promise*.

Woodwinds player **Bobby Eldridge '73** is living in New York playing in pit orchestras on Broadway. He has also recorded and performed with numerous artists, including Stevie Wonder, George Benson, Cab Calloway, Lyle Lovett, and many others.

**Jeffrey Meyer '74** is living in NYC and just released an album titled *Best of Friends*, a collection of children's songs sung by **Denise Mangiardi '91**.

**Charles Stevens '74** lives in Cambridge, MA, and teaches in the Arlington,



**Bobby Eldridge '73**

MA, public schools. Last September, Charles was hired by the Massachusetts Teacher's Association as a Field Services Consultant for the Northeast Region.

**Jeannie Deva '75** published *The Contemporary Vocalist Improvement Course—The Deva Method: A Nonclassical Approach for Singers*. She was also an assistant producer for the the J. Geils Band's latest CD *Bluestime*.

Guitarist **Steve Masakowski '75** of New Orleans, released his latest album entitled *What It Was* which was given four and a half stars in the August 1994 issue of *Downbeat*. **Michael Pelleria '75** plays keyboards on the album.

Pianist/composer **Wayne Francis '76** wrote a tune, "Calle Estrella," for the new CD *Fast Life* by saxophonist David Murray.

**Keith Roberts '77** and his band the Young Dubliners



have released their debut album *Rocky Road* on Scotti Bros. Records which was produced by Michael Blum. **Randy Woolford '81** played electric guitar and sang backup on the album which received a three-star review in the *Los Angeles Times*.

**Tod Cooper '78** is living in Sherman Oaks, CA, and is currently music production supervisor for Walt Disney Feature Animation. He worked with Alan Mencken on *Pocahontas*, *The Hunchback of Notre Dame*, and *Hercules*.

The saxophone work of **Peter Gordon '78** can be heard on the theme for "Lifestyles of the Rich and Famous" and on **Peter Melnick's** ['85] *Arctic Blue* soundtrack album on Narada records.

**Ledell Waterman Mulvane '78** is living in Greenwich, CT, and is a music teacher for Greenwich Public Schools. She received a Fulbright Scholarship to study music in Ghana, Africa, last summer.

**Mitch Seidman '78** released *Fretware* on the Brownstone label featuring four of his originals and several standards. Also spotlighted on the disc are bassist **Harvie Swartz '70**, drummer Alan Dawson, and saxophonists Charlie Kohlhase and Leonard Hochman.

Collective Experience, which includes pianist **Gloria Jasinski '78**, vocalist **Lynne Vadala '81**, bassist **Tony Sumbury '85**, and sax player **Carl Clements '87**, is currently performing in the Boston area.

**Vincent Scrima '78** spent seven years as keyboardist for the Connie Stevens Band and recently wrote a big band chart of the Police's "Synchronicity" for



#### Alumni Chapter Presidents

**New York**  
Steve Ward '87  
Mu Music Int'l.  
(212) 929-1161

**Orlando**  
Stan Kubit '71  
Orlando Music Teachers Inc.  
(407) 352-9702

**Chicago**  
Damon Booth '91  
ASCAP  
(312) 481-1194

**Nashville**  
Rich Adams '82  
(615) 297-8967

**Boston**  
Jeannie Deva '75  
The Voice Studio  
(617) 536-4553

**San Francisco**  
Gary Boggs '82  
Guitar Studio  
(415) 731-6455

**Los Angeles**  
Leanne Summers '88  
Vocal Studio  
(818) 769-7260

**Denver**  
David Hammond '81  
Denver School of the Arts  
(303) 733-5481

**Tokyo**  
Alumni Coordinator  
Michiko Yoshino  
042-241-4347

## CLASS CONNECTIONS

As Berklee begins celebrating its 50th anniversary, the year promises a lot of alumni activities. Alumni chapters around the world will be saluting Berklee in a variety of ways with reunions and showcases. Berklee International Network schools in Greece, Spain, and Israel hosted alumni receptions in December. In April, the college will present the Herb Pomeroy Tribute Concert featuring top guest performers, in recognition of Herb's retirement from an illustrious 40-year teaching career.

The Los Angeles Chapter hosted a January 15, brunch for 102 with President Lee Eliot Berk, members of the faculty and staff, and alumni. Bassist **Neil Stubenhaus '75** and Saxophonist **Eric Marienthal '79** were honored for their achievements with Distinguished Alumni Awards. **J.R. Robinson '75** and **Gary Burton '62** made the presentations.

The newly formed Denver Chapter held a November social at the Wynkoop Brewing Company. Chapter President **David Hammond '81** is planning an alumni showcase, anyone interested in helping should call him at (303) 733-5481.

The Boston Chapter is making preparations for either a spring or early summer alumni showcase, those interested in working on this project should call **Jeannie Deva '75** at (617) 536-4553.

The Nashville Chapter will host their annual Alumni Singer/Songwriter Showcase on March 21, at the Bluebird Cafe. Sparrow Recording artists **Chris** and **Scott Dente '87** will receive distinguished alumni awards. In the works is a showcase for instrumentalists to be held in conjunction with the summer NAMM show. For information on this event or if you want help, call Chapter President **Rich Adams '82** at (615) 297-8967.

Other events will be happening in Orlando, San Francisco, Chicago, and Japan. Stay tuned.

*Sarah Bodge, Assistant Director of Development for Alumni Relations*



**Harvie Swartz '70 (left) and Tommy Campbell '79 were honored at a New York Chapter reception November 14.**



**Jeannie Deva '75 (left) and Sarah Bodge with distinguished alumni award recipient David Rosenthal '80 at the Boston event on November 6.**



**At the January 15, L.A. brunch, Neil Stubenhaus '75 (left) and Eric Marienthal '79 (right), received Distinguished Alumnus Awards.**



use on Fox's "Late Show" and the "Arsenio Hall Show."

Jazz guitarist **Donald Chamberlain '79** is assistant professor of music at Grinnell College, in IA.

**Leo Gandelman '79** recently released a new album entitled *Made in Rio*, on Verve Records. He toured the U.S. including stops in NYC, Washington, D.C., and at the Monterey Jazz Fest in Mexico.

**Osami Mizuno '79** is living in Tokyo and leads his band the High Hats. Osami also teaches drums at the Mate School of Music in Tokyo, and beginning in April, will be teaching at the Percussion Gallery in Tokyo. He endorses Ludwig drums.

**David Potano '79** is living in Toledo, OH, and is a registered music therapist

at the St. Vincent Medical Center. Last year, he started Vibrations of Life which provides music for various health care applications. David acts as the composer, arranger and producer for the company and also is a lecturer for cardiac rehabilitation and cancer patients.

Classical guitarist **Ricardo Simoes '79** of Rio de Janeiro, Brazil, released a CD featuring his original works and pieces by Bach, Villa Lobos, Tarrega, Mozart, and others.

**Blaine Mandel '80** is living in East Northport, NY, and is a composer/performer for Queens Public Television series "Storytelling with Barbara Aliprantis." The series won a second CAPA Award for Grant Aid/Facilitation.

Jazz harmonica player **Hendrik Meurkens '80** has

released his fourth jazz CD entitled *Slidin'* on Concord Records. The disc features four Hendrik originals as well as standards.

**Tony Thomas '80** is living in Seattle, WA, and is program director of KMPS-AM/FM. In August of 1994, Tony won *Billboard* magazine's Large Market Country Program/Operations Director of the Year award.

**Reed Vertelney '80** lives in Van Nuys, CA, and is a staff songwriter for Sony Music Publishing. Reed was nominated for a Grammy in 1994 for Best R&B Song "Heaven Knows," co-written with Luther Vandross. Reed has written songs for Smokey Robinson, Patty Austin, and Darryl Hall.

**Jeremy Driesen '81** is living in Norwalk, CT, and working as musical direc-

tor/drummer for singer Lou Christie. Recent performances include shows at the Royal Albert Hall in London, TNN, and Showtime. A new CD is in the works for the MCA Records label.

**Gary Edelburg '81** is living in Green Bay, WI, and released his debut CD *Chakra* on his label Electric Shadow Productions.

**Cathy Gittelson '81** is living in Atlanta, GA, and has worked as a music publicist for classical and jazz musicians since 1988.

**Mark Maxson '81** is living in Ogden, UT, and is owner/operator of Carried Away Music Productions, and is house guitarist at Lagoon Amusement Park.

**Walt Platt '81** works in Boston as a freelance trumpeter. He has backed B.B. King, Dave Weckl, the Woody Herman Orchestra

# the **TRADITION** continues in **1995**



Winner of the Thelonious Monk Piano Competition

**JACKY TERRASSON**, a dynamic Blue Note debut featuring **LEON PARKER** on drums and **UGONNA OKEGWO** on bass.



"**T**enor saxist Lovano is at the head of his class in the current jazz scene."

-Entertainment Weekly



**S**ays the Los Angeles Times: "1995 will be the year in which Geri Allen emerges as an important jazz influence in her own right."



To order these selections or others from the Blue Note catalog call the Music Source toll-free at 1-800-745-4477



and Cab Calloway.

**Liz Queler '81** is living in New York and just released her first solo CD entitled *River of Time*. She has won two *Billboard* songwriting awards and has been touring with folk singer Cliff Eberhardt.

The Cambridge-based singer/songwriter team of Jill Stein and **Ken Selcer '81** has released *Flashpoint*, a CD containing 11 of their original songs.



**Jon Finn '82**

Guitarist **Jon Finn '82** has released *Don't Look So Serious* with drummer **Dave Dicenso '76** and bassist **Joe Santerre '82** for the Legato label. The disc features 15 of Finn's instrumental rock compositions.

**Benjamin Smeall '82** is living in Green Bay, WI, and recently returned from a trip to Bolivia where he was researching his Ph.D. dissertation.

**David Twiss '82** has been named director of music and musical drama at the Oxford Academy in Northborough, MA.

**Michael Woods '82** is composing chamber music and recently had his music performed at Hamilton College in Clinton, NY.

Composer **Alexis Biolley '83** is living and working in San Francisco.

**Robert Forrest '83** is living in Tarzana, CA, and is president of two music

publishing companies: Festoso Music (ASCAP) and Pacato Music (BMI).

**Richard Price '83** visited Berklee last November as a visiting artist for the Music Education Department. He has performed with the Lionel Hampton and the Count Basie Orchestras and is chair of fine arts and music at Bishop Hendricken High School in Warwick, RI.

Singer/songwriter **Eryn Charles '84** is residing and performing in Los Angeles and was profiled in the Santa Monica College weekly, the *Corsair*.

**Dennie Chambers '84**, president of Boston's Piano Forte Incorporated, a Division of New England Music Services, has expanded into the international market in sales and technical assistance, servicing accounts in Kenya.

**Gustavo Farias '84** is living in Van Nuys, CA, and is president of Farias Productions. Gustavo has recently produced and arranged Juan Gabriel's album *Gracias Por Esper-*



**Guillermo Nojehowicz '84 (left) and producer Michael Abene**

*ar*. The album has gone multiplatinum.

Drummer **Guillermo Nojehowicz '84** leads the jazz ensemble El Eco. The group includes **Donny McCaslin '88** on tenor sax, Berklee student **Sherma Andrews** on vocals, **Helio Alves '93** on piano, **Mark Greel '83** on trumpet, and **Fernando Huergo '92** on bass. The band is being produced by Michael Abene. Nojehowicz recently performed in Japan with the Yumikonian Orchestra with pianist **Yumiko Murakami '91** and **Gustavo Gregorio '91** on bass.

**Karen Oosterman-Barkin '84** lives in Uxbridge, MA, and just completed a recording project entitled *In His Name*, composed for the 1994 Youth Unlimited National Youth Convention and was recorded at Lakeside Music Services, owned by **Brad Pierce '82**. **Steve Barkin '79** played drums on the project.

**Donald Quan '84** has recently been hired as keyboardist/violist for a world tour with Celtic harpist/singer Loreena McKennitt. The band played the Berklee Performance Center in November.

## IMPROVE YOUR SAX LIFE



Professional and personal service by  
**EMILIO LYONS**

NEW • USED • BUY • SELL • TRADE

IN STOCK—Selmer MARK VI and Balanced Action in original lacquer.

BACH	RICO	BOBBY DUKOFF
CONN	OMEGA	BERG LARSEN
KING	OTTO LINK	OLIVIERI
BUFFET	BARI	ARMSTRONG
YAMAHA	BEECHLER	VanDOREN
MEYER	LA VOZ	CLAUDE LAKEY
ARTLEY	BRILHART	MIRAPHONE
DeFORD	LOREE	GEMEINHARDT
FOX	BUESCHER	CABART
GETZEN	EMERSON	MITCHELL LURI
SELMER	HOLTON	SCHREIBER
HAYNES	AL CASS	KRUSPE
LeBLANC	JET-TONE	ALEXANDER
BENGE	SCHILKE	YANAGISAWA

Serving professional musicians, students, music schools and universities since 1939.

*Rayburn Music Inc.*

263 HUNTINGTON AVE., BOSTON, MA 02115  
(NEXT TO SYMPHONY HALL) 617-266-4727



## L.A. NEWSBRIEFS

Greetings and best wishes to one and all for a successful 1995. The new year marks the completion of the first year of operation for the Berklee Center in Los Angeles. Many satisfying results from the center have come in the area of alumni relations. Networking has expanded, the number of alumni activities has grown, and a general sense of Berklee's new presence in L.A. is taking hold.

The first in a new series of alumni seminars, entitled "Taking Care of Business," was held last October. The focus of the evening was on music careers in film and television and the guest speaker was renowned composer **Alan Silvestri '70** (*Forrest Gump*, *Who Framed Roger Rabbit?*, *Back To The Future*). It was an exciting evening—Alan proved to be an entertaining speaker providing anecdotes, observations, and advice with a good measure of humor. Attendance



**Peter Gordon '78, left, and film composer Alan Silvestri '70** after the October "Taking Care of Business" seminar.

was excellent and the audience was very enthusiastic. Details on the next seminar in the series will soon be announced.

As for alumni names in the news . . . **Tiger Okoshi '75** was in L.A. for a club appearance. Reviews were excellent, not just for Tiger, but also for his local rhythm section consisting of **Jeff Richman '76** on guitar, **Jimmy Earl '76** on bass, and **Joel Taylor '83** on drums. The much-in-demand rhythm sec-

tion of **J.R. Robinson '75** and **Neil Stubenhaus '75** was busy in 1994 touring with Barbra Streisand. Drummer **Abe Laboriel Jr. '93** is on tour with Seal. **Scott Roewe '84** has been touring with the Wild Colonials supporting their latest release on Geffen Records—he's featured on bass, keys, sax, and didgeridoo! **Jan Stevens '81** recently scored two commercials for Mattel's Hot Wheels product.

In the world of film and television . . . **Daryl Kell '88** served as music editor for the Hallmark TV movies *Redwood Curtain* and *The Ranger, the Cook, and the Hole in the Sky*. Both films were scored by **Lawrence Shragge '77**. **Yuval Ron '89**, house composer for Saban Entertainment, has been scoring the second and third parts of the Power Ranger trilogy. **Misha Segal '75** scored the ABC animated feature "The Secret Garden" and the NBC movie *She Led Two Lives*. **Phil**

**Giffin '76** scored the NBC "Movie of the Week" *Escape from Terror*, and has just completed an ABC "Movie of the Week" *The Computer Wore Tennis Shoes*. **Peter Melnick's ('86)** soundtrack for the movie *Arctic Blue* is available on CD

from Narada. He is working on a new Oliver Stone production for HBO. **Andrew Keresztes '86** arranged and produced six tracks for the "Tales from the Crypt" album entitled *Have Yourself a Scary Little Christmas*. He also wrote underscore for the MTV series "Dead at 21."

That's it for now. Stay in touch.

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



**Laszlo Gardony '85**

**Claudio Ragazzi '84**, a Latin jazz composer, and his band Macando are performing frequently in Boston.

**Sergio Brandao '85** and his Brazilian jazz group Manga-Rosa, which includes **Anders Bostrom '82** on alto flute and **Steve Langone '93** on drums, are playing in the Boston area.

Pianist **Laszlo Gardony '85** has released *Breakout*, his debut album for the Avenue label. Featured on the disc are guitarist **Mick Goodrick '67**, bassist Stomo Takeishi, drummer Sato Takeishi, and percussionist George Jinda.

**Jean Gauthier '85** joined the group Batucada Belles last spring, a women's multicultural percussion marching band. The Boston-based group performs at many events including Boston's First Night.

Saxophonist **James Mahoney '85**, pianist **Akihiro Sano '90**, and trumpet player **Gilbert Castellanos '92** are having success with their straight-ahead jazz quintet Black Note. Their latest CD is entitled *43rd and Degnan*.

**Lewis "Skip" Norcott '85** is chair of the music department of the Governor Mifflin school system in Reading, PA. Skip is also conductor of the Reading Civic Opera and coconductor of the Reading Pops Orchestra.

Saxophonist **Daniel Walsh '85** was recently a featured soloist with the Allman Brothers and the Greg Allman Bands. In addition, Daniel was featured with Al Foster and Eddie Gomez on Paul Mousaw's *Sound Mind* on Global Pacific Records.



**Susan Botti '86** is staging her chamber opera *Wonderglass* in NYC.

**Chris Griffin '86** opened Griffin Mastering, Inc. in Atlanta, GA, last October and received an overwhelming response.

Guitarist/educator/author **Ed Littman '86** is playing in NYC with his band the Network.

**Anthony Plessas '86** of Rafina, Greece, is writing a second Greek language book on music technology, and recording his second album of instrumental music for the BMG label. He also writes a monthly column for the periodical *Audio*.

Musician/educator/counselor **Scotty Brubaker '87** is currently living in Sioux City, IA, where he is the instrumental music instructor for grades K-12 at the Winnebago Indian Reservation in Winnebago, NE.

Boston-based saxophonist **Andrew Clark '87** recorded *Saxattack*, a three-song cassette showcasing his sax, vocal, and keyboard work.

Guitarist **Jeff Pike '87** is living and performing in southern Maryland. His group D.W.I. released a CD of 10 original songs entitled *Drink!*



**Anthony Plessas '86**

**Johnny Wingstedt '87** lives in Stockholm and is working as a pianist, and composer for films shown in Sweden, Japan, and China. He is also a product specialist for the Roland Corporation.

Composer/guitarist **Paul Kurzweil '88** is living in Margate, FL, and just finished his self-produced CD entitled *Blueshift* on Bluxo Records.

Guitarist **Ray Ippolito '88** is cur-

"Since 1924"  
**Sam Ash**<sup>®</sup>  
**MUSIC STORES**

**SALES • RENTALS • REPAIRS • TRADE-INS**

*For over 70 years, musicians have been coming to Sam Ash Music for the best selection of top-brand merchandise. Our nine superstores feature the largest inventory of musical equipment in the world all at our famous low "48th Street" prices!. Any and all questions answered by our staff of musician/experts.*

**ELECTRONIC KEYBOARDS**

**MIDI SYSTEMS**

**COMPUTERS**

**MUSIC SOFTWARE**

**GUITARS & AMPLIFIERS**

**DRUMS & DRUM MACHINES**

**BRASS & WOODWINDS**

**STRING INSTRUMENTS**

**DIGITAL GRAND PIANOS**

**RECORDING EQUIPMENT**

**PRO SOUND SYSTEMS**

**DJ EQUIPMENT**

**SING-ALONG MACHINES**

**SHEET MUSIC**

**LIGHTING EQUIPMENT**

**For Brass & Woodwind Instruments**

**1-800-867-7755**

**All Other Calls:**

**1-800-4-SAM ASH**

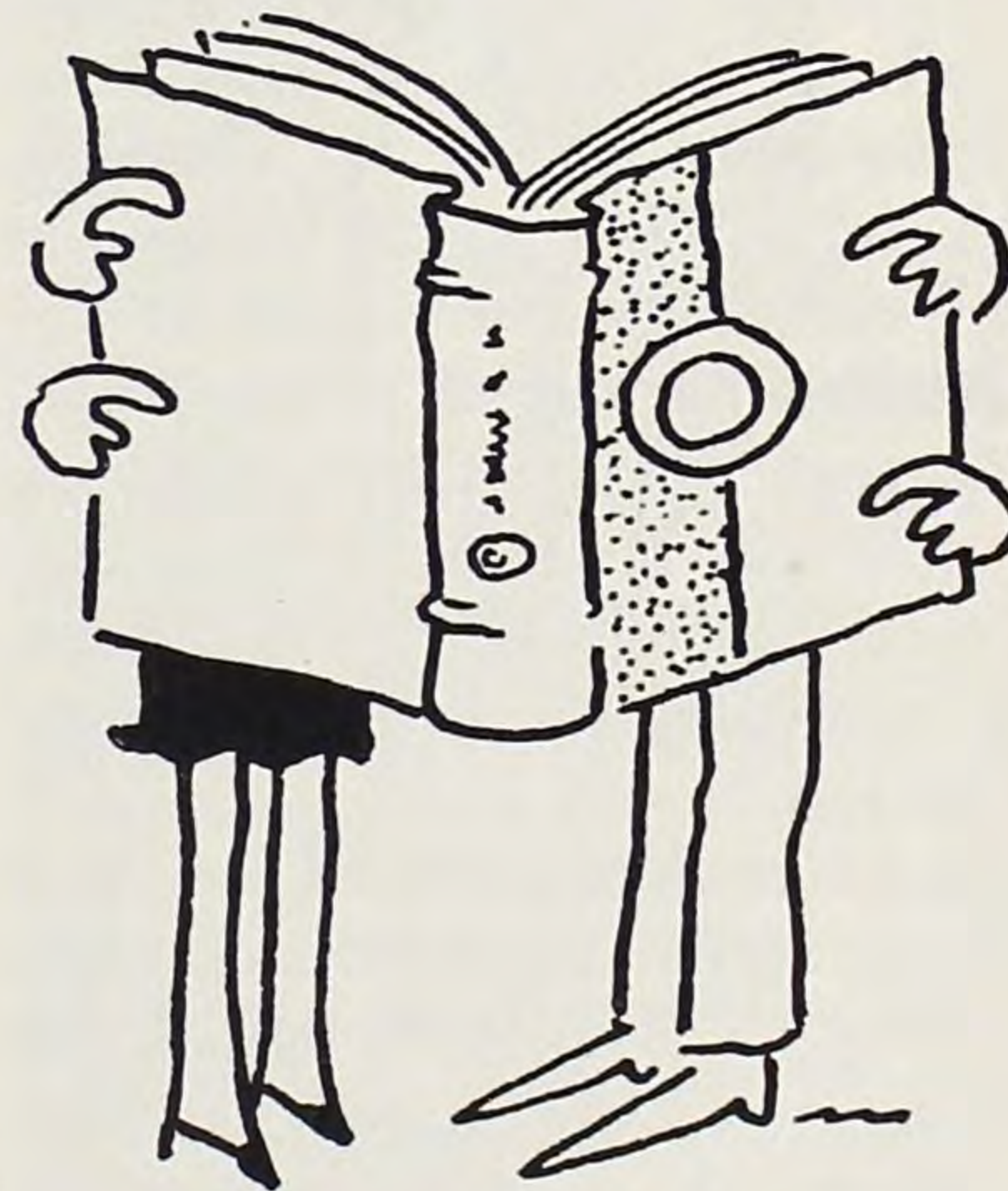
**In New York State: (718) 793-7983 • (516) 333-8700**

**LAST CALL FOR THE ALUMNI DIRECTORY...**

The telephone verification phase, in which each alumnus can make a final change to his or her listing in our alumni directory project, is almost complete. Representatives from Bernard C. Harris Publishing Company, the official publisher of the directory, have just a few more calls to make before proofreading begins.

Since we are publishing only enough directories to cover pre-publication orders placed at this time, please let the Harris representative know you are interested when he or she calls. This will be your only opportunity to reserve a copy of this special 50th anniversary edition of the Berklee College of Music Alumni Directory.

This edition of the directory will be the most up-to-date reference book for more than 18,000 of your fellow alumni. It will include current name, address, phone num-



ber, plus some academic data.

If you have not heard from our publisher by July 5, 1995, you may contact the company directly at:

*Customer Service Department  
Bernard C. Harris Publishing  
16 Koger Center, Suite 103  
Norfolk, VA 23502  
Phone: (800) 877-6554*



## Herb Pomeroy Tribute Concert



April 29, 1995 7:30 p.m.  
Berklee Performance Center



If you would like more information, please call (617) 266-1400, extension 8454.

rently performing with fusion band New World Order the Ippolito Principle. Gary has recorded with Dr. John and has performed with Frankie Valli and Bobby Rondinelli.

**Toshi Iseda '88** lives in Flushing, NY, and writes a regular column in *Modern Rock Guitar* magazine.

**Mathew Kaslow '88** of Brooklyn, NY, recently played with the rock band World Dive. Mathew is also teaching privately, playing club dates, and organizing his own blues/rock/funk band.

Engineer **Rich Lamb '88** is a staff assistant at the Power Station studio in NYC. He lives in Hoboken, NJ, with his wife Dawn Lamb (formerly Labenow). She is a singer/songwriter/keyboardist, known professionally as Donya Lane. Her band includes Rich on keyboards and **Marianne Perback '88** on vocals.

**Michael Puwall '88** and his band Sister Seed have released *Blue-Green* their debut album. They have scheduled U.S. & European tour dates through 1995 to support the album.

**Gary Becks '89** lives in Lakewood, CA, and is owner of Real-Time

Records/Cave Productions and released seven singles under five pseudonyms: Planet Anger, Sonic Mind Probe, Pozitranze, Cloud Innovator, and Screaming Black Jesus. Sonic Mind Probe was featured in the August '94 issue of *Dance Music Authority* and the October issue of *URB* magazine.

Keyboardist and guitarist **Min Kim '89** has released the instrumental album *Shadow of the Moon* with backing from faculty members Dave Clark (bass), **Brett Willmott '77**, and Wayne Wadhams (special effects), as well as **Anders Bostrom '82** (flute), and drummer Bob Moses.

**Yuval Ron '89** has relocated to Los Angeles, and is the composer for a newly syndicated TV series "Sweet Valley High," broadcast on Saturday mornings.

**Mathew White '89** has performed on and produced an independent CD with his band Big House. Mathew also performed with and coproduced various artists with R.E.M. drummer Bill Berry.

Percussionist **Luis Alberto Nesvara '90** is living in Buenos Aires and per-

formed at the 1994 International Jazz Festival in Montreal with his band Nan. The band plans to record their second CD soon.

**Tonu Naissoo '90** accompanied the Vladimir Tarasou Baltic Art Orchestra on piano last June for Jazz Baltica '94 and the '94 Jazz Festival in Munster, Germany. Tonu also performed with vibist/composer Roland Stolk '89 at the Tallinn International Jazz Festival in Estonia in November.

**David Raheb '90** owns Dave's Drum Shop in Scottsdale, AZ, where he is an instructor.

**Jimmy Weinstein '90** recently released a CD entitled *Nostalgia* on Accurate Records with the Jimmy Weinstein Group. The band includes tenor saxophonist **Chris Cheek '91**, guitarist **Elie Massias '91**, bassist **Masa Kamaguchi '93**. They toured Europe twice in 1994 and played the '94 Barcelona Jazz Festival.

Guitarist **Michael Eisenstein '91**, bassist **Scott Reibling '92**, and drummer **Stacy Jones '92** are three-fifths of the band Letters to Cleo, which has signed a five-album deal with Giant Records. Their album, *Aurora Goryalice*, has received rave reviews in *Billboard* and *Rolling Stone*. The video for their song "Here and Now" was featured in a January episode of "Melrose Place."

**Steven Spungin '91**, and **Colin O'Dwyer '90** of Animal World, performed last October at the Great Woods Performing Arts Center in Mansfield, MA. Featured in their nine-piece ensemble were alumni bassist **Winston Maccow '82**, trumpeter **Hugh Nester '90**, alto and soprano saxophonist **Pat Loomis '92**, gui-



**Gary Becks '89**



## A PASSION FOR JAZZ

**Raimondo Meli Lupi '88**, owner and executive producer for Ram Records of Parma, Italy, never planned to start a record company. Born in Rome, Raimondo picked up the guitar at 11. He played rock and later fusion. After attending a 1985 **John Scofield '73** concert and seminar in Italy, jazz became Raimondo's passion. Later, an unexpected opportunity to release some sought-after sides by legendary jazz guitarist Joe Diorio came up, and Raimondo jumped into the record business.

He had studied film scoring at Berklee, and then continued his quest to master jazz guitar. At Joe Diorio's Philadelphia home, Raimondo undertook a month of intensive study. Later, Joe booked a seminar tour of Italy, Raimondo signed on as his translator. Raimondo began prodding Diorio to end a long hiatus from recording and lay down some tracks, offering to shop his mentor's tapes to European labels. Diorio agreed. Together with Riccardo del Fra (former Chet Baker bassist), he went into the studio and made *Double Take* with Raimondo producing. Soon after, at Raimondo's Parma studio, Diorio recorded a solo album, *We Will Meet Again*.

"After the sessions, Joe had a strong feeling that I should put them out and not sell the tapes to another company," remembers Raimondo. "I figured I could press some CDs, but having no distribution, I didn't know how I would ever sell them. Joe assured me distribution would come."

The day Raimondo received the finished CDs, he made a phone call and connected with a distributor who jumped at the chance to take on the Diorio discs. Since Joe hadn't released an album in several years, the new releases promised to be a hot commodity among Joe's European constituency.

Diorio's records sold beyond Raimondo's expectations, providing capital to expand his label. Rai-

mondo began recording other unsung heroes of contemporary jazz—many of them Berklee alumni or faculty.

Ram has released 13 albums. The latest, *The Sled Dogs—Featuring the Music of Jim Kelly*, has **Kelly '73** on guitar, drummer **Bob Tamagni '73**, saxophonist **Jim Odgren '75**, and bassist Dave Clark. Faculty members **Victor Mendoza '81**, **Hal Crook '71**, and **Bruce Gertz '76** have recorded for Ram with sidemen like Adam Nussbaum, Joey Calderazzo, and **John Abercrombie '68**. Other jazz luminaries—Ira Sullivan, Kenny Wheeler, **Mick Goodrick '68**, and **Jerry Bergonzi '68**—have released Ram CDs.

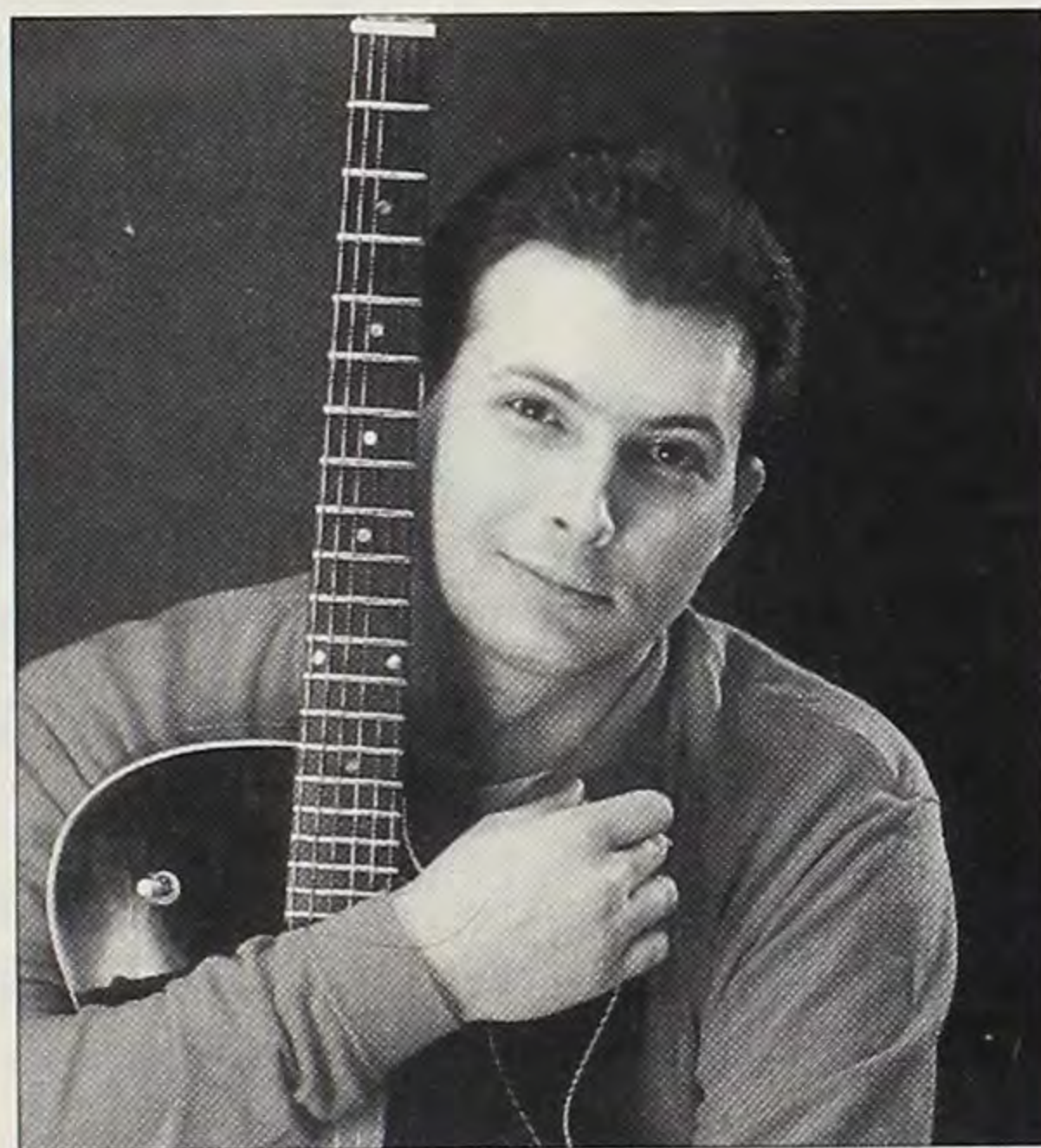


PHOTO BY R. BALZAN

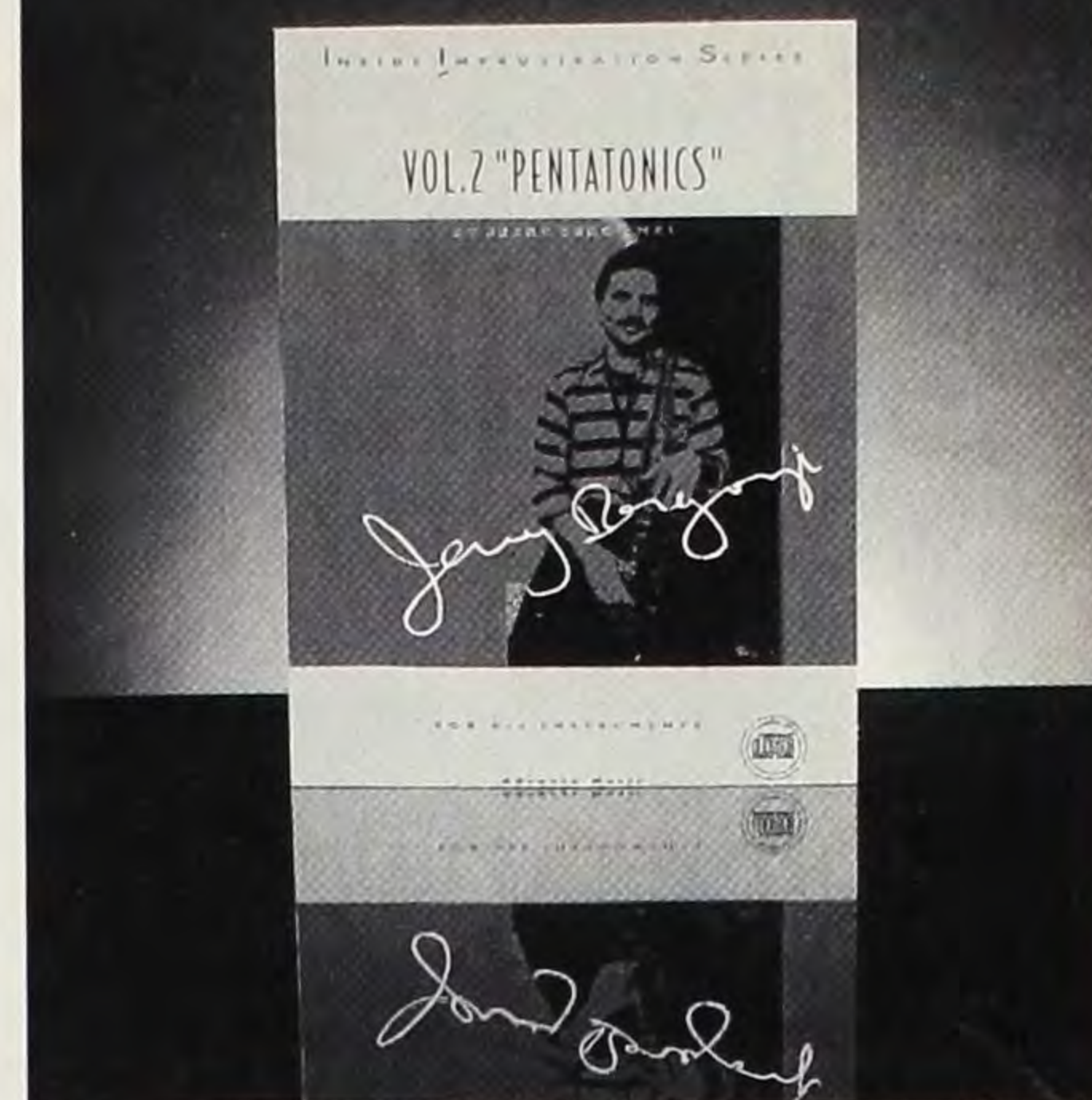
**Raimondo Meli Lupi '88**

Raimondo's bottom line is to make a musical contribution. He is involved all the way from the session planning to the promotional campaigns. He also engineers all of the sessions done in Italy.

"For my projects, this kind of energy is required to maintain high standards," says Raimondo. "I want the musicians on my records to develop fully as artists. Historically, Europeans have appreciated music more as an art form than as entertainment as in the States. I'm not in this for money, I want to do something musically mature, and of high quality."

This year marks Raimondo's eighth release with Joe Diorio.

new!



Jerry Bergonzi

INSIDE IMPROVISATION SERIES

### VOL. 2 "PENTATONICS"

(124 page book w/CD) \$ 29.95

Many of the great modern players have pentatonics at their command and melodic disposal. The book provides a practical yet creative approach to assimilating pentatonics into your melodic musical reservoir. The author has taught this method over many years and it has proven to be very successful.

Chord changes are included for C Concert, B $\flat$  and E $\flat$  instruments.

The accompanying recording has been designed for use in conjunction with the text. There are 18 tunes for you to play along with, featuring Renato Chicco on piano, Dave Santoro on bass and Adam Nussbaum on drums, plus eight demonstration tracks performed by the author on tenor sax.

also available

### VOL. 1 "MELODIC STRUCTURES"

A step by step method for learning to play over chord changes.

(96 page book w/CD) \$ 29.95

The system presented in this volume provides a tangible pathway to inside the creative imagination by getting inside harmony, inside the changes. There are nine tunes to play along with, each played at a slow and then medium tempo, plus 12 demonstration tracks performed by the author on piano and/or tenor saxophone. Chord changes and examples are transposed for all instruments.

### "MELODIC STRUCTURES"

(VHS-Video) \$ 49.95

11 lessons with master teacher/saxophonist Jerry Bergonzi, based on his above method.

Published by ADVANCE MUSIC

Available from your favorite music supplier or directly from the publisher:

ADVANCE MUSIC

Maierackerstr. 18, 72108 Rottenburg N.  
Germany

Phone: 07472 - 1832 • Fax: 07472 - 24621



**Mance Lipscomb/  
Texas Blues Guitar Solos**  
Transcribed by Dan Bowden

**Dan Bowden** is a guitarist and music educator who resides in Brookline, Ma. with his wife and son. Having graduated from Berklee College of Music in 1980, he joined the Berklee guitar faculty in 1989 where he teaches blues, jazz and rock styles. Dan has, and continues to perform extensively around New England.

Other transcription books available by Dan Bowden are: **Lightnin' Hopkins/Blues Guitar Legend** and **Wes Montgomery/The Early Years**.



Book \$9.95.

CD \$15.98.

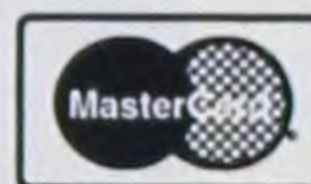
**Mance Lipscomb/Texas Blues Guitar Solos** (95239). Mance Lipscomb is a fingerstyle guitar legend and one of the pioneers of the famed Texas blues style of guitar. His music transcends the "blues" label to include slow drags, ballads, church songs, and more! This book contains note-for-note transcriptions of 16 all-time great Mance Lipscomb guitar solos as recorded for Arhoolie Records. In notation and tablature.



Fax 1-314-257-5062

Order Toll Free 1-800-8-MEL BAY (1-800-863-5229)

Mel Bay Publications, Inc. • #4 Industrial Dr. • Pacific, MO 63069



tarist/vocalists. Also included were students keyboardist Pete Emerson and percussionist Taku Hirano.

**Kyle Peter Wesloh '91** and **Kristen Olt-Wesloh '91** are living in Mechanicsburg, PA. Kyle is a recording engineer at Chamber Audio and a broadcast engineer/announcer for WITF-FM in Harrisburg. The two recently had a son, Lukah.

**Sarabeth Wheeler '91** (a.k.a. Sarah Wheeler) released her debut CD entitled *Mediterranean Sunset* in 1993 and recently released a follow up titled *All Your Grace*.

Bassist **Ivan Bodley '92** of NYC, produced and arranged a CD for his band Jazz/Funk Unit. Band members include **Julian Coryell '92**, **Adrian Harpham**

**'93**, and **Peter Adams '92**. Corey Glover of Living Colour was guest vocalist. Ivan is currently working with Glover on his solo project.

**Carlos Ruiz '92** is living in Santa Fe, NM, and is working as a marketing/promotional assistant for Triloka Records which recently released Hugh Masekela's *Hope* CD.

**John Shortess '92** lives in Baton Rouge, LA, and works as an audio engineer. John has worked on the public television series "A Taste of Louisiana with Chef John Folse," and the music series, "International Jam." Among the many international artists recorded on the jam are the **Steve Houben ['77] Quartet** from Belgium.

**Alex Tsotsos '92** is living in Tallahassee, FL, and is currently the keyboardist for the Fatty Tea Bags performing throughout the Southeast.

**Julio Vargas Vidal '92** of Guaynabo, PR, is minister of music for the Disciples of Christ Church.

**Lance Clark '93** is currently editing engineer at Gateway Mastering Studios in Portland, ME. He worked on recent albums by Joan Jett, Toni Childs, and Tori Amos.

Drummer/vocalist **Torab Majlesi '93** is living in Istanbul and has a new album in the works.

**Christian Moder '93** lives in Los Angeles. He was commissioned by the Belleville, IL, Philharmonic Orchestra to compose a work for their 1994-95 season. His work *Indian River* is the first composition to be commissioned by the orchestra.

**THINK ABOUT THE BAR PROGRAM**

Berklee Alumni Representatives (BAR) visit dozens of high schools, conferences, and college fairs each year, talking about their Berklee experiences and answering questions about the college from talented young musicians.

If you are interested in sharing your time and talent to help us reach the next generation of music industry leaders, call us at (800) 421-0084, or mark the BAR info box in the alum notes form on page 30. We will send you more information on the BAR program along with an application. Join us.



From the left, flutist/composer **Hiro Honshuku '91**, **Tiger Okoshi '75**, and **Dave Liebman**, performing together at the 1994 Kyoto Jazz Festival. Honshuku has a new CD titled *Are You Blue*.



## A GIFT TO THE JOHN NEVES FUND

Alumnus **Dean Medeiros '89** of Jacksonville, FL, has made the first planned gift to the college. Upon maturation, his life insurance policy will provide \$75,000 to Berklee. Of that amount, \$50,000 will go to the John Neves Endowed Scholarship Fund. For details about planned giving and its tax benefits, call Dean of Institutional Advancement John Collins at (617) 266-1400, extension 450.

Saxophonist **Barbara Wehrli '93** recently joined the faculty at the All Newton Music School in Newton, MA.

**Michael Chlasciak '94** of Bayonne, NJ, runs Mike Chlasciak Music Productions, and has written a book titled *Ridiculous Riffs for the Terrifying Guitarist*. Mike will be featured on a compilation record by

Sinbad Discs & Tapes titled *Hard Music Ball*.

Polish-born vocalist **Katarzyna Sokalla '94** performed selections by Handel, Mozart, and Rimsky-Korsakov to win the prestigious Mary H. Wilcox Stipend in Boston.

Pianist **Cornelius Claudio Kreusch '94** toured Europe with Anthony Cox (bass) and **Marvin "Smitty" Smith**



PHOTO BY MIKE LASS

**Giant Records artists Letters to Cleo (from left to right) Greg McKenna, Scott Reibling '92, Stacy Jones '92, Kay Hanley, and Michael Eisenstein '91.**

**'81** (drums), supporting his Enja CD *The Vision*.

**Eddie Phoon '94** is com-

pleting master's degree studies in composition at Boston University.

## ALUM NOTES INFORMATION FORM

Full Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ ZIP \_\_\_\_\_ Home Phone # \_\_\_\_\_

This is a new address. Your Internet address: \_\_\_\_\_

Last year you attended Berklee \_\_\_\_\_ Did you receive a  Degree  Diploma?

Professional Identity \_\_\_\_\_

Professional Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ ZIP \_\_\_\_\_ Work Phone # \_\_\_\_\_

Your title/role \_\_\_\_\_

Please give details of newsworthy performances, recordings, music projects, awards, recognitions, or other events you would like us to know about (please print or type, use a separate sheet if necessary):

- Send me more information on the Berklee Alumni Representative program.  
 Send me more information on becoming a Berklee Career Network advisor.

Please send this form, along with any publicity, clippings, photos, CDs, or items of interest to:  
 Berklee today, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215-3693. Internet address: sbodge@it.berklee.edu



# Nefertiti: Queen of Denial?

Ivan Bodley '92

**I**'m basically a fugitive of the music business. I worked as a publicist for a major label, but soon ran away from the business. But, after opting to record and release my own CD, I have once again become entangled in things more involved with business and politics than art and emotion.

It all began when I set out to release a CD with my band Jazz/Funk Unit on my own Funk Boy record label. The musical concept was fairly straightforward—jazz standards reinterpreted with modern funk, R&B, and Latin beats. I assembled the musicians (including special guests like Corey Glover of Living Colour and percussionist Raphael Cruz), arranged for studio time, and priced artwork and manufacturing costs. With over 10 years experience in various aspects of the music business, the project seemed like a piece of cake.

Supposedly, licensing the songs was to be the easiest step. There is a statutory royalty rate to be paid to the song's composers, and once a song has been recorded and released, it is compulsory that the publishing companies issue licenses to anyone requesting to cover the material. "Nefertiti," a song we recorded, was written by Wayne Shorter, and was the title cut of a Miles Davis album when Shorter was in his group in 1967. Every harmony class I took at Berklee identified "Nefertiti" as a particularly interesting example of Wayne Shorter's post bebop harmonic writing style. It is unlike anything Miles Davis ever wrote.

In seeking to license the tune, I stumbled into a long-standing dispute over the authorship of "Nefertiti." The Harry Fox Agency (a music publishing administrator) says Miles wrote it. Warner/Chappell says Miles wrote it. Jazz Horn Music, the estate of Miles Davis, says Miles wrote it. Now, I love Miles—may he be jamming up in heaven with Bird and Dizzy at this very moment—but Miles didn't write "Nefertiti."



**Ivan Bodley '92: "I'm amazed that a tiny project like mine could disturb the slumbering giants of the music business."**

The song was credited to him on the liner notes of the original Columbia Records release—a tenuous bit of evidence indeed. As a former employee of CBS Records, I know that such administrative and clerical mistakes frequently happen. Or was this just another incidence in the long-standing tradition of the leader misappropriating writing credit from younger band members?

Since my inquiry, I have received multiple copies of a memo from the law firm of Shukat, Arrow, Hafer & Weber, representing the estate of Miles Davis, advising the song's alleged publishers, Warner/Chappell, to "resist any claims made on behalf of Mr. Shorter." Furthermore, I have received three separate copies of this memo and a growing paper trail from Warner/Chappell Music and two different people at the Harry Fox Agency.

Wayne Shorter's publishing company Myako Music/Miz Mo Enterprises, notified Shorter and his attorneys who have contacted the Harry Fox Agency and Warner/Chappell Music with their claim, demanding that any claims to royalties for "Nefertiti" on behalf of the estate of Miles Davis be dropped immediately.

The funny part is going to come when someone realizes that my initial run of CDs is 1,000 units. That makes for a statutory royalty payment of about \$65 to be split between the writer of "Nefertiti" and the publisher. Of

course I hope the project gets picked up by a bigger label, is widely distributed, and we all make millions, but for now I'm pressing 1,000 copies. There have been legal teams drafting memos, and letters and faxes sent coast to coast—all over a matter which will bring in \$65.

How this issue has remained unresolved for over 27 years is beyond me. I'm amazed that a tiny independent project like mine could disturb the slumbering giants of the music business with an innocent request.

I hope to return to making music soon and that Jazz/funk Unit will get work from the CD. I'd like to pay Wayne Shorter for the use of a composition I believe to be his, and give credit where credit is due. ☐

*Bassist Ivan Bodley '92 and his band Jazz/Funk Unit have released a self-titled CD, and perform in New York.*



Berklee today

Spring 1995

LIBRARY USE ONLY

Berklee Library  
Boston, Massachusetts

*... is the key!  
... strings have never  
n."*

-Larry Carlton

**D'Addario**<sup>®</sup>  
**The Player's Choice**



For a FREE poster of this ad write to J. D'Addario & Company, Inc. • Larry Carlton Poster • PO Box J • Farmingdale, NY 11735 USA. Offer is subject to availability.



# Overture Outscores the Rest

File Edit Score Measures Notes Options Windows



Symphony No. 2

L.van Beethoven, Op.36  
1770-1827

FL. *sf* *delesc.* *p*

Ob. *sf* *delesc.* *p*

Cl. *sf* *delesc.* *p* *cresc.*

Eg. *sf* *delesc.* *p* *cresc.*

Cer. (A) *sf* *delesc.* *p*

## Overture™

Professional Notation Software for Macintosh®

After scoring two TV movies of the week with Overture, Joe Conlan told us it was better than the competition—even though Overture was still in beta testing!

"Overture is fast and very flexible—I can play music quickly right into the score. Other notation software I've worked with feels stiff in comparison, and those programs have been out for years! The printed scores look great too. From the very first session I received compliments from top studio players on the quality of the parts."



Don't start your next masterpiece without Overture, call Opcode for the dealer nearest you (415) 856-3333

Or try our 24 hour hot-line for free literature (800) 557-2633 ext 219

TM: Overture Opcode Systems, Inc; Macintosh Apple Computer, Inc.

**OPCODE**  
SYSTEMS INC

3950 Fabian Way, Palo Alto, CA 94303 fax(415)856-3332

