

Spring 1996

Berklee *today*

A Forum for Contemporary Music and Musicians

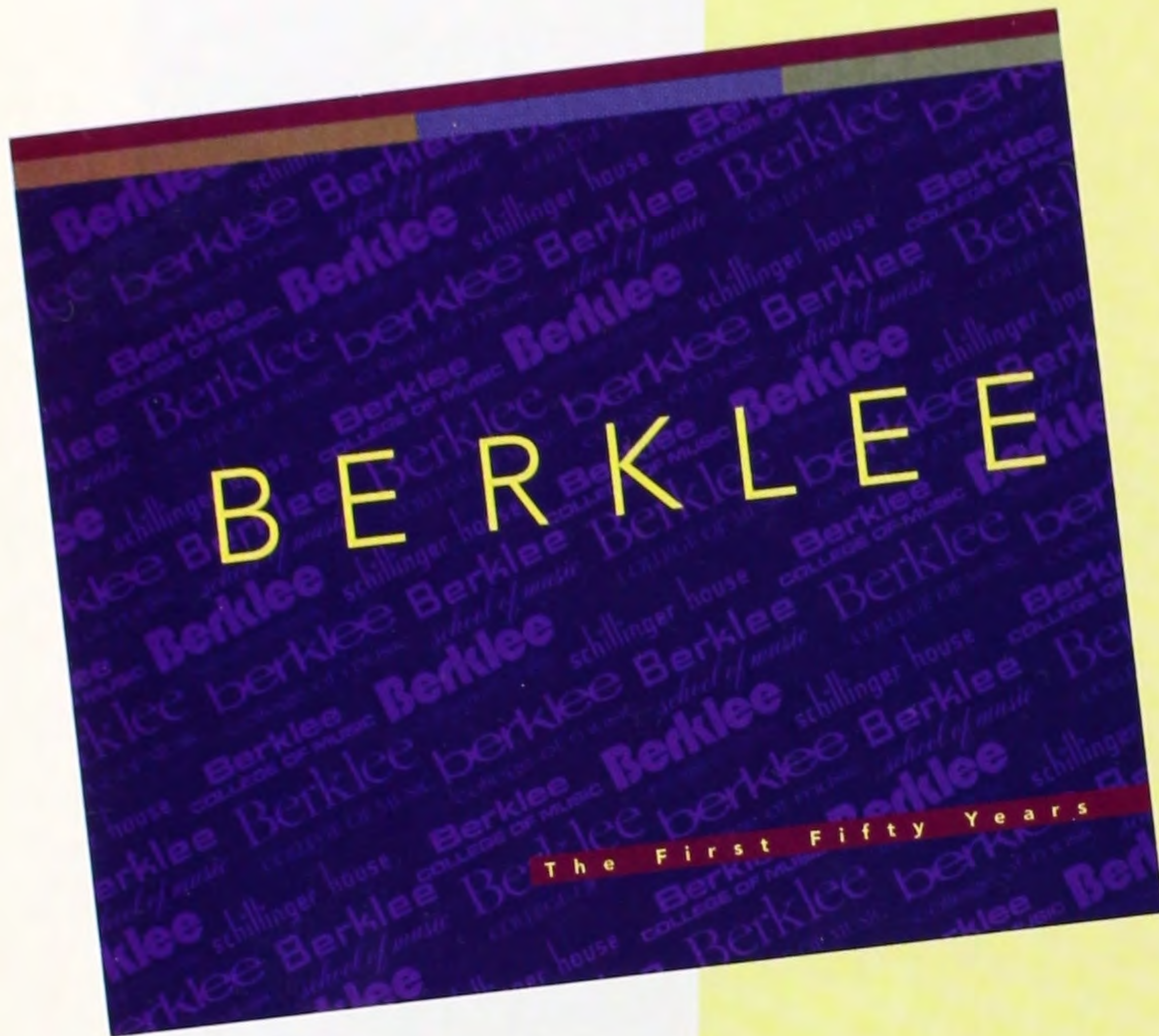


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B E R K L E E

The First Fifty Years



Over the past year, jazz writer Ed Hazell has been collaborating with President Lee Eliot Berk to produce a history of Berklee College of Music for publication in its 50th anniversary year. The result of their efforts is *Berklee: The First Fifty Years*, a 300-page photo history including over two hours of music on two compact discs.

The story begins with the vision of founder and Chancellor Lawrence Berk and contains fascinating material from the archives of Chief Public Affairs Officer Alma Berk. Profiles of faculty, staff, students, and visiting artists, and photo spreads of institutional and educational milestones provide an in-depth look at Berklee and a better feel for the people and events that make Berklee's story both important and unique. Events at the college are placed in a larger historical context through the use of concurrent time lines of important milestones in the history of jazz, rock, pop, and music technology.

The photos, many of them never before published, include some of the world's most celebrated musicians and music educators. Among Berklee's renowned alumni who are profiled in the book are producers such as Quincy Jones and Arif Mardin and jazz musicians such as Toshiko Akiyoshi and Gary Burton. Profiles of Berklee faculty include Herb Pomeroy, Joe Viola, and John LaPorta.

The compact discs include selections from the 15-volume *Jazz in the Classroom* series produced between 1957 and 1980 and selections recorded in the 1990s. Notable alumni recorded as students include Toshiko Akiyoshi, Teodross Avery, Gary Burton, Bob James, Abraham Laboriel, Sr., John Scofield, Sadao Watanabe, Ernie Watts, Joe Zawinul, and many others.

Author Ed Hazell writes about jazz for the *Boston Phoenix* and other publications. He is coauthor of *Jazz: From Its Origins to the Present* and a contributing editor to the *New Grove Dictionary of Jazz*.

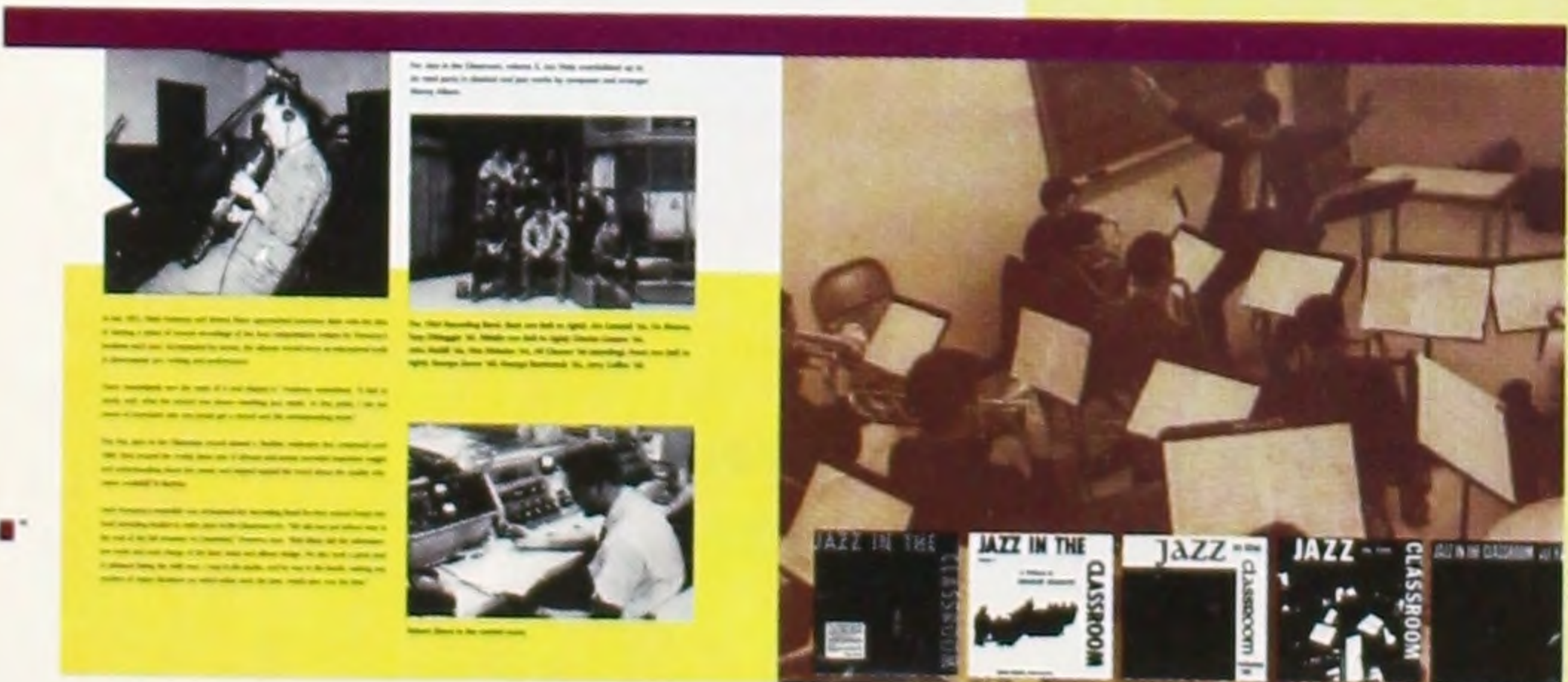
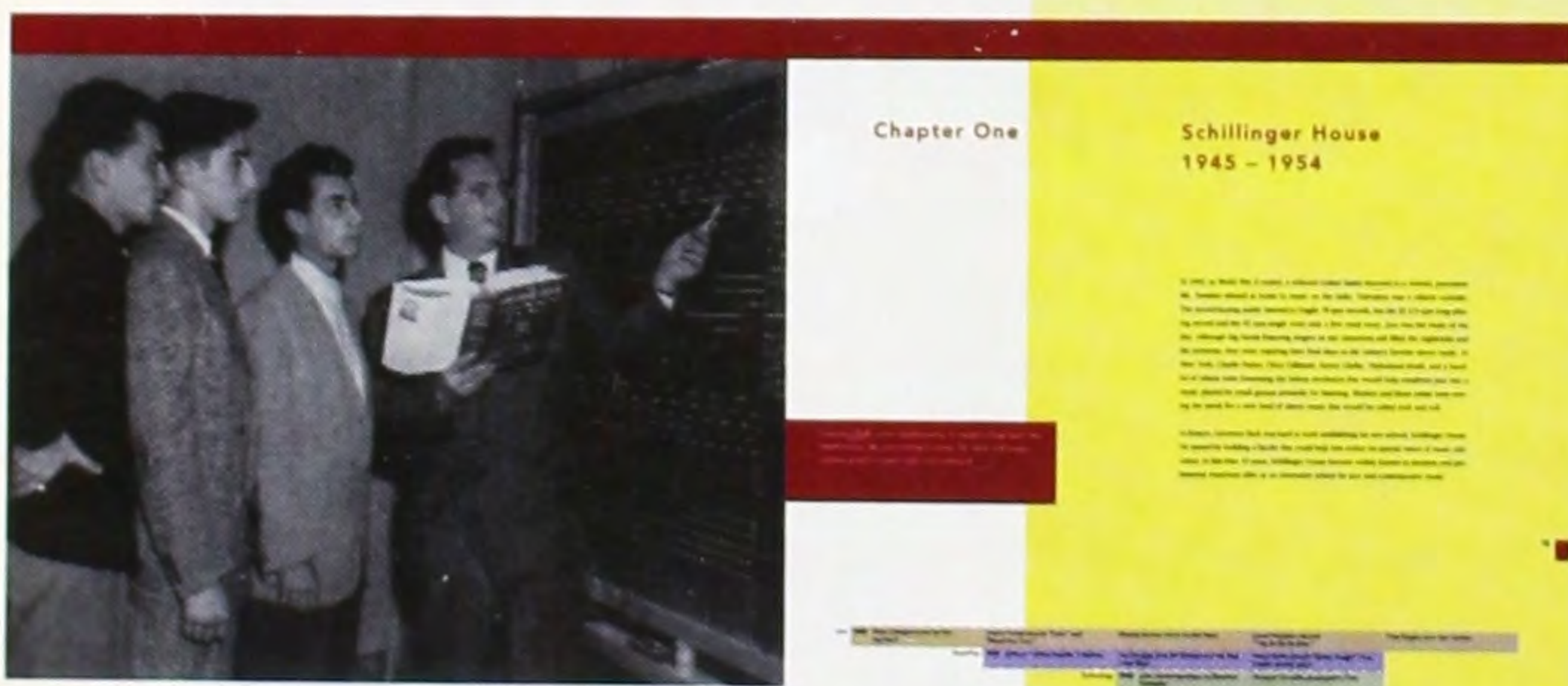
Funding for *Berklee: The First Fifty Years* was provided by the Lawrence and Alma Berk Fund and the Lee and Susan Berk Fund at Berklee, with additional support from EMCO Printers and KAO Infosystems.

How To Order

The book is available for sale through the Berklee College of Music Bookstore for \$75.00. First-class shipping in the continental United States is an additional \$7.50. International shipping is an additional \$20.00.

To pay by credit card, phone the Berklee College of Music Bookstore at (617) 266-1400, extension 8280. This is an automated line. Be prepared to leave complete shipping and payment information. AMEX, VISA, MasterCard, and Discover are accepted. To pay by check or money order, send \$75.00 plus shipping to:

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Berklee *today*

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

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LEAD SHEET

Toward the Next 50 Years

President Lee Eliot Berk

As we look back on the many wonderful events over the past year in commemoration of Berklee's 50-year anniversary, we can be proud of the many achievements this celebration has marked. As we look forward to writing the next chapters of Berklee's history, there are many exciting challenges to be met in order to continue our tradition of offering the finest contemporary music education available.

Among the forward-looking ideas I have discussed with the board of trustees executive committee are observations which surfaced during the college's reaccreditation process. The New England Association of Schools & Colleges suggested that Berklee adopt an internal organization which conforms more closely to established higher education structures. Our reorganization, effective January 1, 1996, brought changes of role and responsibility to many administrators. This allocation of leadership strength moves us toward the realization of the vision set forth in Berklee's long range plans.

With the continuing support of my wife Susan, my personal role as president will shift from operational matters to major challenges and planning issues, and meeting the interactive needs of key college constituencies in the advancement area (trustees, donors, and alumni). I will focus on strengthening valuable relationships Berklee has with major community, national, and international education and music industry organizations.

Making this broader direction possible are several leadership changes. Gary Burton, who served for 10 years as dean of curriculum, is now executive vice president of the college. He will provide the ongoing access to the highest levels of decision-making in operational matters.

Warrick Carter, formerly dean of faculty, is now provost and vice president for academic affairs. The other former deans have become the vice presidents of their areas. In recognition of their educational leadership, the former division chairs are now deans of their divisions.

Two new positions have been created. Searches are underway for a vice president for Information Systems, and for a dean of the Performance Division to replace Larry Monroe who is now serving in the new position of associate vice president for international programs.

These changes, as well as others affecting the next tier of college leadership, have broadened the contributions of many at Berklee, setting the stage for continued achievement as we move into our next 50 years.

Berklee *b e a t*

*Berklee's
founders—a
light to many
in the music
world*

END OF AN ERA

In December, the college mourned the passing of Lawrence Berk, Berklee's founder and chancellor on Friday December 22, 1995; and his wife Alma, who died on December 1. Lawrence was 87, Alma was 83.

Lawrence Berk grew up in Boston's west end, and worked as a professional pianist from the age of 13. He graduated from M.I.T. in 1932 with a degree in architectural engineering, working his way through college playing such Hub nightspots as the Mayfair, the Latin Quarter, the Metropolitan Theater (now the Wang Center), and the Coconut Grove.

In 1934, Berk moved to New York City to further his musical career. He became a staff arranger for the NBC and CBS studio orchestras, and began studying with famed Russian composer and theorist Joseph Schillinger. In 1937, he married Alma (Schlager), who joined him in New York and became his music copyist.

During the war years, the Berks moved back to Boston and Lawrence became an engineer for Raytheon. He began to teach music part time at a private studio on Massachusetts Avenue, just a few blocks away from the present site of Berklee. With the love



Lawrence Berk 1908-1995



Alma Berk 1912-1995

and support of his wife Alma, he left Raytheon in 1945 to begin teaching music full time, and moved his studio to Newbury Street, and opened a school initially known as Schillinger House, after his mentor Joseph Schillinger.

He guided the college through a period of incredible growth, shaping it into the world's foremost college of contemporary music. He served as Berklee's president until 1979, when his son Lee Eliot Berk became president. Lawrence continued as Berklee's chancellor until recently.

Honors bestowed upon him in the recent past include the Pepsi Boston Music Hall of Fame Award (1993), the NAMM (National Association of Music Merchants) Music for Life Award [see full details on page 5]; and the NARAS (National Association of Recording Arts and Sciences) President's Merit Award (1995).

Alma Berk grew up in East Boston. After her mar-

riage to Lawrence Berk, she played a key role in helping him achieve his goals for the college. In 1959, she established Berklee's Office of Public Information. Alma had a keen sense of the news value of the human interest stories which abounded at Berklee. She retired as chief public affairs officer in 1994.

Together, they established the Lawrence and Alma Berk Fund at Berklee to provide support for deserving young musicians. In 1991, the college's premier recital hall was co-named in their honor.

Lawrence and Alma Berk are survived by their son Lee, daughter-in-law Susan, and granddaughters Nancy and Lucy.

Those wishing to may send contributions to the Lawrence and Alma Berk fund in their memory. Send correspondence to the Office of Institutional Advancement, Berklee College of Music, 1140 Boylston Street, Boston, MA, 02215-3693.

NARAS TOASTS BERKLEE AT L.A.'S HOUSE OF BLUES

Berklee was clearly in the spotlight on November 8, 1995, as MusiCares, the charitable wing of the National Academy of Recording Arts and Sciences (NARAS), honored the college on its 50th anniversary at L.A.'s House of Blues. This was a fun evening with a cajun-style dinner, courtesy of the House of Blues, followed by a concert featuring well-known alumni as well as honorary degree recipient Joe Williams. It was standing room only for the crowd of 600 people. In addition to President Lee Eliot Berk and his wife Susan, and Berklee Vice Presidents Gary Burton and John Collins, and Provost Warrick Carter, there were numerous alumni, NARAS members, music industry folk, and musicians Horace Silver, Melba Liston, and Gerald Wilson.

Following the dinner, NARAS President Michael Greene gave a speech highlighting Berklee's prominence and influence in contemporary music education, and made a presentation of the President's Merit Award to Berklee Chancellor, the late Lawrence Berk. In

accepting the award on behalf of his father, President Berk gave a moving speech paying tribute to both his father and the college.

The show began with a fast-moving set by Gary Burton and Makoto Ozone. They immediately put a stamp of quality on the concert with an impressive rendition of the Benny Goodman tune, "Opus Half" and other selections from their latest CD, *Face to Face*.

They were followed by keyboardist Jeff Lorber '71 and his band. Their set of contemporary jazz provided a stylistic contrast, emphasizing grooves and electronics. The third set, spotlighting pianist Alan Broadbent '69 and saxophonist Ernie Watts '66, opened subdued and contemplative, but closed with a rousing version of Charlie Parker's "Relaxin' at Camarillo."

Singer Joe Williams followed Broadbent and



Gary Burton '62 and Makoto Ozone '83

PHOTO BY LESTER COHEN

Watts in crowd-pleasing fashion. His blues set opened with "All Blues" and closed with "Every Day I Have the Blues." Among the other highlights of the set was his signature tune, "Tenderly." Williams closed out the evening in fine style.

Proceeds from the evening will establish a House of Blues scholarship at Berklee. With much enthusiastic feedback coming from both those who attended and the subsequent press reviews, this event served as an important step forward in broadening awareness of Berklee's presence in Los Angeles.

—Peter Gordon '78



Lee Eliot Berk (left), Joe Williams, and Michael Greene

PHOTO BY LESTER COHEN



Jeff Lorber '71

PHOTO BY LESTER COHEN

THREE NEW SCHOLARSHIPS

In December, 1995, Tim Collins, of Collins Management, sent the college a check for \$10,000 to establish an Aerosmith endowed scholarship fund at Berklee. The scholarship was a holiday present to the five members of Aerosmith, whom Collins manages. Collins designated that the scholarship be given annually to a student majoring in Music Business/Management.

Japanese saxophonist Sadao Watanabe '65 also established the Sadao



Sadao Watanabe '65

Watanabe Scholarship Fund. Watanabe's \$10,000 gift follows his receiving the Purple Ribbon award from Japan's Emperor Akihito recognizing his musical accomplishments.

In establishing the perpetual scholarship fund, Watanabe stated his desire to give back to the scholarship system which greatly benefited him during his student years at Berklee.

A Phil Wilson Scholarship fund for outstanding brass players was established following a December 9, 1995, tribute to Wilson. [See page 8 for full story.]

NOTED SPEAKERS AND PROCLAMATIONS MARK BERKLEE'S FOUNDERS DAY

Proclamations from both Massachusetts Governor William Weld and Boston Mayor Thomas Menino recognized the achievements of Lawrence Berk on October 13, 1995, Berklee's Founder's Day. Present for the events were key spokespersons for music education in the U.S. and around the world gathered at the college for a symposium on the arts and education. Among those speaking were Jane Alexander, chair of the National Endowment for the Arts;

Michael Greene, president of the National Academy of Recording Arts and Sciences (NARAS); and National Public Radio (NPR) and CBS-TV personality Dr. Billy Taylor.

The group issued a strong call to arms against the continued de-emphasis of music education in America's public schools. They cited recent clinical studies that document the neurological and cognitive advantages experienced by young music students. The speakers also noted that

making music is an intrinsic part of human life which faces the prospect of being lost to the rising generation of children.

NEA Chair Jane Alexander, speaking as an advocate for music education and for the beleaguered arts endowment said, "It only takes one generation to lose a recipe, a piece of music, a song, any kind of art form."

Michael Greene, President of NARAS, the National Academy of Recording Arts and Sciences, spoke against a trend to demonize music and arts education, and noted the problems that public broadcasting is facing. Greene stated, "If NPR is eliminated, I don't know where in this country you're going to hear blues and jazz."

Later, at the college's Fall Convocation for faculty and staff, Berklee's founder, the late Lawrence Berk, was honored for his contributions to music education. Berk received the "Music For Life" award from National Association of Music Merchants' (NAMM) President Larry Linkin.

In his address, Billy Taylor noted Berklee's past success in educating top flight jazz artists and issued a challenge for the college to now train jazz business professionals who know as much as possible about the music.

Over 80 faculty, staff, students, alumni, and local community members who have been key figures in Berklee's first 50 years were each presented a 50th anniversary medallion.

The Founder's Day events ended on a high note with an evening concert at the Performance Center.



PHOTO BY BOB KRAMER

Berklee founder, the late Lawrence Berk (seated), receives the Music For Life Award from NAMM President Larry Linkin, while Lee Eliot Berk (center) looks on.

A NEW BOSTON LANDMARK

Before Berklee College of Music filled 11 buildings on Massachusetts Avenue and Boylston Street, its home was a three-story brownstone at 284 Newbury Street, now home of Charley's Saloon. On October 12, a plaque was unveiled on Charley's brick facade marking



PHOTO BY BOB KRAMER

From the left, Charles Sarkis, owner of Charley's Saloon, Susan Berk, and Lee Eliot Berk at the plaque unveiling.

the site as the birthplace of jazz education. Inside, historical photos from Berklee's Newbury Street era are mounted on the pub's walls.

The occasion also served as a book signing for *Berklee: The First Fifty Years*, the 300-page photo history telling of Berklee's evolution.

A collaboration between jazz journalist Ed Hazell and Berklee President Lee Eliot Berk, *Berklee: The First Fifty Years* is filled with hundreds of photos of faculty, students, alumni, and, and text chronicling important events and educational milestones. The book also contains two compact discs with selections culled from the "Jazz in the Classroom" series produced between 1957 and 1980, and from the



PHOTO BY BOB KRAMER

Historic collaboration: author Ed Hazell and President Lee Eliot Berk

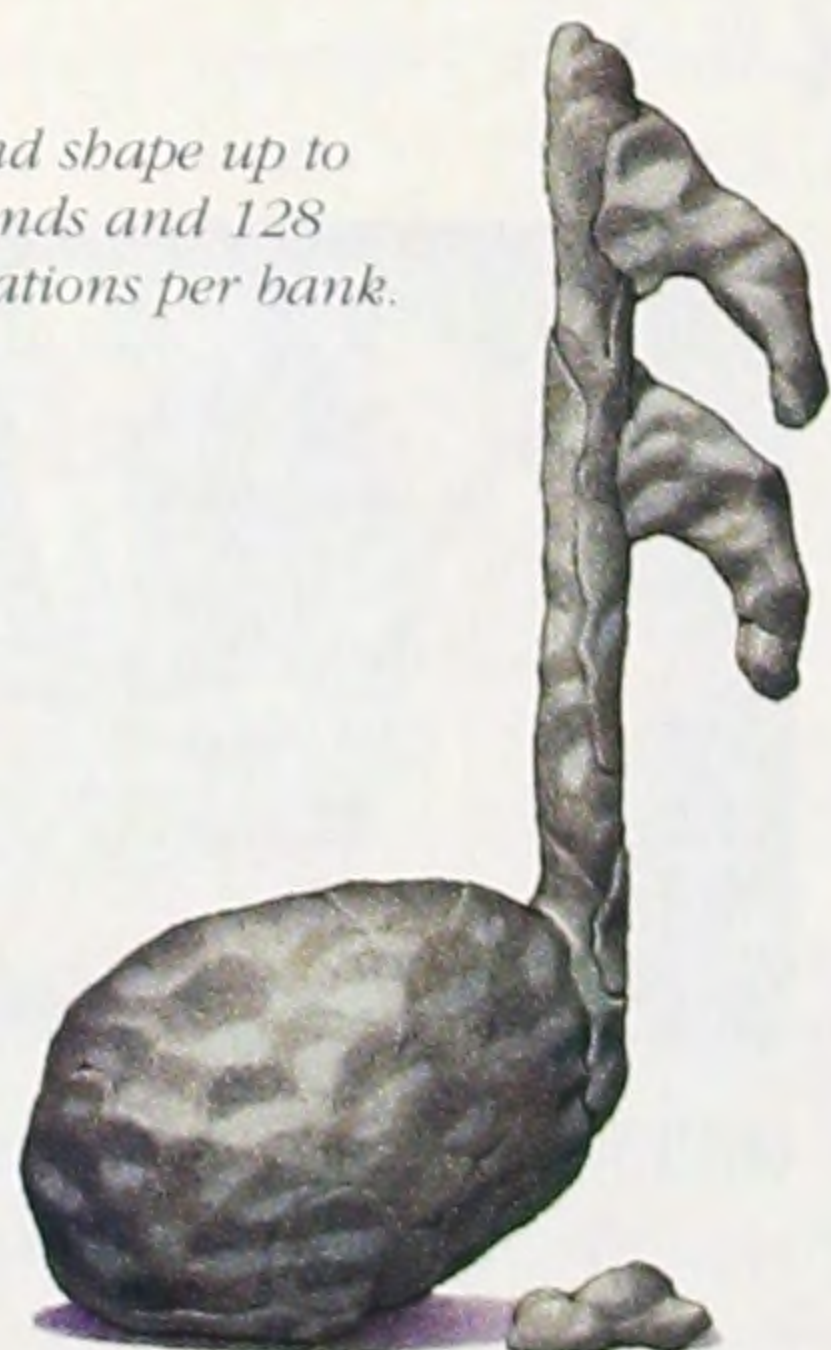
Berklee Reverence Gospel Choir and the Thelonious Monk Ensemble. Alumni heard as young performers or composers range from Ernie Watts, Joe Zawinul, and Sadao Watanabe, to Tiger Okoshi, John Scofield, and Teodross Avery.

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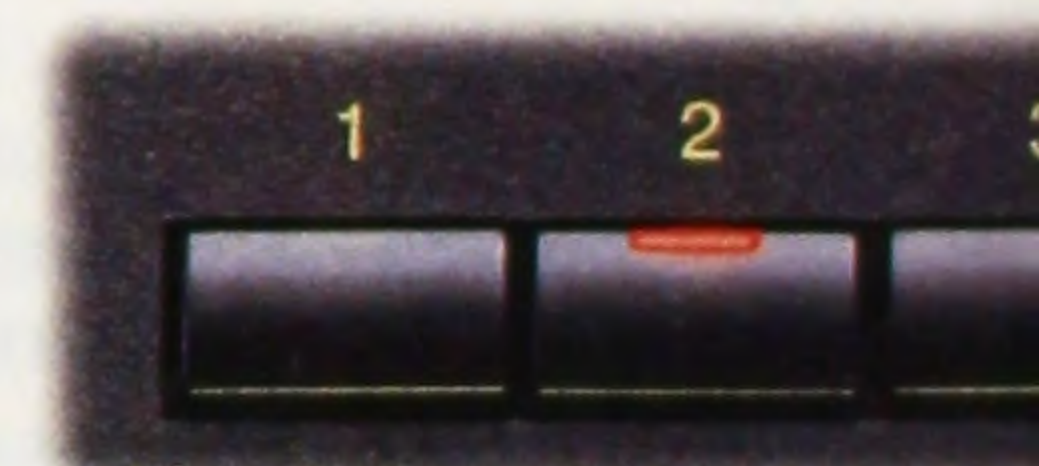
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ALUMNI FROM ACROSS THE GLOBE GATHER FOR PHIL WILSON TRIBUTE

The last major event of Berklee's 50th anniversary, the December 9, 1995 International Dues Band Reunion honoring Phil Wilson, was a fitting wind up of the celebration. The Performance Center was the meeting ground for alumni spanning four decades who flew in from such far-flung points as Prague, the Bahamas, Los Angeles, and elsewhere. Of the 38 instrumentalists in the band, only five were students; the remaining 33 were active professionals who came to honor a beloved mentor.

For the opening number, Atlantic recording artist Cyrus Chestnut '85 played a fiery, unaccompanied piano introduction to Phil's "Basically Blues." After Cyrus yielded the spotlight, tenor saxophonist Ernie Watts '66 took the band to a high level of spirit and energy which they maintained until the finish. Shifting stylistic gears, the Brothers Wilson—Phil and Dennis Wilson '74 (no relation)—provided a lighthearted trombone duel on the Dixieland chestnut "Just a Closer Walk with Thee."

Three cuts from Phil's acclaimed *Wizard of Oz Suite* CD, Wilson arrangements of Harold Arlen's "If I Only Had a Brain," Ding, Dong, the Wicked Witch Is Dead," and "Over the Rainbow," were interspersed throughout the program, and offered vibist Yusuke Yamamoto '93, and students Christopher Hollyday (alto saxophone), and Cyril Gerstein (piano) a chance to shine alongside sea-



Trombone Summit : from the left, Tony Lada '72, Hal Crook '71, and Phil Wilson

soned veterans Watts and Wilson.

The Trombone Summit (Hal Crook '71, Tony Lada '72, and Phil) commandeered center stage for an incendiary sackbut romp on Cole Porter's "In the Still of the Night." Closing the half, Terri Lyne Carrington '83 showcased her formidable drumming chops as well and her recently unveiled songwriting and vocal abilities on her song "Lovin' Life." She left the drum kit to sing in front of the band, augmented on that number by the 36-voice Berklee Reverence Gospel Ensemble. Terri then made her way back to the drum throne for a percussion battle with Abraham Laboriel Jr. '93.

After intermission the band opened with a Wilson original, "It

Mostly Bees That Way, Sigmund Floyd," and then played Phil's chart of Billy Strayhorn's "Chelsea Bridge" (originally heard on Buddy Rich's 1969 *Different Drummer* album). Richie Cole '67 ripped an impressive alto solo on the latter.

Abraham Laboriel Sr. took a cameo spot to sing a Mexican folk song learned from his father. His bass arpeggiation was accompanied by light drumming from son Abe Jr., completing the family connection. Trumpeter/composer Mike Crotty '72 contributed "Reunion Dues," a blues vehicle for soaring solos by saxophonists Jan Konopasek '78 (in from Prague), Bill Pierce '73, and Carol Chaikin; trumpeter Riley Mullins '92; and bassist Marshall Wood '83.

The most striking programming changeup came when Christian Justilien '90 came out on stage in a vividly colored native Bahamian paper costume (complete with head-dress) to sing Phil Stubbs' "Down Home" and the Bee Gees' "To Love Somebody" with the Caribbean ensemble and Haitian American Dance Theater company.

Phil was visibly moved by the participation of friends from various times and places in his life. The enthusiasm and high caliber of the musicians who returned to pay him tribute eloquently testified that in his 35 years at Berklee, Phil has made a difference. Concert proceeds have established a Phil Wilson Scholarship.



Bassist Abraham Laboriel Sr. '72 accompanies himself on a song from childhood while drummer Abe Laboriel Jr. '93 (center), and guitarist Joe Cohn '90 listen in.

LIBERATED BY JAZZ

For years, Piano Department Assistant Chair Stephany Tiernan '74 has had a foot on two different musical paths—piano performance and composition. She began classical piano training at seven, but by the time she was ready for college, she knew she didn't want to become a concert pianist. A quest for a different direction brought her to Berklee in 1970.

"I found the idea of improvising really exciting," Tiernan says. "Creatively, jazz is very liberating—it freed me up a lot. The jazz feel is exciting and rhythmically very freeing. All the great early composers were improvisors. In the 20th century, something strange happened—composers weren't improvising anymore.

"I was brought up learning the repertoire, but not improvising. At Berklee, it felt great to just sit at the piano and make something up." Tiernan ultimately changed her major from performance to composition so she could take Herb Pomeroy's courses. Notwithstanding the influence of jazz, Tiernan's compositions have more in common with 20th century classical music, making it hard to categorize her writing style. "I hate to call it classical," she says. "That conjures up images of Mozart or tonal music. My music isn't tonal in a traditional sense."

After graduating in 1974, Tier-



PHOTO BY BOB KRAMER

Stephany Tiernan: "It felt great to make something up at the piano."

nan took a year a year off to practice and compose. "I was sitting at the lunch counter in Mike's Drug Store on the corner of Boylston and Hemenway streets," she recalls. "That's where everyone used to sit wondering what they were going to do with their life. I looked over and saw [retired Composition Department Chair] Bill Maloof and asked him if he needed any teachers. He asked if I was serious and then told me to meet him at his office to sign some papers—it was that easy. I got a full schedule that fall teaching composition and piano lessons."

Even since she was named assistant chair of the Piano Department in 1990, Tiernan's schedule continues to include piano instruction as well as composition courses. "Currently, I teach directed study in piano sonata composition, piano lab, and private students," she says. "I teach analysis classes too. Last year I did the music of Charles Ives.

"We have some incredible composition students here who go on to the top graduate schools. Berklee is becoming known as an alternative school for composers because it is not so restrictive and there are many kinds of music here for them to draw on. It is a very rich environment for composers. My students might not want to commit to being jazz musicians, but they sure want to learn about it. These young students want to write for the 21st century."

Tiernan pursues a balance between work and art. "I try to play every day and write a bit too," she says. "You almost have to choose one direction and stay with it. It is a challenge to make a living and stay creative in your music. I am fortunate to be in this situation. I love teaching and the students here are very inspiring. They keep you going—you don't get to a point where you forget what that is like."



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50TH ENCORE GALA



Board of trustees Chair William Davis (center) surrounded by Gala partygoers

The reviews are in and Berklee's 50th anniversary Encore Gala was an unqualified success. Over 500 guests, decked out in their finest cocktail attire, graced the halls of Boston's Harvard Club on October 14, 1995, to celebrate Berklee's 50th anniversary and raise over \$50,000 for Berklee's scholarship fund.

The evening opened with an elegant reception and dinner for special sponsors and their guests. At 8:00 p.m. the gala began in Mardi Gras fashion. Five function rooms of the Harvard Club were transformed into mini-nightclubs featuring blues, jazz, classical, bluegrass, and world music. Boston Billiards House pro Frank Donnelly kept the billiards action going in the Blue Room. The place was hopping until midnight with sounds ranging from the dance music of the Jerry Secco Band to the Berklee Reverence Gospel Ensemble. Over 100 Berklee students and faculty volunteered their time to present outstanding performances coordinated by the Performance Center crew and the Yo Team.

The silent auction was a high point for those hoping to make the winning bid on 50 one-of-a-kind items including guitars autographed by Aerosmith, Jeff Beck, and Buddy Guy, dinner with Gary Burton, a private whale watch, and a Steinway piano. At the end of the evening, guests headed for the Berklee Cooler for ice cream sundaes.

The much-anticipated and festive event was one of the high points in the year-long celebration of Berklee's golden anniversary.

FACULTY NOTES

Pianist **Dean Earl** played a benefit concert for Roxbury Community College with **Dave Weigert** (drums), **Greg Hopkins** (trumpet), and **Dave Chapman** (bass), and saxophonist George Moyer.

Deanna Kidd received a recognition award from the Music Educators National Conference (MENC) for her years of dedicated service as a collegiate chapter advisor.

Vocalist **Mili Bermejo** toured the western states as a performer and clinician, and was the subject of stories on both "Voice of America" and National Public Radio.

Bassist **Jim Stinnett** sat in at the Worcester Centrum with Phish, at the invitation of former student, Mike Gordon, Phish's bassist.

Guitarist **Charles Chapman** authored an article on Kevin Eubanks in the February issue of *Guitar Shop*. He and guitarist **Jon Finn** are heard on the CD *Sound Check*, from *Guitar Player* magazine's "Notes on Call" series.

The Sled Dogs, featuring guitarist **Jim Kelly**, drummer **Bob Tamagni**, and woodwinds player **Jim Odgren**, were named Best Local Jazz Act by the Worcester Phoenix.

Composer **Julius Williams** conducted the Bohuslav Martinu Philharmonic on *Symphonic Brotherhood—The Music of African American Composers*. His piece "Meditation" is on the disc.

Pianist **JoAnne Brackeen** has released two live CDs, *Power Talk* and *Turnaround* with her trio.

Forget Everything is the latest recording from guitarist **Bruce Saunders**. It spotlights Mike Cain on piano, Jack DeJohnette on drums, Dave Pietro on saxophones, and Tony Scherr on bass.

Guitarist **Jack Pezanelli** released *Pleased Hands*, his first record as a leader. Also heard on the disc are pianist **John Arcaro**, drummer Jimmy Madison, and bassist Michael Moore.

Drummer **Jon Hazilla** released

The Bitten Moon, with Ray Drummond on bass and James Williams on piano. Included on the album are compositions by Hazilla, Coltrane, and Jimmy Garrison.

Pianist **Dave Frank** released *Solo Piano* on Breeze Records.

Live! is the newest release by trumpeter **Wayne Naus** and his group Heart and Fire. The band members include alumni Efrain Hidalgo, Pat Loomis, Henrique Cavalcanti, Carlos Sanoja, Tim Mayer and Channing Booth.

Bassist **Anthony Vitti** authored *The Slap Bass Bible*. The instructional guide includes 90-minute audio tape and is published by DaaDoo Music.

The CD *Boston Jazz Anthology, Volume 1* is a collection of recordings by Boston musicians featuring over three dozen Berklee faculty and alumni. Faculty included are **Wayne Naus, Oscar Stagnaro, Tony Lada, Ray Santisi, Joe Hunt, Frank Wilkins, Fred Schmidt, Andy Edelstein**, and **Rob Rose**.

Guitarist **Leo Quintero** has released the CD *Nothing Serious*, which features five of his compositions. Bassist **Oscar Stagnaro** is also heard.

Vibraphonist Cecilia Smith released *CSQ Volume II* with her quartet. Performing on the album are **Bill Pierce** on sax, and drummer **Ron Savage**.

Guitarist **John Stein** released *Hustle Up!* The disc was engineered and mastered by Joe Hostetter, and features performances by retired Professor **Les Harris**, pianist **Dave Limina**, and alumni Marshall Wood '83, Dave Hurst '87, and Bruce Torff '83.

Vocalist/pianist Maggi Scott recorded *Together* with her trio and the Greg Hopkins/Wayne Naus Big Band.

Gregory Fritze and the Colonial Tuba Quartet released the CD *Spectraphonics*. Compositions by Fritze and **Ken Pullig** are included. The disc was engineered by **Don Puluse**.

FALL '95 VISITING ARTISTS

This fall, once again a diverse array of artists from a multitude of disciplines came to the campus to share their experiences with Berklee students and faculty.

Vice President of Marketing for BMG Distribution **Terri Rossi** delivered a talk entitled "Music and the Business—A Reality Check" as this year's James G. Zafris Distinguished Lecture Series speaker.

Studio bassist **Neil Stubenhaus '75**



PHOTO BY KIMBERLY GRANT

Voice Week faculty artist Vivian Reed

and former Journey drummer **Steve Smith '76** presented a rhythm section clinic and played together in an evening Berklee Performance Center concert.

Renowned songwriter **K.A. Parker** presented a series of clinics on lyric writing and the business of writing songs for film.

Classical and jazz composer/French horn player **David Amram** gave a seminar for the Composition Department.

Film composer and original "Saturday Night Live" show creator **Howard Shore '68** shared insights into his work on *Silence of the Lambs*, *Philadelphia*, *Single White Female*, and other movie scores.

Aerosmith manager **Tim Collins**, founder and president of Collins Management, gave a seminar for the Music Business/Management Department.

Bill Milkowski, author of *Jaco: The Extraordinary and Tragic Life of Jaco Pastorius*, spoke of his book and long



PHOTO BY KIMBERLY GRANT

Howard Shore '68 with film scoring students

personal friendship with the bassist.

Cuban pianist **Jesus "Chucho" Valdés** and guitarist **Carlos Emilio Morales**, formerly of the group Irakere, gave clinics on Cuban jazz.

Cathy Segal-Garcia '76, **Carmen Bradford**, **Vivian Reed**, and **Sunny Wilkinson** gave master classes and performances during Voice Week.

Drum greats **Joe Morello** and **Danny Gottlieb** participated in clinics and a concert for Percussion Week.

Dylan, Lennon, Etheridge, and Raitt producer **Rob Fraboni** gave record company management and studio production seminars.

STUDENT LABEL LAUNCHED

Berklee's student-run label, Heavy Rotation Records, issued its debut CD in November—a 20-minute disc, *Uncle Jud*, by the four-piece alternative rock band of the same name. The music was coproduced by Associate Professor Mitch Benoff, Lamar Lowder '84, and Uncle Jud, and mixed at Berklee by Associate Professor Carl Beatty.

A hands-on part of Berklee's Music Business/Management Department courses, Heavy Rotation has a record division and a booking and concert promotion division. The booking and concert promotion area gives students a chance to break a new act as other independent record companies do. Acting as A&R personnel, the spring 1995 class members reviewed tapes and voted to sign Uncle Jud to a one-year contract. Students and faculty advisors handled preproduction and recording.

The fall class undertook the marketing and promotion chores—including a successful CD release party at Aerosmith's Mama Kin nightclub. The CD will be marketed and distributed in the Boston and Chapel Hill, NC, areas.

Faculty advisor Sky Traugher says, "The situations the students face in operating the company are like those at other record companies. This is preparing them for a 'real world' experience."

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Playing the Crowd

by

Mark L.

Small '73

Many school kids in America have pondered a delightful (though largely imaginary) dilemma. Should I become a sports superstar or a famous musician wonders a youngster at the piano bench staring out the window at friends playing ball in the yard. As young fingers, hands, and embouchures gain skill in fine musical movements, the toll exacted on them by playing sports is often a deciding factor in which dream one pursues. There are, however, some who made music their choice early on, yet are a vital part of the action in major league sports.

As the needs in sports music change to reflect our multimedia era, musical directors with keyboard skills, technological savvy, a sense for dramatic underscoring,

and a passion for sports are key personnel at arenas across the nation. The entry of MIDI synthesizers, samplers, and hard disk recording equipment into the mix has drawn a number of Berklee alumni to posts as musical directors and keyboardists at venues ranging from Madison Square Garden to the Great Western Forum. While those interviewed agree the music is still ancillary to the main event, they all feel it plays an important role in enhancing the ambiance at major sporting events.

Ray Castoldi '86 works perched high above the arena at Madison Square Garden playing for the New York Knicks basketball team and the Rangers hockey team. He has been the Garden's musical director for six years.

Castoldi operates an arsenal of MIDI synths, samplers, and CD and DAT playback machines, and plays a fair amount of organ.

"I do a lot of programming and preprogramming, and run everything musical at the Garden," states Castoldi, "but there is still a strong organ tradition in hockey as in baseball. It is more than just playing snippets; I play whole pieces for the Rangers' games."

Castoldi has had a hand in changing the musical traditions at Madison Square Garden. "Before I was hired, they were running music off carts [8-track loops] and there was no rhyme or reason to it," he states. "They needed a person to put musical meaning into the presentation because it was very flat. They wanted a live element again, and sought someone with keyboard chops to run their MIDI equipment.

"My role is mostly to supply musical com-



Madison Square Garden Music Director Ray Castoldi '86: "My role is to supply musical commentary on the game."

mentary on the game. There is little I can do to create atmosphere that has not already been created by the players. If the crowd is trying to cheer the team on, my job is to pick up on that energy and run with it. For the Knicks, I need to play the right record at the right time. For the Rangers, more live skills are required. I wear many hats up there."

Castoldi spins cuts by alternative rock by groups like Pearl Jam or Collective Soul as well as classic rock. For the Knicks, it is more urban, R&B, and funk music with a smattering of new rock. During the season, he will work four nights a week—each team plays 40 games.

"It is the kind of gig where you can prepare," he says, "but you never know what you will need. I have to respond whether it is boring game or an exciting one. In sports there is always a surprise, I can't miss an opportunity to play something ironic or appropriate. That keeps it fresh."

This gig opened doors with Tommy Boy Records and ESPN for whom Castoldi produced *Jock Rock, I & II* and *Jock Jams*. These compilation albums feature organ, crowd noises, and the sounds of sports overlaid and placed in between tried and true arena favorites like the Romantics' "What I Like About You," Queen's "We Will Rock You," and Todd Rundgren's "Bang the Drum All Day." Both *Jock Rock I* and *Jock Jams* have gone gold.

On the other coast is Dan Stein '83 who has been musical director for the L.A. Kings for four years. He traded in his season tickets for a seat behind the console when he found out the Kings were auditioning. His job is a little less technical than Castoldi's. "I control all music selections from prerecorded songs to playing the organ. I trigger music from a hard disk recorder which places 300 songs at my fingertips. The higher-ups in the Kings organization don't want any dead air. As soon as play stops, they want music."

Four years ago, 80 percent of the music at the Forum was played live according to Stein. Now it is just 20 percent, the rest is recorded material from a variety of groups. He plays before the games while the crowd

files in to present more live music. Humor and a sensitivity to all constituents are hallmarks of his success at the Forum.

"If a ref makes a bad call," Stein says, "I might play 'Blinded by the Light.' If a player is whining about a call, I play 'Hearts and Flowers.' I once got a call from the team's owner who told me not to play Springsteen because he doesn't like his music. 'Are You Ready for This' brought complaints from fans—they blamed our losses on it. They are as superstitious as the players."

Stein is also a TV composer with synth arrangements to "Sea Quest," the theme and score for "Crusaders" for Disney, promos for "Melrose Place," music for "Totally Hidden Video," and several Showtime movies of the week on his resume.

"I take the Forum gig quite seriously though," he states. "I have to really follow the game to pump up the crowd. I have to know what to play when. It is almost like I am creating the game's soundtrack. There have been times when I have influenced the game by boosting the crowd up. I know what to play to make the crowd hostile toward the other team. Essentially, I am the loudest fan—the cheerleader who gets everyone clapping. I love that role."

Berklee's Vice President of Student Affairs, Larry Bethune '71, became music director for the New England Patriots football team after initially writing music and designing scenery for the team cheerleaders' musical revue in 1979. When the stadium unveiled a new high-tech audio-video control room, Bethune became its operator.

"Everything having to do with sound or video goes through this room," says Bethune. I run replays on the stadium screen, the TV feed comes in through here, and we control the referee mikes. It's very hec-



Larry Bethune '71: "Playing the right tune and having all the fans go with you is like surfing and riding the wave."

tic—like a live TV show."

Bethune also controls the cheerleaders' music and all other musical cues from a computer system equipped with eight hours of music stored on its hard drive. (There is no keyboard or brass band music at Foxboro Stadium.) The computer enables Bethune to copy and edit music to create 10-second bites on the fly. The computer monitor displays a page of song titles for defense or offense to respond to the action. If there is a fumble, he may hit "Give It Away" by the Red Hot Chili Peppers.

"Another part of my job," says Bethune, "is to forecast situations—like when a time out will be called—so we can play the right musical cue. I also make the decision on whether to do a replay on the stadium's video screen. The league has a rule against embarrassing the officials, so if I recognize a bad call I won't replay it."

Like Stein and Castoldi, Bethune's passion for the sport and music are the payoff. "We are riding on the crowd's and the team's emotions," he says. "Playing the right tune and having all the fans go with you is an amazing feeling. When you catch it, it's like surfing and riding the wave. I like to think it can motivate the team too. If they hear the crowd going with the music, a whole aura develops. But really, it is the players who set the mood, we can only get the crowd behind them and enhance it. Having 60,000 people give you immediate feedback is great." ■





No Mystery

Two decades after RTF, Al Di Meola '74 is connecting with jazz and world music

by Mark L.

Small '73

For Al Di Meola, there has been no mystery involved with either breaking into the business or sustaining a career among the most respected guitarists in the music industry. It was simple. All that was required were killer chops, to answer yes when Chick Corea asked him to join his band without an audition, the ability to devour Chick's treacherous charts, and then to wow a full house at Carnegie Hall later that week. Al was only 19 when he left Berklee to join Corea's Return to Forever (RTF) band, one of the most influential '70s fusion acts.

Al earned acclaim initially for his warp-speed lines and the searing tone of his Les Paul in concert and on record with RTF. He topped *Guitar Player* magazine's polls after RTF's *No Mystery* album earned a Grammy in 1975. Upon leaving RTF to lead his own group, nine further honors from *Guitar Player* (including induction into their Gallery of the Greats) and accolades from other magazines followed. With the release of *Land of*

the Midnight Sun, his first solo album in 1976, Al proved himself a bankable artist and has been recording and performing around the world with top names in contemporary jazz ever since.

Highlights among his 18 post-RTF albums are a pair of acoustic guitar trio outings with Paco De Lucia and John McLaughlin. Their live album *Friday Night in San Francisco* was certified platinum. Later efforts with his eclectic acoustic project World Sinfonia documented Al's rich musical collaboration with Argentine tango composer Astor Piazzolla. For the last half of 1995, Al toured extensively and recorded with Rite of Strings, another superstar acoustic collaboration with bassist Stanley Clarke and violinist Jean Luc Ponty.

I caught up with Al at his northern New Jersey home a week after the Rite of Strings tour ended, before his much-anticipated reunion with De Lucia and McLaughlin. Al's home reflects his fascination with his Mediterranean cultural heritage. Some

**RTF circa 1974:
left to right,
Lennie White,
Chick Corea, Al
Di Meola, and
Stanley Clarke.**

sculptures, mixed media works (oil on canvas with polenta) by Italian painter Andrea Vizzini, and a Salvador Dali lithograph are displayed nearby photos of past generations of Al's family in the foyer of his Spanish villa-style dwelling. As reflects in his music, Al is energetic, straightforward, spontaneous, and accessible. He paused for a wistful look back and a glimpse at the present realities.



What do you think enables someone as young as you were to develop amazing technical facility at 19?

In recent years I have wondered why some people play for 30 years and don't have the technique of those who have played for 10 years. It may be more than just practice that develops technique. I did a guitar festival in Martinique and there were several classical guitarists on the bill. I asked a few of them about this and they were convinced that bone and muscle structure has a lot to do with technical ability. We never talk about that in the jazz or rock world.

Do you think that is true in your case?

It could be. The guitarists right hand seems to be a more fascinating subject than the left hand. I was taught basic alternate picking from the beginning and I worked really hard on it. The choice of rhythms I make within the range of my improvisations has a lot to do with my sound and a Latin sensibility.

Can you share some highlights of your time at Berklee?

I had wanted to leave high school to come to Berklee instead of finishing my senior year. There was a way to do it, but I came after high school instead. After my first year at Berklee, I left to play with Barry Miles for a year. Then I came back. For me, everything was beneficial—arranging and the guitar classes. The courses were well laid out, and everything was

applicable to my instrument. It was inspiring to be around all the musicians and to go to clubs at night. I am sorry it had to end so soon. I was enjoying learning, but when I got the offer to play with Chick Corea I had to take it because his was my favorite group at the time.

I am asked all over the world about Berklee, and I always say it was an extremely positive experience for me. Berklee helped lay the groundwork so I could handle the demands of playing with Chick and Return to Forever.

Exactly how did that opportunity to work with Chick come about?

I had seen RTF in Boston at the Orpheum Theater. I expected to see Bill Connors playing guitar, but Earl Klugh was playing instead. As good a player as Earl is, he seemed out of place in that group. They were playing these high-energy instrumentals and then each group member would get a solo spot. For his solo, Earl played a standard like "Shadow of Your Smile." It didn't work. I mentioned to a friend that I really wanted to play with that band. He took it upon himself to find Chick and bug him until he listened to a tape of a Barry Miles show I played in '72 or '73. The timing was perfect, they wanted to make a change. I got a call from Chick asking me to come join the band.

I packed my bags and left Boston and never saw my apartment on Burbank Street or my girlfriend again. I had about 10 difficult charts to learn. Then, after two days of rehearsal, we played a sold-out concert at Carnegie Hall. RTF toured about 10 months a year for a few years. After three albums, I launched my solo career.

After making such an auspicious debut with RTF, have you found audiences willing to follow the new musical directions you have pursued, or did they want you to continue what they first heard you doing?

Some fans have stayed, some who would like to hear the older stuff have gone. I have also gained new fans from the music I have made lately. There is no doubt about it, when I pick up the solid body electric guitar, audiences go crazy. It blows my mind because I may have played some really interesting and intelligent music before that, but it almost doesn't matter as soon as I pick up the Les Paul.

That is surprising—by now, nearly half of your records are acoustic.

If I am doing an acoustic show, I don't have to worry about it. But, many shows will feature both sides. When I bring out the electric, it is as if the audience says, "thanks for playing that other stuff, now let's get down to business." It may not be where my head is at, but it is a part

of my personality from a time in my life.

On your records, you have explored a lot of styles from fusion, to flamenco, Brazilian, world music, to Latin. Do you have one favorite?

World Sinfonia is one I am most proud of. In terms of esthetics and musical depth, I think that group shows more of the range of my musical personality. I have roots in that music—tango. The roots of the tango go back to Napoli where my parents came from. My own renditions of Astor Piazzolla's works reflect my inner feelings. What I found to love about his work was the jazz and classical harmony as well as the spirit and soulfulness of tango and Neapolitan music. I did my own thing by adding percussion and putting the guitar at the forefront. Guitar is always in the background in tangos. There is a more rhythmic approach. My own pieces on the two World Sinfonia records are a little more contemporary, but somehow reflect the same spirit.

Will there be a third World Sinfonia album?

I would like to do another. The *Heart of the Immigrants* album is a deep record. That one takes you places and connects with sentimental feelings. If I can fulfill my jazz sensibilities, some classical and ethnic ones, and feel sentimentality in the music, most of what I want to deliver is there. My early fusion music had less ethnic influence or sentimentality.

Does the recognition received by winning magazine polls translate into a career boost?

If the poll is in a reputable magazine like *Guitar Player*, it does help. Promoters love to have things like that in an artist's press kit to help in advertising your shows. The only problem with *Guitar Player's* polls is that after you win five times, they put you in the "Gallery of the Greats." It should be called "Gallery of the Dead." What happens to an artist if they make the best music of their career after that? Then you have a situation like Charo winning in the flamenco category because all the best players were ineligible. When you see Neil Young, who is more of a singer, as a cowinner in the "Best Acoustic Pickstyle Guitarist" category with Tony Rice who is a good guitarist, you can see that sometimes it just doesn't work.

Did being a poll winner and carrying the title of reigning guitar hero add more pressure on you at your live shows?

No, it didn't really seem to matter. What does matter is when you are playing out there with high caliber players, or having to do a solo guitar spot in the show as I did in Chick's

I had 10 difficult charts to learn, two days of rehearsal, and then we played a sold-out concert at Carnegie Hall.

band. If it wasn't for him, I don't know if I would have gotten over the fear of doing that. He pushed me to do it. I am forever indebted to him because it paved the way for me to play solo spots in the shows with Paco DeLucia and John McLaughlin. That was quite a challenge.

What do you think about the anti-virtuosity feelings among alternative musicians? They don't want to hear great guitar solos.

I hear that music once in a while, and I know the feeling is that it is hip to be sloppy. It is difficult for young players to find role models. In this country, we glorify musicians with little talent who get lots of exposure on MTV. The role models should be those who can play, not those with lots of money. A couple of years down the line, those players will run out, and be out of work. The musicians who play very well are the ones who will probably have a career for the rest of their lives.

What do you see yourself doing in the next 20 years? Will you continue the pace you've kept up for the past 22?

I get tired when I'm out on tour, so I wonder about later on in life if it will be one tour after the other. I just finished a five-month tour. I sometimes tell myself I am going to come home and take six months off, and for at least two or three months have nothing to do with music. What usually happens within a day or two is that I am back into working on another project. It's just natural, I can't sit around.

Opportunities just keep opening up for quality work, collaborations, concerts. So many are interesting and I want to do everything. That means less time off. It is possible I could keep going as long as I want to. I don't want it to be just a business decision, I want to remain really interested. I am about to get into a new project with Paco DeLucia and John McLaughlin. That will be challenging musically.

The last project you did with them was a

milestone in your career.

I began playing with Paco in 1976 on my *Elegant Gypsy* album. That ended up selling two million copies. The cut we played together became a hit single in some countries—Spain was one of them. In 1980, when we added John and toured, it was a mega success.

We made a live album which also sold about two million copies. We did three tours from 1980-83, but haven't played together since. There has been a lot of talk of our getting back together. Finally, we are all on the same label—PolyGram—and they really want to see us back together.

You have stated that an artist needs to take a breather from touring and develop new ideas before going back into the studio for the next album. How do you recharge?

I try to find something musical that fires me to go and try to write. My association with Astor Piazzolla took me to that place a few years ago. I'm looking for that again right now. It is not easy, and I'm not going to rush it. Sometimes you have to research. I like things in the world music area, I usually look there for things that haven't been heard before. For my own records, it has to be special.

At the time I was going to Berklee, I was very influenced by a record of Julian Bream's called *20th Century Guitar*. That later influenced my album *Cielo e Terra*. That was a magic record in some ways. I did some duets with Airto Moreira. I am proud of that one.

The concept for the Rite of Strings recording and tour was your idea. How did the idea of an acoustic string trio with Stanley Clarke and Jean-Luc Ponty come about?

It was my idea. I have played acoustically with Stanley before. Though most of what he's done is electric, I've always thought he was a very strong acoustic bass player. Jean-Luc was the key. I have never worked with violin before, and I wanted to put something together for the European jazz festivals. Each summer they look for something unique and different featuring name players. I am pretty good at putting things together that they like. I thought Jean-Luc would be interesting because he hasn't played the festivals or really collaborated with anybody in this way. He always works with his own groups. He hasn't played acoustically since the '60s. It took a lot of convincing to get him out of his element. He finally called me back after a year and a half of thinking it over.

There are elements of compromise in situations like that. We are all at different places musically. I would have liked to play some

more complex music with this trio, maybe even some classically derived pieces or a Return to Forever-type medley. There were varying opinions about that. It is a shame we didn't make a live album, because by the end of the tour it would have been much different than the studio record.

Having launched your career as a trailblazer in technically astonishing jazz/rock/fusion guitar playing, what are your feelings regarding the influence you have had on the direction of contemporary guitar?

I hope I have been an influence to some players in some way. I get my fair share of fan mail. When I read what effect my playing and music have had on people I am touched by it. I am always trying to grow, so if I achieve what I want, I could be more of an influence.

How do you feel when you hear players that have been influenced by you?

There are a lot that I like and some that I don't. I am not into the rock approach where technique and speed is all that matters. In jazz there are not many contemporaries that are going in my direction. My way of playing is more like that of a drummer or a percussionist playing guitar. I don't hear a lot of people copying it, so I am not afraid of teaching it. Rhythmically, my playing is very unorthodox.

What are your feelings on the lifestyle of the recording and touring musician?

There are ups and downs. The downs are physical exhaustion and difficulty maintaining relationships. When you are a busy music professional, you are all over the world. There are obstacles that they don't teach you about at Berklee, but there are no schools for that. The realities of the business and how to maintain a balance in life should be taught.

The blissful part of the career is when everyone sees you onstage. I like traveling, sometimes it is very pleasurable. The people that you meet around the world are extraordinary, especially the different musicians you come across. Some of those you admire, you wouldn't get to meet if you weren't a traveling musician. On a flight back from London, Peter Gabriel was sitting next to me and we talked the whole way.

The adulation and applause is amazing, and it is a letdown when you come home from a tour. Something I am very sure of is, if you have experienced an audience giving you that warmth, that ovation, you must have it again. Applause is as addictive as a drug. That is why a lot of older jazz musicians don't quit; you need it later on . . . perhaps even more. ■

Somatic Education for Musicians

WARNING: Music can be a biomechanically hazardous occupation posing dangers from long hours of practicing physically demanding technique, prolonged sitting or standing, and the psychoemotional stress of creating and performing.

by **Richard
Ehrman '86**

Perhaps musical instruments *should* come with warning labels. Tendonitis, repetitive stress syndrome, carpal tunnel syndrome, sore backs, necks, shoulders, etc., are all too common among musicians. This article gives an introduction to two somatic education approaches to help avoid such conditions; the Alexander Technique and the Feldenkrais Method®. The word somatic is derived from the Greek *somatikos* or “living body,” and refers in this article to the internalized perception of oneself—the body sensed from within.

These two systems are the most effective for enabling musicians to develop body awareness in movement to prevent injuries and improve performance. These issues are extremely relevant to musicians but are often neglected in the acquisition of technical skills. Since all music production involves movement, paying attention to the way we move to make music ultimately affects the music.

Playing an instrument demands a highly complex use of the neuromuscular apparatus. When the movement is poorly organized, forces are created which generate unnecessary heat in the joints causing shearing and other stresses in the connective tissue and muscles. Over time, damage and injury can occur. Postural prob-

lems from sitting or standing for long periods, instrument-specific problems such as a painful fretting hand, and simple tension leading to unnecessary muscular contraction frequently result from inefficient movement patterns.

The first step in recognizing harmful habits is to become aware of our movement. Many somatic methods achieve this through gentleness and slowness of movement. When we exert a lot of muscular effort, it is impossible for our brain to make the sensory distinctions needed to improve our neuromuscular organization. Noting subtle distinctions becomes easier when we slow down our movement and avoid excess effort and strain.

Mind, body, and environment—a functional whole

Movement occurs through an information feedback process between our senses, muscles, and central nervous system. As we move, our senses of touch, balance, sight, and sound send our brain information about our position and muscular activity, and it responds by modifying the outgoing messages to our muscles. All this occurs in response to the environment. We play a note, hear the sound and make changes or adjustments for the next attack, all while considering the style of the music, other musicians, the room, the audience. These elements exist as a functional whole—one never occurs in the absence of the others.

Similarly, the source of a given problem is often a combination of a physical limitation, mental/emotional attitude, and the special chal-

Richard Ehrman '86 plays non-Western percussion with Boston Village Gamelan and others, and will complete training to become a certified Feldenkrais® practitioner in 1997.

lenges of the instrument itself. The pianist's sore wrist may be related to a shoulder that does not move freely, a mental attitude that results in practicing too long without breaks, and/or a bench height preventing comfortable arm position. Treatments focusing on one of these elements and excluding the others are often limited in effectiveness. Affecting

one area produces results in another.

A holistic approach recognizes that difficulties are often part of a general underlying dysfunctional movement pattern. The manifestation of the problem may be far from its source and improving the general pattern often improves a specific complaint [see sidebar].

Just as different styles of music call for different instrumentation, esthetic choices, and musical values, somatic educators recognize that context and individuality play a significant role in determining appropriate action, and avoid generally prescribing a single "right" way to do something. They develop the individual's ability to sense, discover, and decide what is best for them. They promote trusting subjective, immediate perceptions of ourselves and cultivating the ability to distinguish between acting to conform to an external ideal and the spontaneous natural action born of knowing oneself.

Roots of somatic education

Somatic education may be defined as a physical education which does not separate mind and body. The roots of the somatic approach sprang from the *Gymnastik* movement in Northern Europe and the Eastern U.S. at the end of the 19th century. Proponents shared ideas about posture and movement which challenged dominant models in classical ballet, physical education, and biomedicine. *Gymnastik* pioneers rejected the separation of mind and spirit from a mechanistically conceived body, encouraged self-developed values over

Poorly organized movement can cause shearing and stresses in the joints, connective tissue, and muscles. Over time, damage and injury can occur.

conformity to established ideals, and approached physical education as a unity of movement, body structure, and psycho-spiritual health. Today, thousands of educators practice methods such as Sensory Awareness, the Alexander Technique, Gerda Alexander's Eutony, Ida Rolf's Structural Integration, Moshe Feldenkrais' Awareness Through Movement and Functional Integration, Aston-Patterning, Body-Mind Centering, Trager Work and others. The two used most successfully with musicians are the Alexander Technique and the Feldenkrais Method.

The Alexander Technique

F. Mathias Alexander (1869-1955) was a Australian-born actor who found himself losing his voice during recitations. After doctors failed to prescribe effective treatment he began a thorough study of himself over a ten year period. He discovered that he pulled his head back when speaking which led to pressing the larynx, increasing pressure on the vocal chords, resulting in hoarseness. This position also made him lift the chest, narrow the back and grip the floor with his feet. He realized his speech organs were influenced by misusing his whole self. Alexander refined these insights for an efficient use which he called "primary control" involving keeping his head forward and up in conjunction with lengthening and widening the back.

The major obstacle to implementing his new knowledge was overcoming habits that continually reinstated the old movement patterns. Alex-

ander saw that focusing on the end result was obscuring the means whereby his movement took place. He refined a technique of inhibiting all automatic impulses just at the moment of movement and replacing them with conscious constructive control. Upon overcoming his bad habits, not only his voice problem, but nasal and respiratory

difficulties vanished. He spent his life teaching his technique to others.

In a typical Alexander session today, the teacher uses gentle manual guidance to increase the student's physical awareness in basic movements such as sitting to standing and walking. Students are trained to inhibit habitual patterns and recognize proper coordination of the head, neck, and trunk.

Berklee vice president and vibraphonist Gary Burton credits an injury-free musical career to attention to his own biomechanics and lessons with an Alexander teacher early on.

"In my teens and early 20s," Burton states, "when I practiced, I did a lot of thinking about how I was moving and what was moving and noticing tension. Over the years, I made changes as I became more aware of what was involved physically."

After a year of studying the Alexander Technique, Burton developed a sense of how to hold his neck and head which felt correct. He developed a lasting body awareness and new habits yielding benefits that go beyond playing the vibraphone.

"I've always had the unprovable assumption," he says, "that the reason I've never had any back problems, after years of lugging a vibraphone around, lifting it in and out of car trunks, is because I'm quite aware of how I move, when I pick something up where the pulls and strains are, and how to lift it carefully."

The Feldenkrais Method

Moshe Feldenkrais, a Russian born engineer, physicist, and athlete, be-

came one of the first Europeans to earn a black belt in Judo (1936) and introduced Judo in the West. In the early 1940s, after suffering crippling sports-related knee injuries, he was given the odds that surgery might either repair his knees or confine him to a wheelchair. He chose to forego the surgery and begin studying neurology, anatomy, biomechanics, and human movement development. After two years of research and experimentation, using his own body as a laboratory, he taught himself to walk again. He continued studying and testing his ideas on friends and colleagues with aches and pains, muscle and joint problems—even serious neurological conditions. He refined his ideas into the system now known as the Feldenkrais Method.

While Alexander focused on the head-neck relationship, Feldenkrais, was especially interested in how the powerful muscles surrounding the pelvis and trunk properly do the hard work while the extremities fine-tune our movement. When, due to rigidities in the trunk and pelvis, the smaller muscles are forced to take over work more efficiently done at our center, strain and injury often follow [see

sidebar below].

In Feldenkrais Awareness Through Movement® group classes, a teacher verbally leads students through movements which gradually evolve in range and complexity. Based on developmental movements, ordinary functional activities, or more abstract explorations of joint, muscle, and postural relationships, the emphasis is on learning which movements work better and noticing the changes in your body. As students become more aware of their habitual neuromuscular patterns and rigidities, they develop new alternatives and improved flexibility and coordination result. Private Feldenkrais lessons, called Functional Integration®, are tailored to each student's individual learning needs. The practitioner, through gentle touching and movement, communicates how to organize yourself physically and the student learns how to reorganize their body and behavior in more expanded functional motor patterns.

Learning, not healing

While there are clearly therapeutic benefits to both the Alexander Technique and the Feldenkrais Meth-

od, they are educational in nature and achieve results by coupling the power of the central nervous system with our extraordinary ability to learn. These learning processes are not goal-oriented but exploratory like the processes for learning to sit, stand, and walk—all accomplished intuitively without a teacher.

Both Feldenkrais and Alexander discovered what they needed to do to improve the use of their bodies. Their methods showed implicit trust in the individual's ability to find his or her own way to better coordination, rejecting the Western cultural emphasis on one correct way for everyone and experts to show us that way. As musicians are self-directed learners, this approach is effective.

Many conditions require medical attention and it is wise to consult a doctor when pain or discomfort signal a problem. However, treating symptoms alone, you likely will not get to the root cause. Any treatment program for overuse or misuse injuries can be greatly aided by somatic education.

To locate a Feldenkrais practitioner in your area, call the Feldenkrais Guild at 1-800-775-2118. ☐

A SOMATIC CASE HISTORY

For a year Pete, a vibraphone player, suffered chronic pain in his left wrist, and occasional pain in his right wrist. When we first met, he was unable to perform. Physicians tried cortisone injections and keeping the wrist immobilized in a brace, yet Pete's pain grew worse. X-rays showed no structural damage in the wrist. The source of Pete's pain was a mystery.

In examining the way his body moved, I was struck by the immobility of Pete's trunk. He was a small man, well-muscled and tightly erect. There was almost no rotation in the spine—it was fixated. The shoulder blades seemed cemented into the trunk, which allowed only the smallest movement. It took just a few minutes to discover the functional problem: Pete swung his mallets solely with motions of the wrist and elbow; there seemed to be no movement of the shoulder blade and back. It was clear that his wrists were being overworked.

With Pete lying in various positions—on his stomach, back, and either side—I made small movements of his vertebrae, ribs, and shoulder blades, calling his attention to the sensations he felt as I did so. Bit by bit, the movements of the torso became more differentiated. Pete could back up the movements of his forearm

by adding to them the movements of his shoulder blades. As I had him practice on an imaginary vibraphone, he gradually began to turn his torso, rotating his spine sinuously all the way down to his hip joints, playing his imaginary instrument with his entire body. As the somatic fixation melted, more of Pete was available to perform. As this fuller movement developed, the pain in the wrist disappeared.

This was not a medical cure of removing the pain in his wrist; on the contrary, I educated Pete by helping him to add more movement to his playing. If Pete's problem was approached from a structural viewpoint, the focus would have been his wrist. But a somatic approach of viewing his entire body in terms of its functions placed focus everywhere but the wrist. I never touched it. Instead, I reminded him, by touching, of the parts of his body he was not moving. Pete integrated the new movements and new sensations into his playing.

My intention was to help him to play the vibraphone better than he had before. In dealing properly with functionally caused problems, the pain disappeared and his playing improved as well.

Edited excerpt from: Thomas Hanna, *The Body of Life*, (Healing Arts Press 1979), pp. 113-115.

Groove Gymnastics

Have you exercised with your metronome on 2 and 4 lately?

by
Yuki
Arimasa '88

The student population at Berklee exceeds 2,600, and one third of those are international students. I was among that one third 12 years ago when I came from Japan to study American music. To me, jazz meant a strong two and four beat, improvisational concepts, and complex harmony. Listening to this kind of music from the other side of the globe was exciting and made me wonder what kind of people played or listened to this music. I felt they must be very different in their culture as well as music. Yes, I found people to be different, and musically their rhythmic feel was completely different from what I had been used to in my culture.

During my years of teaching at Berklee, I met a number of foreign students, especially fellow Asians. We Asians don't naturally swing; it is not a part of our culture. When I first came to Berklee, friends showed me a little exercise to solve this problem. It has helped me (and my students) very much. Just turn on the metro-

Pianist Yuki Arimasa '88 was a member of the Berklee faculty for seven years, and is active as a composer and performer leading his own jazz group, the Yuki Arimasa Trio.

nome and feel the click as beats two and four while tapping your finger on beats one and three. I suppose everybody tries something like this when their teacher first tells them beats two and four in jazz are accented [see example 1].

To take that exercise a step further, try shifting that feel a little bit by feeling the click as the third note of an eighth note triplet and tapping your finger on the first note of the triplet [example 2]. You are almost doing the same thing except that your finger tap falls earlier than the two and four. Next, shift gears again to

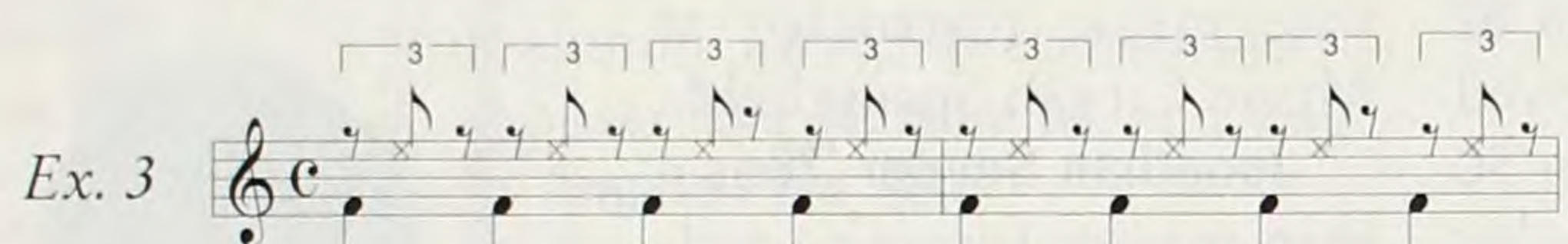
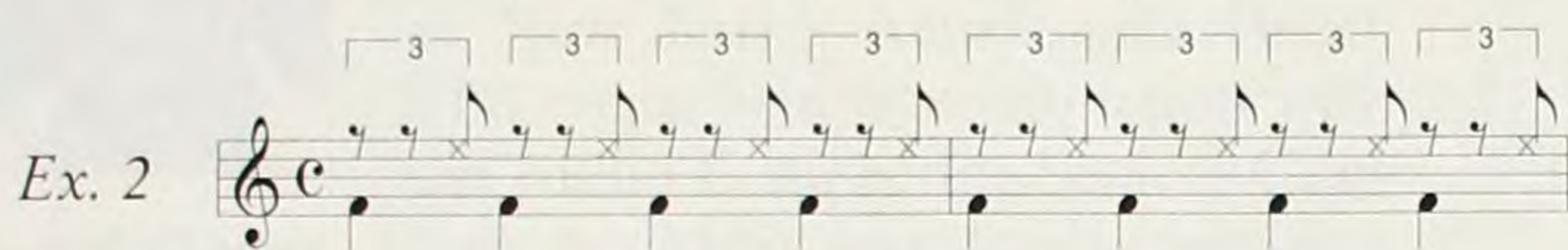
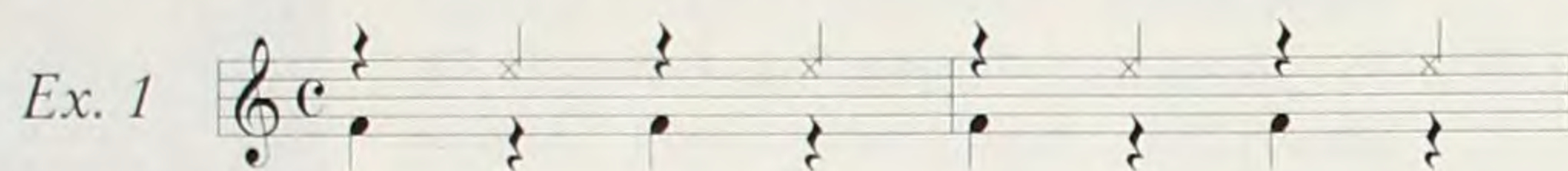
Yuki Arimasa '88:
"It pays to think about the basic swing groove in your teaching and playing."



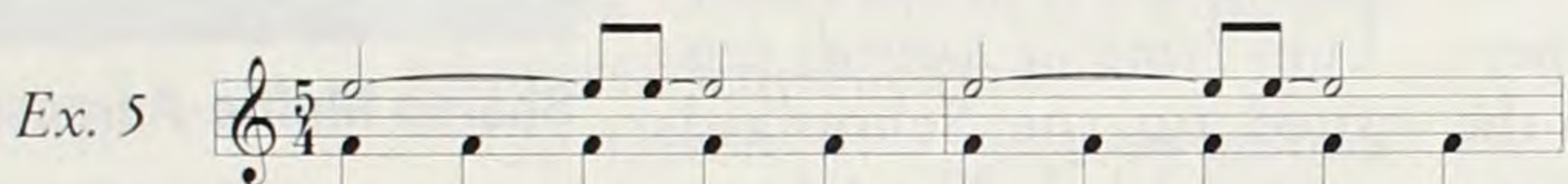
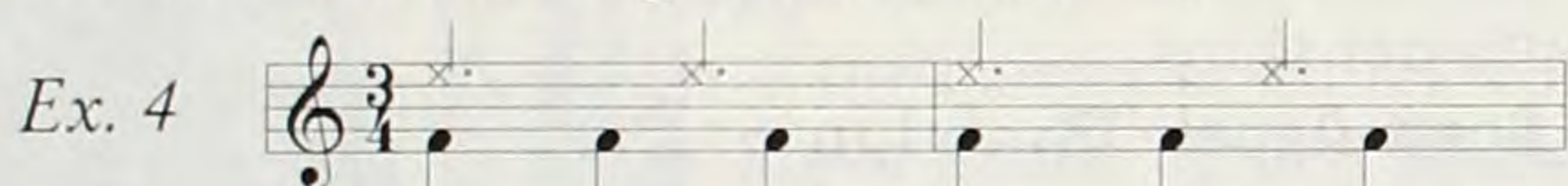
PHOTO BY KIMBERLY GRANT

A WORK OUT AT THE GROOVE SPA

In each example, the metronome click is notated as the upper line, the finger tap is the lower one. Work with the second and third examples until you can alternate between them without stopping.



Exercises 4 and 5 are to help develop the ability to feel two bars of 3/4 or 5/4 as one big 4/4 measure.



feel the click as the second note of the eighth note triplet and tap on one. Now you are tapping a little later than two and four [example 3]. Finally, switch between these three ways without stopping. This will develop a strong one and three feel with two and four accented by the metronome. The good thing about this is that you have to feel one and three against an accented two and four because you are not using an instrument—you cannot rely on the physical feel of the instrument.

This is just one small exercise whose value I didn't appreciate fully until recently. At Berklee we teach and learn a lot about scales and voicing, arranging and composition techniques. But many of my students, especially the ones who started playing jazz after they came to Berklee, did not sound good in spite of their instrumental ability. Most of them spent so much time on *what* notes to play and seldom focused on *how* to play them.

After struggling with different approaches, I remembered this simple exercise. It helped my students very much. They developed a strong swing feel, and, regardless of their musical background, they swung. (Yes, Asians can learn to swing!) This ex-

perience convinced me that I should focus on the basic groove—even more than on technique. We can apply so many different techniques in our playing and give our students a string of advanced concepts in the classroom, but how much class time do we really spend helping our students develop their groove ability?

Of course, swing is not the only rhythmic feel we need to master, but it can be felt as the foundation of all the meters played in jazz. A jazz waltz can fit a 4/4 feel if you think of your metronome tapping dotted quarters—as if on two and four over two bars [see example 4]. Learn to feel the quarter note pulse as either quarter-note or half-note triplets. If you take this concept even further, you can play in 5/4 over the same metronome click by feeling it as the first beat and the “and” of beat three. In this way, you divide 5/4 in two, which produces a slow 4/4 feel over two bars of 5/4, just as in the 3/4 exercise. [see example 5] You could also treat 7/4 in similar way.

It pays to think about the basic swing groove in your teaching and your own playing. Strengthening your 4/4 feel will not only help you swing, but can lead you to find different rhythmic ideas.

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Alum notes

Compiled by
Alex Ball '96
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Pianist **Ernie Trotman '52** of Milton, MA, has enjoyed a professional career for 50 years. He continues to play in the Boston area.

Saxophonists **Gary Lewis '66**, **Scott Adair '77**, **Wally West '84**, and guitarist **Wiley Porter '76** are members of the 20-piece U.S. Air Jazz Orchestra, and have performed in 120 cities in the U.S., and in several European countries.

Gary Lockheimer '68 of Maywood, NJ, has received a doctor of education degree from Nova Southeastern University.

Andrew Scott Wang '68 of Springfield, MO, is a pri-

vate music instructor at Music City in Springfield.

Jonathan Snyder '70 is a ship master (captain) sailing around the world for the Merchant Marines on tankers, firefighters, and container ships.

Scott Appel '73 of Lincoln Park, NJ, has his album *Nine of Swords* reissued on the Schoolkids record label. The CD received rave reviews in *Rolling Stone* and *Billboard*.

Keith Methven '73 of San Diego, CA, was voted guitarist of the year by the San Diego Chapter of the California Country Music Association.

Sharon Moffie-Aaronson '73 of West Hills, CA, is project manager for the Masterworks series of classical piano books at Alfred Publishing, and has penned several volumes of her own piano arrangements.

Tim Price '73 of Reading, PA, is a clinician and endorser for the Keilwerth straight alto saxophone. He has published three books of saxophone transcriptions for Hal Leonard Publishing, and is shopping for a label to release a recording of his project with guitarist Pat Martino.

Guitarist **Mark Small '73** released his third CD, *Works by the European Masters*, with the Mark Small•Robert Torres Duo. It features Small's two-guitar edition of Edvard Grieg's *Holberg Suite*, and



Sharon Moffie-Aaronson '73

seven additional works.

Roberta Fabiano '75 of Stony Brook, NY, is releasing a guitar album entitled *11:11* on Catspaw Records. She also appeared in the movie *Jade*.

Ray Rettig '75 of Berne, NY, had his Cotton Hill Studio featured on the cover of the August '95 issue of *Mix* magazine.

Vocalist **Cathy Segal-Garcia '75** has released a second CD titled *Point of View*, with backing from saxophonist Loren Pickford, drummers Greg Bissonette and Tom Brechtliken, bassist John Heard, and pianist Russell Ferrante.



Mark Small '73



Tim Price '73 with the Keilwerth straight alto saxophone

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This past year ended as it began—lively! On October 7, New York alumni chapter president **Steve Ward '87**, hosted a “mega” gathering of alumni, faculty, students, and guests at New York’s Renaissance Hotel. The event, held in conjunction with the Audio Engineering Society Convention (AES), was also the occasion for alumni award presentations to composer **Eve Nelson '86** and engineer **Angela Piva '86**.

In San Francisco, on October 27, prior to San Francisco’s salute to Berklee, alumni chapter president **Gary Boggs '82**, hosted an alumni reception at the Fairmont Hotel where alumni **Steve Smith '76** and **Michael Manring '79** were presented with 50th anniversary medallions.

On December 7, Boston alumni chapter president **Jeannie Deva '75** along with area WBOS-FM disc jockey **Holly Harris '73** hosted a first-time alumni benefit concert at Aerosmith’s Lansdowne Street nightclub, Mama Kin. The alumni groups performing included the Movers, the Susan Tedeschi Band, and the Jon Finn Group. Proceeds went to the Berklee City Music scholarship fund. This was a great effort by all.

On December 9, alumni of national and international reputation returned to Boston to pay tribute to Phil Wilson in a special International Dues Band Reunion concert/scholarship fundraiser.

Here are a few dates to remember: March 3-4, Women in Music reception and concert in Boston, and March 18-19, alumni concert and Bluebird Cafe reception in Nashville.

I wish you all happiness and good health in the new year ahead. Please watch your mail for information about upcoming events in your area. Stay tuned!

In the column to the right, we are presenting a little photo montage—a backwards glance at some of the alumni events that took place during the latter part of 1995, Berklee’s 50th anniversary year.

—Sarah Bodge, Assistant Director of Development for Alumni Relations



Susan Berk, President Lee Eliot Berk, and Dmitri Matheny '89, director of development for the San Francisco Jazz Festival, with the proclamation declaring October 27, 1995, Berklee Day in San Francisco.



Michael Manring '79 (left) and Steve Smith '76 received 50th anniversary medallions at the October San Francisco reception.



Angela Piva '86 (left) and Eve Nelson '86 received alumni recognition awards in New York, October 7, 1995.



Samy Elgazzar '93 (wearing glasses) with alumni at the first Athens Chapter meeting.



Chicago-based pianist Dave Gordon '78 penned six of the 11 cuts on his recent jazz release *Turn* for the Southport label.

Misha Segal '75 of Los Angeles has signed a three record deal with JVC Records. His score to the TV movie of the week *Have Your Seen My Son?* aired January 8, on ABC.

Guitarist and singer **Célia Vaz '75** of Rio de Janeiro has released the CD *Brasileiras* with vocalist Wanda Sá and a host of top Brazilian instrumentalists.

Jerry Velona '75 of Boston has recently released an eponymous CD on Fraternity Records. He also leads JV & the Varsity Band with **Kevin Belz '89** on guitar, **Joe Casano '74** on trumpet, **Mike Budka '76** on bass, and Steve Tully on tenor sax.

Hummie Mann '76 of Los Angeles scored the new Mel Brooks film *Dracula: Dead and Loving It*. His work was also heard in an episode of the "Picture Window" series on the Showtime cable network.

Daniel Arsenault '78 of Gloucester, MA, has been appointed senior technical writer at Varian Ion Implant Systems.

Phil Bondi '78 of Cape Coral, FL, is the music director for LaRezza's Cabaret and Restaurant in Fort Myers. He is also music director for Southwest Florida's only live weekly radio broadcast stageshow, "LaRezza Live."

Tod Cooper '78 of Sherman Oaks, CA, is the director of music for Walt Disney Feature Animation and has supervised music production on *Pocahontas* with Alan Menken and *Toy Story* with Randy Newman.

David Gordon '78 of Chicago has released the CD *Turn* with his band The Dave Gordon Quintet. The disc also features saxophonist **Brian Gephart '77** and bassist **Brian Derek '74**.

Timothy Ries '78 of New York is playing with Prism, a sax quartet supported by a grant from Chamber Music America. Prism is performing around Philadelphia on traditional saxophones and electronic wind instruments.

Lees Dunn Yunits '78 of

Brockton, MA, has completed a children's Christmas album entitled *A Kid's Kringle*, with **Louis Villani '79**, **Lisa Miller '79**, and **Frank Withey '96**.

Marc Finkelstein '79 of Tom's River, NJ, completed his doctorate in creative arts education and is teaching music in the Tom's River Regional School System.

Mike Plumleigh '79 of Mountain View, CA, and fellow trumpeter Jeff Bunnell published a book of transcriptions, *Bobby Shew Jazz Trumpet Solos*.

Douglas Wray '79 of Stamford, CT, can be heard playing bass on the recording *Singing for the Landlord* by Greg Greenway.

Bassist **Tim Powell '80** of Sherman Oaks, CA, is freelancing in the L.A. area and recently performed with the Pacific Symphony Orchestra.

Pianist **Matthew Quinn '80** of Newport, RI, has been playing with artists ranging from Blood, Sweat, and Tears to Branford Marsalis and continues to teach and compose.



Célia Vaz '82

Drummer **Bill Spoke '80** of Hollywood has been touring the West Coast and freelancing in L.A. He has been performing all styles of music and done some film scoring jobs.

John Schumacher '80 of Boston is managing director for Centastage, an organization that brings new theatrical works to the stages of the Boston Center for the Arts.

Barry Harvey '81 of Brisbane, Australia, has written a text book for a five-phase course in drums, sight reading, and phrasing.

William James [a.k.a.



Lees Dunn Yunits '78 released a children's Christmas album.

L.A. NEWSBRIEFS

Best wishes to one and all for an excellent 1996. Several events are currently in the planning stages for L.A.-area alumni, including two seminars. The first will deal with the subject of music supervision and will be focused toward songwriters and those in the field of film and television. Essentially, it will examine the process of getting songs into soundtracks. The second will be a follow-up to last year's successful seminar on music editing software and will again be hosted by Apple.

Discussions with the National Academy of Songwriters for a joint showcase are underway. There will also be several social events during the year, the first of which was the January 21, annual brunch held at the Hyatt on Sunset.

Many thanks to Gary Burton, Makoto Ozone, Jeff Lorber, Alan Broadbent, Ernie Watts, and Joe Williams for providing an evening of outstanding entertainment at the House of Blues last November 8 [see the "NARAS Toasts Berklee" article on page 4]. In an enthusiastic review, the *Hollywood Reporter* credited Gary Burton with "a scorching set," characterized Joe Williams' music as "crowd pleasing" and "brilliantly blue," and described the event it-

self as "a highly intelligent evening . . . by no means merely academic." Thank you also to the many alumni who supported this event—the turnout was great.

As for alumni in the news . . . songwriter **Reed Vertelney '80** has written several tracks for the next Luther Vandross album and co-wrote the title track for Luther's recent album *This Is Christmas*. He also penned the end-title tune for the upcoming Bette Midler film *The First Wives Club*. Woodwind specialist **Justo Almario '71** has just released a new solo album entitled *Count Me In*, featuring Russell Ferrante, Will Kennedy, Dave Valentin, and **Abraham Laboriel '72**.

In the world of film music: **Alan Silvestri '70** added *Father of the Bride, Part II* and *Grumpier Old Men* to the long list of hit movies he has scored. Several alumni have also been busy scoring made-for-television movies. **Misha Segal '75** scored *Have You Seen My Son?* for ABC, **Lawrence Shragge '77** did *Blue River* for Hallmark on Fox, and **Ed Alton '76** composed the soundtrack for *A Perfect Life* which aired on UPN.

That's it for now. Stay in touch.

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



PHOTO BY LESTER COHEN

Among those who turned out for the NARAS/MusiCares tribute to Berklee in November were (from the left) Sheldon Sondheim '80, Alf Clausen '66, Leanne Summers '88, Terri Lyne Carrington '83, and John Robinson '75.

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Ant-Bee] '81 of Carolina Beach, NC, released his third CD, *Lunar Muzik*, which features the ex-members of the Mothers of Invention, the original Alice Cooper Group, Daevid Allen of Gong and Soft Machine, and Harvey Bainbridge of Hawkwind.

Mark Maxson '81 of Ogden, UT, recently arranged and played guitar in the *Frightmares Musical Revue* at Lagoon, the largest amusement park between Denver and the West Coast.

Songwriter **Kevin McCluskey '81** released *This Distant Light* backed by guitarist Duke Levine, and such artists as Vance Gilbert, Ellis Paul, Kevin Connolly, and Catie Curtis.

Ken Selcer '81 of Cambridge has released a CD with the band Somebody's

Sister. **Jeannie Deva '75** produced the vocals and faculty member **Larry Finn '86** played drums with **Larry Jackson '86** on bass. The band also features vocalist Jill Stein.

Lynne Vadala '81 of Dorchester, MA, and her quintet, which includes drummer Bob Moses, bassist **Bruce Gertz '76**, guitarist **Jim Doran '78**, and pianist **Bob Baughman '78**, performed for Boston Summer Stage '95.

John Zoltek '81 of Seattle, WA, conducted the Philadelphia tier orchestra at the Tennessee Southern honors Orchestra Festival for Young Musicians, and was the conductor for the Bohuslav Martinu Philharmonic Orchestra Recording Project.

Tom Love '82 has recently been appointed national

marketing manager for electronics by the Kawai America Corporation. Tom will be responsible for marketing and promotion of Kawai's digital pianos, synthesizers, and MIDI peripherals.

Faculty members **Lauren Passarelli '82** of Boston and **Les Harris, Jr. '83** of Hampton, NH, are working with the band Get Back performing a tribute to the Beatles.

Violinist **Benjamin Smeall '82** of Green Bay, WI, is playing in a duo with a classical guitarist and with the Wanderer's String Quartet.

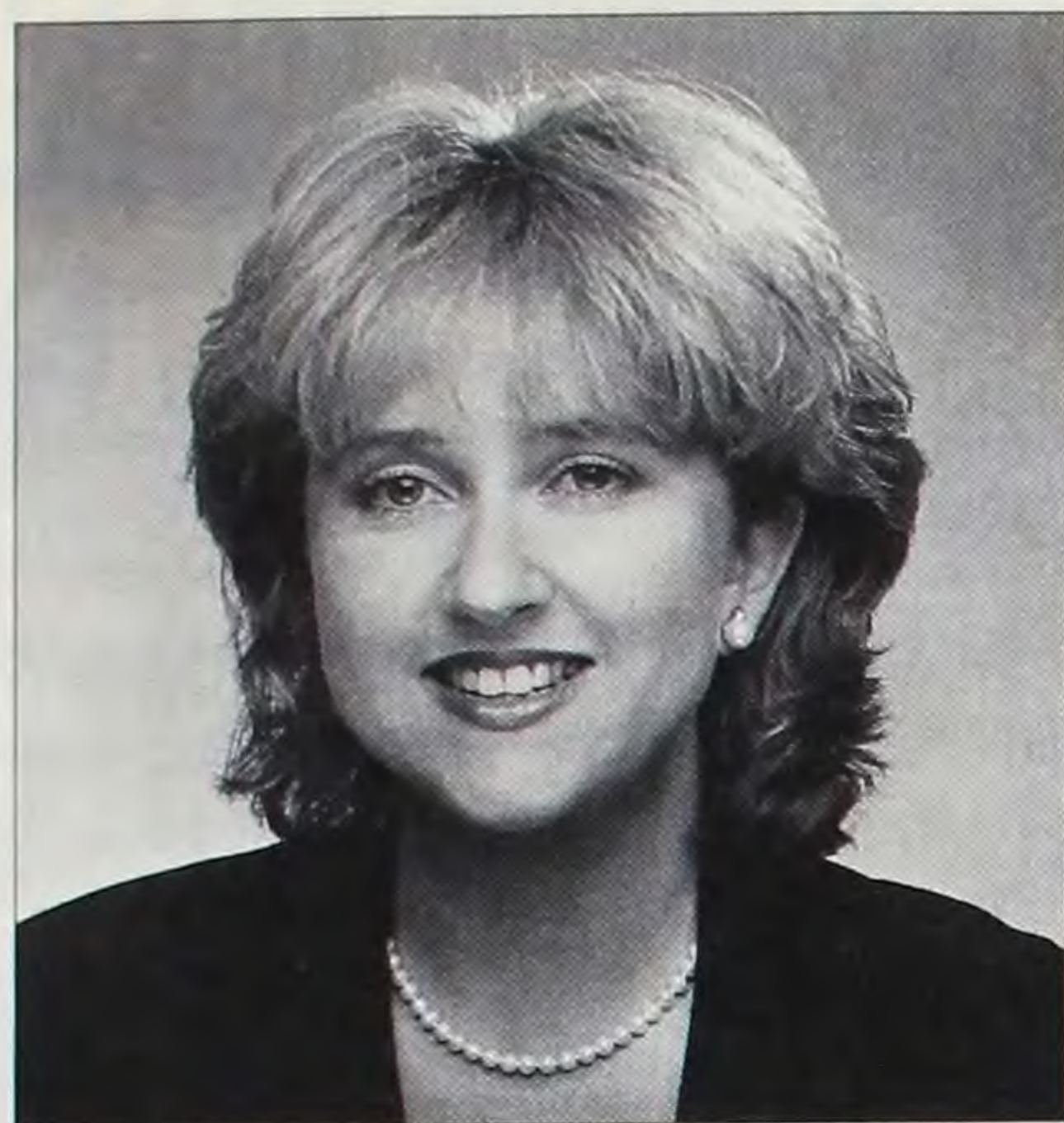
Mike Wood '82 of Clinton, NY, had his original compositions played at the Jazz Kick-Off Concert given by the Hamilton College Department of Music.

Lenni Moore '83 of Los Angeles, CA, just returned from Moscow where he was recording music he composed for the documentary film *Trinity and Beyond* with the Moscow Symphony.

Marcelo Braga Saralegui '83 of Buenos Aires, established a program in music production at the high school level at Escuela Ort in Buenos Aires. The students learn MIDI applications, digital recording, and music synthesis.

James Carpenter '84 of Mt. Airy, NC, is playing with the country-rock band Smokin' Oak, which released a CD titled *A Fine Mess*.

Steven Corn '84 of Van Nuys, CA, is music supervisor for the new Tim Curry/Jennifer Grey movie called *Lover's Knot*.



Linda Lorence '87, new SESAC V.P.

Al Cardillo '84 of Fresh Meadows, NY, played bass with the Giora Friedman Trio on their recent European tour.

Jeff Horney, '84 of Madison, WI, is teaching at Madison Middle School 2000 as a computer resource teacher. He also plays trombone with the Glenwood Moravian Trombone Choir.

Steven Johannessen '84 of Irvine, CA, was invited to the State of the World Forum in San Francisco, sponsored by the Gorbachev Foundation. Steven was the only multimedia artist invited to the forum and his digital art was part of the opening and closing of the multimedia presentation. Attendees included George Bush, Mikhail Gorbachev, and Margaret Thatcher.

Charles Carlini '85 of New York, held a jazz guitar workshop series with guest guitarists Jack Wilkins, Pat Martino, Ted Dunbar, and Tal Farlow.



Sandy Palmer Grassi '88

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Boston saxophonist **Henry Cook '85** has released a CD titled *Dimensional Odyssey* with the Henry Cook Band for Accurate Records. The disc features drummer **Bobby Ward '62**, pianist **Jacques Chanier '78**, trumpeter Cecil Brooks, and bassist Brian McCree, and was recorded live at the Willow Club in Somerville, MA.

Jay Reithel '85 of Las Vegas, is currently on tour as the drummer for the Broadway production of the *Who's Tommy*.

Daniel Cantor '86 of Watertown, MA, and co-owner Mark Weltner of Notable Productions received ASCAP's 1995 Special Award for Composers, and produced the Virtual Guitar, Aerosmith's CD-ROM game.

Scotty C. Brubaker '87 of Sioux City, IA, is working as an educator and musician and should have a CD out shortly on the Corn Brew label.

Linda Lorence '87 of New York, has been promoted by SESAC to vice president of writer/publisher relations.

John Christopher McCaffrey '87 of Coconut Creek, FL, is drumming

with the power rock outfit Fuel, and working with his own band E103 whose CD *Flow* was just released.

Gerald Morano '87 of New York, has begun first-year studies at Dickinson School of Law.

Percussionist and composer **Stephano Musitano '87** and his 20-piece group Sunday Tea Ensemble have released *Echo of a City* on the Swedish label Slask.

Arvin Scott '87 of Athens, GA, completed his doctorate in percussive arts from the Union Institute.

Keith Weterkamm '87 is a Navy Petty Officer 2nd Class and will be returning shortly from a six-month deployment from the Middle East aboard the guided missile frigate U.S.S. Gallery.

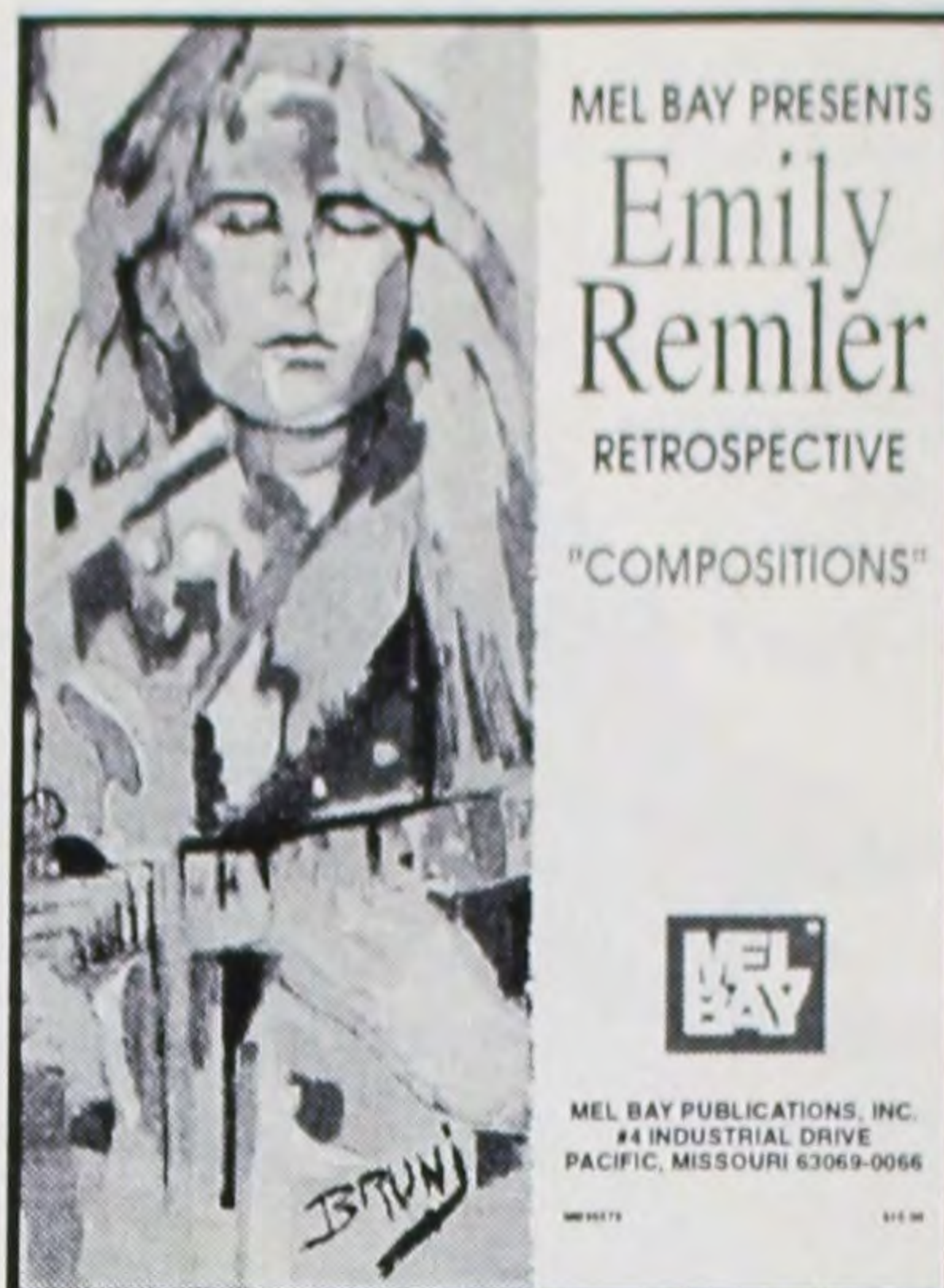
Drummer **Bobby Borg '88** of Oakland, CA, has been touring with the rock group Warrant, and will heard on their upcoming album.

Recording engineer **Sandy Palmer Grassi '88** of Cliffside Park, NJ, worked on the new *Grease* Broadway recordings with Rosie O'Donnell and Brooke Shields, and

Emily Remler Retrospective/ "Compositions"

Transcribed by Dan Bowden

Emily Remler was a complete jazz artist. She made standards her own, with interpretations that came directly from her soul. Her flawless technique and personal sound marked her a master of the guitar. Emily was also a prodigious improviser, with a true command of the jazz language. Certainly not the least of Emily's talents was her artistry as a composer. On May 4, 1990, the jazz world lost not only a brilliant performing artist, but also one of its most promising young composers. In Emily Remler's book, you will find some of her best selections of music, such as, "Blues for Herb," "East to Wes," "The Firefly," and more. Song selections are presented in notation and tablature. This magnificent collection is available from Mel Bay Publications. A definite choice for all guitarists.



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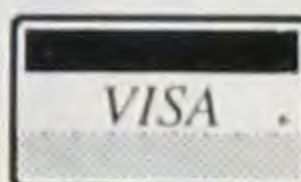
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Marilyn Horne's *The Men in My Life*.

Mauricio Marques '88 of Sao Paulo, Brazil, has been playing keyboards with some of Brazil's top pop artists such as Gal Costa and Leandro e Leonardo, he has supplied keyboard tracks to a number of CDs and is also composing jingles.

Saxophonist **Donny McCaslin '88** of Brooklyn is in the band El Eco along with alumni **Mark Greel '83** on trum-



Dmitri Matheny '89

pet, vocalist **Sherma Andrew '94**, **Helio Alves '90** on piano, **Brad Hatfield '76** on synthesizer, **Fernando Huergo '92** on bass, **Guillermo Nojehowicz '84** on drums, and Amaro Laria on percussion. The group recently performed with trumpeter **Claudio Roditi '70** at the Regattabar in Cambridge.

Metro Narcisi '88 of Warwick, RI, is the band and choral director at West Warwick High School and is doing recording sessions for jingles and other projects.

Ian Rich '88 of Studio City, CA, has been working with Trevor Horn in L.A. and London and has started a record label called Smog Records.

Vibist **Toshiro Akamatsu '89** of Saitama, Japan, has formed a new band with alums **Kazuhiko Michishita '87** on guitar, **Shinichi Sato '91** on bass, and **Mark DeRose '85** on drums. He is also teaching at the Tokyo Conservatoire Shobi.

Ted Armstrong '89 of Wellesley, MA, is the keyboardist in a blues band called Walk That Walk, which released their self-titled debut CD on Shiretown Records.

Kyle Esposito '89 of Madison, CT, is the songwriter and bassist of Fourth House, which has released their first CD titled *The Flood*.

Peter Grant '89 of Encino, CA, has signed a publishing deal with Warner Chapel Music and is pursuing a recording contract.

Flugelhorn player **Dmitri Matheny '89** is director of development for the San Francisco Jazz Festival, and has released the CD *Red Reflections* for Monarch Records.

Nick Bomleny '90 of Ft. Lauderdale is president of ARTAFAX/Egg Recordings, his own Art and Music company, and has released his CD titled *Next In Line*.

Michael Ciano '90 of Freehold, NJ, and **Richard Lupescu '90** are publishing a resource guide for musicians in the New York-New Jersey area called the *Nebula Music Magazine*.

Bassist **Jaromir Honzak '90** of the Czech Republic, released his first CD called *Getting There Together* which featured piano player **Kuba Stankiewicz '90**.

Vocalist and keyboard player **Pamela-Sue Mann '90** of Astoria, NY, is working at Australian Music International, and has been on tour with Arista Recording artists the Real McCoy in the U.S. and Germany.

Guitarist **Wolfgang Muthspiel '90** of New York has released *Loaded, Like New* for Verve Records. The disc features bassist Tony Scherr, drummer Kenny Wolleson, and percussionist Don Alias.

Drummer **Dave Cowan '91** of Atlanta, has been playing with the Dave



Wolfgang Muthspiel '90

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Patterson Band, and toured Germany and Taiwan with *Absence of Color*. He also programmed drum tracks for two cuts on Walter Beasley's *Private Time* CD.

Thayer DeMay '91 (a.k.a. Spaceman) of Boston, was featured in *Keyboard* magazine's "Discoveries" column in November 1995. He is releasing a CD on his *Way Cool/Ratboy* label.

Woodwinds player **Annie Hilsberg '91** of Berlin and her group *Yulara* have released a self-titled CD for the *Higher Octave* label.

Bassist **Michael Karowski '91** of Pittsburgh, PA, is touring the Mid-Atlantic area with *ESP*.

Kathy Maskell '91 of Tewksbury, MA, was recently appointed assistant organist for the Fleet Center. She also owns *MusicWorks Studios* in Billerica, MA.

Composer/pianist **Yumiko Murakami '91** and bassist **Gustavo Gregorio '91** have released *Blue Light Osaka* with their 15-piece *Yumikonian's Orchestra*

for the *YMKI* label

David Steele '91 of Nashville is playing in songwriter John Prine's band. Critics have described David's work as "shimmering lead guitar."

Bassist **Ivan Bodley '92** of New York, played the *Bottom Line* with the *Uptown Horns Revue*.

Janice Marie Colaneri-Craine '92 of Holly Spring, MS, is releasing her debut album entitled *Dove*, which consists of funk-gospel and r&b gospel stylings.

Dan Fox '92 of Boston and his Dixieland group *Made in the Shade*, which features alumni **Paul Dosier '90** on tuba, **Crick Diefendorf '91** on banjo, **John McLellan '92** on drums, **Nathan Cook '95** on sax, and **Barbara Larongu** on trumpet, released their self-titled debut CD.

Guitarist **Steve Spungin '92** of Boston, is in the band *Animal World* with alumni **Colin O'Dwyer '90**, **Winston Maccow '82**, **Pat Loomis '92**, and **Pernell Saturnino '93**. Spungin has formed *Farther Complex* with

bassist **Kevin "Tut" Kennedy '89**, who recently returned from a national tour with *Hypnotic Clambake* with alumni **Maury Rosenberg '87** and **Marc Chillemi '91**.

Joyce Anderson '93 of Nyack, NY, is a fiddler with Celtic-bluegrass band the *McKrells*, and recently played at *Carnegie Hall*.

Bryan Beller '93 of Hollywood is the bass player for *Dweezil* and *Ahmet Zappa's band Z*, and worked with *Fender* on a new line of basses.

Tomomi Hirano '93 of Tokyo, is the president of *Al-*

media Incorporated.

Justin Petty '93 of Boston, received his master's degree from Boston University and is a full-time faculty member of *Roxbury Community College*, where he designed communications courses.

Jurgen Schwab '93 of Hanau, Germany, is a music journalist for the *Frankfurter Allgemeine Zeitung*, one of the country's largest daily newspapers.

Keyboardist **Timothy Noel Quénault Vine '93** of London has been working with such artists as *Malcolm McLaren*, *Bill Bruford*, *Kiri te Kanawa*, and *Art Farmer*. His group *Brain* is currently recording their debut CD.

Guitarist **Mike Chlasciak '94** of Bayonne, NJ, has released a CD *Grind Textural Abstraction* with the instrumental metal trio *Isolation Chamber*. It features *Tomkaz* on bass with *Ken Tondre* on drums.

Rick Krainak '94 of Maple Shade, NJ, is an account manager for *Disc Makers*, one of the nation's largest independent CD and cassette manufacturers. Rick is also playing blues and jazz guitar around the Philadelphia and New Jersey areas.

Pianist **Cornelius Claudio Kreusch '94** was among the



From the left, bassist Anthony Cox, drummer Marvin "Smitty" Smith '81, pianist Cornelius Kreusch '94, and saxophonist Kenny Garret, featured on Kreusch's *Black Mud Sound* album.

five finalists in the 1995 Great American Jazz Piano Competition in Jacksonville, FL. He has also released the CD *Black Mud Sound*, which features saxophonist Kenny Garrett, bassist Anthony Cox, and drummer **Marvin "Smitty" Smith '81**.

Vincent Lebrun '94, Rudi Appald '96, Thierry Lafaye de M'Cheaux '95, John Burk '94, and Paul Dosier '90, are members of Dixie Machine. The group performed throughout Switzerland last summer.

Drummer **Robert Mark '94** of Zurich, is touring Switzerland with the J.M. Rhythm Foes, and presenting workshops for Sabinian cymbals.

Nathaniel Morton '94 of Dorchester, MA, is currently touring with Grammy winners, All 4 One.

Composer **Eddie Phoon '94** composed a piece on a commission from the Chesapeake Chamber Players. The piece, "Springtime," was given its premiere at Carnegie Hall on January 13.

Takeshi Asai '95 of Boston, is in the band Kaleidoscope with fellow alums **Youngseok Min '95** on guitar, **Stefan Held '95** on bass, and **Martin Bernet '94** on drums. Their debut CD is out now.

Jon Dowling '95 of Springfield, MA, has become an endorser for Latin Percussion instruments.

Guitarist **Mastaneh Nazarian '95** of Rockville, MD, received a grant to fund a one-year tour of Australia.



Eddie Phoon '94

MUSICAL RECONCILIATION

Montreal native **Neil Smolar '74** never gave much forethought to becoming a film composer. He majored in arranging and composition at Berklee mainly to get a long view of music, but his ultimate goal was to become a great jazz guitarist. He got the best of both worlds; guitar lessons with Pat Metheny (who was on the faculty then), and writing courses with Paul Schmeling, Herb Pomeroy, Phil Wilson, and John Bavicchi.

Smolar was swept up in the wave of enthusiasm for jazz in Boston in the early 1970s. "It was like Paris at the turn of the century," he states. "Coming from Canada, and being in school with students like Mike Stern, Jay Azzolina, Al Di Meola, and Claudio Roditi, I just thought all Americans were that good."

After graduating, he pursued a performing career. One summer, while back in Canada for some gigs, he got an offer to score a documentary film. "It was a lark that I got to do that film," he recalls. "It is pitiful what I knew about film composing then."

That connection led Smolar to an affiliation with the prestigious National Film Board of Canada. When offers came in from the Canadian Broadcasting Corporation and private film companies, he relocated to Canada. He played jazz at night and did film work during the day.

"Aside from getting very tired, I was torn about my direction," he says. "I enjoyed film scoring, but I couldn't maintain my guitar practicing routine. I felt I was heading away from being a player."

As film offers got better, it was apparent which direction he should follow. Doors opened wider in 1993 after he scored the miniseries *The Boys of St. Vincent*. The film received the Prix de Rome and was named best film at the Cannes festival. *Dieppe*, his next big film project, earned Smolar a Gemini award—the Canadian equivalent of the Oscar.

Smolar has reinvested heavily in his career to attract high quality projects. "Budgets in Canada are not large enough to compete with those of American features," he says. "Ul-

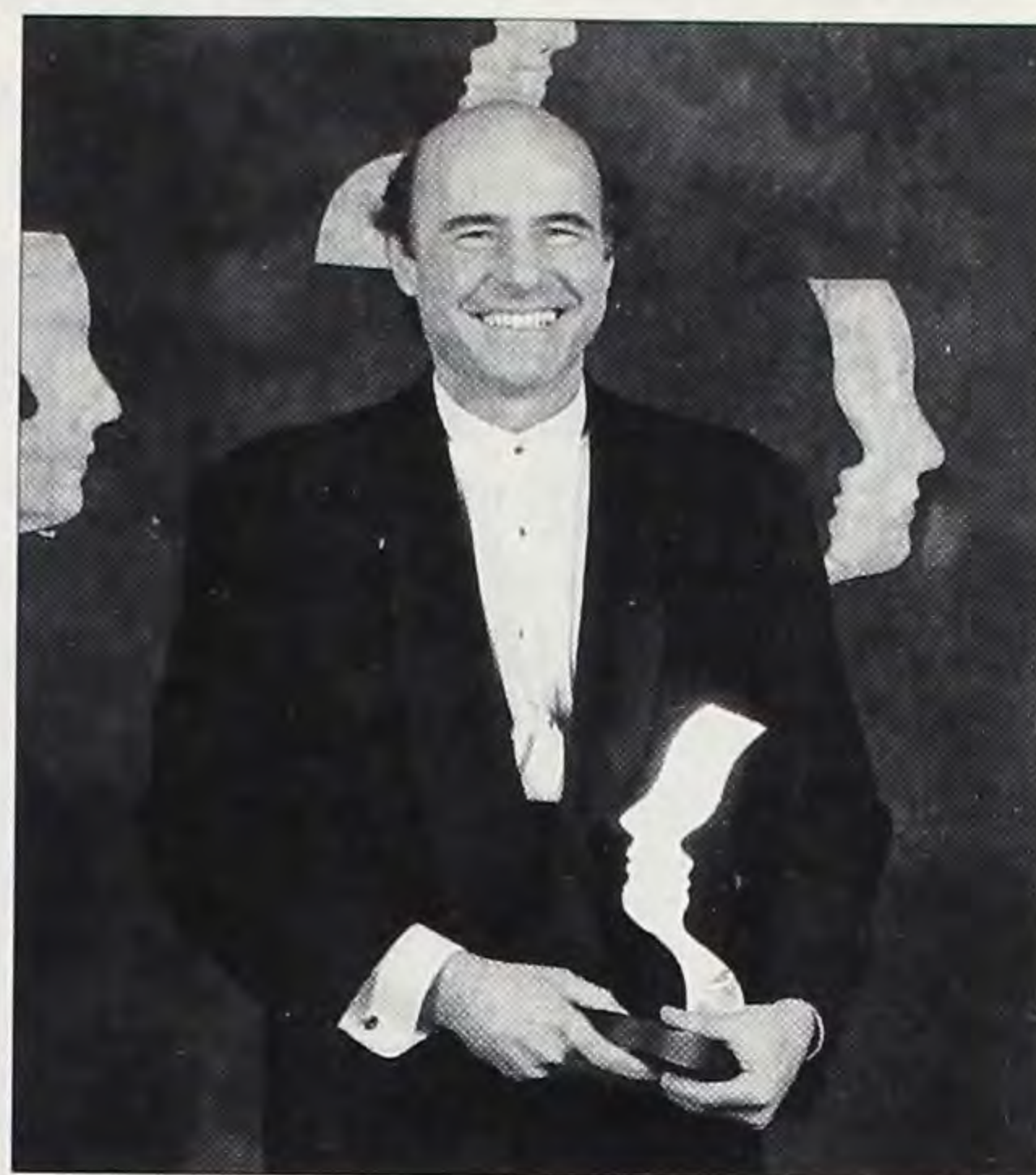


PHOTO BY JOHN NARVALI

Neil Smolar '74 with '95 Gemini Award

timately, I want to do major features. For *Dieppe*, I spent the music budget and \$30,000 of my own money to hire the Toronto Symphony Orchestra, the best studio, and best engineer in Toronto. When I met with people in L.A., I had a great portfolio."

One of the top agencies in Los Angeles, Film Music Associates, now represents him. "Stan Milander, Jeff Kaufman, and John Tempereau at Film Music Associates have become friends," says Smolar. "They gave me the opportunity to work with producer Dorothea Petrie on *Captive Heart—The James Mink Story*, which will air this winter on CBS." This introduction to the Petrie family—royalty in Hollywood's film industry—bodes well for Smolar's future in American films.

He has also reconciled formerly competing desires: playing jazz versus film composing. "On *Dieppe*, I crossed the Rubicon," he says. "I wouldn't let myself write from a technical approach. I've learned where the best places to start and end a cue are, and the shape each should have. I made sure that I wrote everything in reaction to the film. I am writing to picture, but I feel I can now express myself in a way I might have been able to do on guitar by this point."

"When you get beyond the mechanics and write from your heart, there is no greater charge than hearing the music you wrote in your basement sounding phenomenal." ■

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FINAL CADENCE

Jack Sparko '74 of Easthampton, MA, died on October 2, 1995 of a heart attack. He was a percussion player and had recently been writing songs, performing, and rehearsing with bands in the East-

hampton area. He leaves a son Steven 11, a daughter Andrea 13, and his wife Janice.

Saxophonist, educator, and composer **Larry Waldron '75** of Anchorage, AL, died July 1, 1995. He and his mother, Marcie Trent, a nationally noted mara-

thon runner, were killed by a bear while training on a McHugh Creek trail near Anchorage. Larry was a noted jazz and pop performer in Alaska.

Pianist **Niles McKensie '91** of Los Angeles died accidentally on November 18. He was 26. Before relocating to L.A., Niles was in several noted Boston bands. His band Apology placed second in WBCN's Rock and Roll Rumble in '91. Niles leaves his parents Francis and Norma McKensie of Weymouth, MA.

Pianist **Mercedes Rossy '92** of Brooklyn, NY died November 23, 1995, of intestinal cancer in her native Barcelona, Spain. She had been an active jazz performer in New York playing with such artists as sax-

ophonists Seamus Blake and Antonio Hart, and drummer Leon Parker. She leaves her parents Mario and Josefina Rossy, and two brothers.

Shane Holland '95 of Westfield, MA, died November 28, 1995, after being hit by a train. Shane was a jazz pianist. He leaves his parents, Robert and Barbara Holland, three brothers, and three sisters.

Word has also reached us that **William Patterson '74** of Kendall Park, NJ, **Simangaliso Tutani '81** of Harare, Zimbabwe, and **Clarence Baine '49** of Hot Springs National Park, AZ, have also passed away.

Professional race car driver **Mark Thornton '80** of San Diego, CA, died November 23, 1993.

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Berklee is now available via the World Wide Web. The initial site is intended to answer questions that potential students will have about the college, and allow them to query the Admissions Department for more information, and/or an application for admission. Included in the site is background information on the college's mission, faculty, facilities, majors, student life, and performance opportunities. There are also video and audio files that help to fill in the whole Berklee picture, through interviews and short sound clips of college-produced recordings. The site is expected to grow over time, as resources expand, to make room for a variety of other interest areas. Check us out at...

<http://www.berklee.edu/>

Connectivity

Timothy Edwards '87

Two years ago, I didn't know what the World Wide Web (W.W.W.) was, nor did the cryptic inscription http://www.iuma.com/IUMA/bands/23_Futurists/ mean anything to me. I was, as Brian Eno once described himself, technologically naive. But that was two years ago. Now, through the internet, I am connected with people around the world. Someone in Italy, Japan, England, or elsewhere can listen to and read about my musical collective, 23 Futurists, without leaving home.

The W.W.W. has opened new avenues in the music industry. It is possible to be discovered on the internet. Those who sign talent at a label can and do browse IUMA (the Internet Underground Music Archive) where there is a virtual menu of unsigned bands and artists. Yes, David Geffen is surfing the net.

The internet is cost efficient as well as effective. Imagine being able to simply e-mail your URL (web address) to a label instead of mailing them costly cassettes, DATs, or CDs that you may never see again. Labels can audition your music and "bookmark" your URL (saving it) to share their new find at the next A&R staff meeting.

There is also a wonderful immediacy to the internet. Within two minutes of calling Todd Williams at IUMA (800-850-4862) I was on-line! Todd feels that a web page is becoming a critical part of an artist's overall promotional strategy. To advertise the release of your album, call IUMA and they will provide you with camera-ready art which might say, "Be sure to see 23 Futurists on IUMA at: [your URL]." Why is that important? Someone in Iowa can see your ad, pull up your band's page on their Netscape web-browser, read it, and most importantly, listen to your music. It is try it then buy it—the oldest marketing tool in the book.

E-mail (or electronic mail) connects you with the rest of the world. By subscribing to a listserv (an electronic subscription which is topic specific), I was able to discuss and learn about new re-

leases and tour information of established acts. When I realized that many of the people that I was discussing this music with ran commercial and college radio stations, I put a request out to the list asking for airplay for my music. Within two days I received 20 replies. As a result, my music is being played in America, England, Australia, Japan and Moscow (Moscow, Idaho that is). Through this request, I have also received inquiries from various other musicians and video artists interested in collaborating. Thomas Dolby even sent me e-mail requesting a tape. The power and potential of the internet reveals itself when you consider that it took only five minutes to compose and send my e-mail request.

All of this has developed even though I have played live as 23 Futurists only once. That was at the Electronic Cafe International or E.C.I. (<http://www.metawire.com/ecafe/>) in Santa Monica. I had heard about them and called to learn what they were about. When Sherrie Rabinowitz of E.C.I. asked me how I had heard of them, I told her that I was a musician and that I had heard about E.C.I. through an ambient music listserv. She invited me to E.C.I. so she could hear my music. She asked if I would like to do a set there. Since I was still putting my project together, I hesitated—until she told me they would be broadcasting my music to Tokyo and Toronto.

Five days later, I played to a live audience at E.C.I. in Santa Monica, while beaming my set to sites in Tokyo and Toronto simultaneously. Not only could I see my audiences, I was conversing with them. "Konbawa," someone said from Japan. "Good evening to you," I replied. Two days later I was contacted by a promoter in Liverpool, England, requesting my participation in a tele-collaborative ambient music show on the internet. He had read the e-mail I sent to the ambient list announcing my E.C.I. gig to members in Japan and Canada.

The internet is a very powerful tool. The W.W.W. connects pages and people. Look at the connectivity you could have. See you on-line. ☺



Timothy Edwards '87: "Those who sign talent at a label do browse IUMA. Yes, David Geffen is surfing the net."

Composer Timothy Edwards '87 can be reached at http://www.iuma.com/IUMA/bands/23_Futurists/



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Here's five hot plugs for **Vortex & JamMan:**



David Torn has been extending the guitar's sonic boundaries for many years. In the 1994 Readers' Poll in Guitar Player Magazine, he was voted "Best Experimental Guitarist". Lexicon processors have always been an essential ingredient of his unique soundscapes and are evident on his new album, "Tripping Over God." *"JamMan has become one of my very best friends, and Vortex is a benignly psychotic visitor from another planet."*



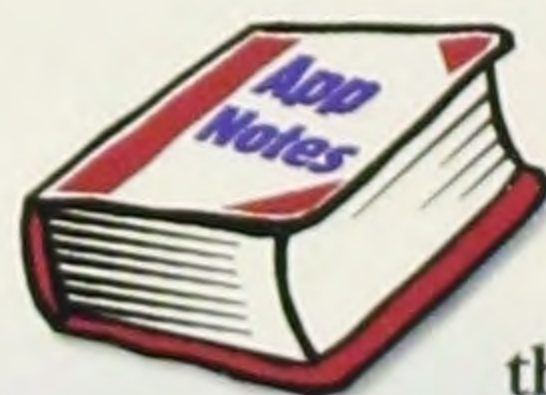
Michael Manring shocked the bass world in 1994 with his daring release, *Think*. This record helped him win the "Bassist of the Year" honors in Bass Player Magazine's Readers' Poll. A longtime fan of Lexicon processors, Manring has recently begun to experiment with JamMan and Vortex, taking his solo bass flights into hyperspace. A new album is due in 1995. *"Vortex and JamMan offer an immense range of exciting new creative possibilities."*

Duran Duran guitarist **Warren Cuccurullo** uses a pair of JamMan processors on the new Duran Duran album, "Thank You". They are also prominently featured on his forthcoming solo album, "Thanks to Frank." *"My whole rack has been designed around the two JamMan processors. These things make music!"*



Now plug one in yourself.

It's no secret that Lexicon digital effects systems are used by most of the world's recording studios, and by many top performers. Lexicon's Performance Series effects processors are also affordable, and they're also used by the world's leading-edge musicians. Like these players and many, many more. So why not check 'em out for yourself?



Try **Vortex** — the most radical & musical effects processor on the market. Or **JamMan** — the hot sampling/delay looper. Contact us for a set of **Application Notes** or visit your authorized dealer now.

Grammy Award-winning composer/trumpeter/keyboardist **Mark Isham** has used Lexicon products for years. JamMan and Vortex have added to his unique palette of sounds, taking his distinctive, ethereal trumpet sound into fascinating new realms. Isham stays busy with major film scores, including a forthcoming soundtrack album for the film "Waterworld." *"Impressive. Really impressive. Vortex and JamMan really give space and depth to my sound."*



Leni Stern is widely regarded as one of the finest composers on the scene today. Her pristine guitar sound has been called "remarkable" and "fluid" by Musician Magazine. A new solo album, "Words", is due in mid-1995. *"JamMan has become an essential composing tool, as well as a welcome addition for live performances — and I'm getting some great new sounds from Vortex."*

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