14  Alf Clausen '66: The inside story on scoring the hit series "The Simpsons"
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Contents

LEAD SHEET by David Mash .................................................. 2

BERKLEE BEAT
Honorary degrees for Pat Metheny and Patti LaBelle, new trustees, Bill Bresnahan profile, faculty notes, visiting artists, and more ........................................ 3

AGAINST ALL ODDS by Julie Pampinella
Record numbers of international students come to Berklee each year; some have sacrificed much for the opportunity .................................................. 12

PRIMETIME TUNES by Mark L. Small ’73
Composer Alf Clausen ’66: An inside view from one of Hollywood’s top TV composers ................................................................. 14

WINDS OF CHANGE by Peter Alhadeff
Recent U.S. music consumption and pricing patterns indicate an industry-wide reorientation may be on the horizon ...................................... 19

OTHER DOMINANTS by Jeff Friedman ’79
Alternate approaches to dominant chord substitutions .................................. 22

ALUM NOTES
News, quotes, and recordings of note .................................................. 24

CODA: by Anna Tonsinskaya ’87
Music and Freedom ......................................................................... 36

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.

LEAD SHEET

A New Challenge

David Mash ’76

Some of you reading this may know me from when we were students (1973–76—I was a composition major and guitarist), or from when I was a teacher (1975–83—harmony, arranging, ensembles, and ear training), or from my days as Music Synthesis Department chair (1984–89), or from more recent days as assistant dean of curriculum for academic technology. As I write this article, I have a new role as vice president for information technology.

Embarking on this new challenge, I looked around to see how much technology has changed our lives over the past 15 years—as musicians and as citizens in society. Innovations such as the compact disc, desktop multitrack digital recorders, MIDI, digital samplers, affordable keyboard workstations, MIDI wind, string, guitar, bass, and percussion controllers, and personal computers have changed how we create, perform, produce, and distribute our music. Fax machines, cellular phones, personal pagers, personal computers, the internet and world wide web, and electronic mail have changed how we access information and communicate with one another.

In 1945 Lawrence Berk set out to create a new type of school to focus on contemporary music and prepare students to face the challenges of the fast-paced music profession. He wanted to build a school which would not only be different, but better. He has been quoted as saying that “each September, we not only start a new year—we start a new school!” I keep this in mind always.

As I begin my new role, I look to ways technology can serve us as we continue each year to create a new Berklee, a different and better Berklee. We seek to enable students, faculty, and staff to better communicate with one another, and to provide greater access to educational resources for supporting students through their journey to Berklee, their student years, their professional life, and as members of the Berklee alumni community.

For those who are online, I invite you to visit our worldwide web site at http://www.berklee.edu/ and to send email to me at dmash@it.berklee.edu. Let’s participate in continued dialog, and discuss how we can better take advantage of technology to serve our goals of building a connected, online Berklee community of active musicians, life-long learners, friends, and colleagues.

These are exciting times to be alive, and I feel fortunate to have the opportunity to contribute to the continued growth and success of the college.
METHENY AND LABELLE HONORED

This year’s academic calendar came to a close on a high note for Berklee’s Class of 1996 with a commencement weekend honoring vocalist Patti LaBelle and guitarist/composer Pat Metheny. Their achievements were celebrated at the May 11 commencement concert and again on Sunday, May 12, when they each received honorary doctor of music degrees.

For the concert, Berklee’s Yo Team Productions staff and 31 student singers and instrumentalists (all but seven were graduating seniors) presented a tribute to the music of LaBelle and Metheny. Selections from Patti LaBelle’s spectacular 35-year career included “Release Yourself,” “Lady Marmalade,” and “When You’ve Been Blessed.” The song choices celebrating Pat Metheny’s work included early tunes such as “Phase Dance,” and later entries like “John McKee” and “Minuano.” A high point was a string quartet rendition of Metheny’s song “Jaco.” It featured brilliant passage work and soloing by violinists Evan Price and Felipe de Souza, and violist Valentin Gregor, and energetic walking bass lines from cellist Ina Kemmerzehl.

After the concert, Pat Metheny said, “It is an incredible honor to be invited to return in this capacity. It is a little overwhelming because it doesn’t seem that long ago—although it has been 22 years now—since I taught at Berklee. Whatever the vibe it is that is the Berklee thing has traveled well over the decades. It is hard to know what to say about the musical tribute. It is so rare to hear my music played by anybody else. Those tunes are such a part of me, it was an unbelievable experience just to sit there and hear everybody playing them.”

At the commencement ceremony, President Berk chronicled Patti LaBelle’s successful career and the many awards she has received—including a star on Hollywood’s “Walk of Fame,” a Grammy award, and the Congressional Black Caucus medal. He also praised her untiring efforts for a wide range of charitable organizations.

Nine-time-Grammy winner Pat Metheny was introduced by President Berk as one who has “reshaped the voice of jazz guitar,” and added “vibrant, imaginative, and enduring contributions to the jazz repertoire.”

Among the personal reflections Metheny shared with graduates as the commencement speaker, was this insight, that “perhaps the most important commitment you can make is to the music fan that lives inside of you. Find out just what it is about music that knocks you out. In that discovery, you’ll find most of what you need to know to take you wherever you need to go.”

Summing up the weekend’s events afterwards, Patti LaBelle stated: “I’ve been involved in many ceremonies, but never anything like this—I have never received a doctorate. That is something most people will never experience. It is very special. My family members flew up from Georgia and other parts of the country to be here today. This is an honor I won’t take for granted.”
A BERKLEE SALUTE TO THE ARTISTRY OF MILT HINTON

Jazz bassist Milt Hinton, who has taken nearly 40,000 photographs of fellow musicians since the mid-1930s, brought some of his best pictures to Boston in February for an exhibit sponsored by Berklee. The exhibit was part of Berklee’s Black Music Celebration during this 50th anniversary year.

Thirty-six photographs hung in the Oliver Room at the Massachusetts Historical Society until the exhibit closed on March 1. On February 13, the 85-year-old Hinton traveled to Boston from his New York City home to give a slide presentation of his photographs and to receive an honorary doctor of music degree from Berklee. The evening ended with a gallery reception and viewing with Hinton.

Nearly 100 people attended the evening’s events at the Massachusetts Historical Society, including Berklee students, alumni, faculty, staff, trustees, directors of the Historical Society, media representatives, and jazz fans from around the city. Also in attendance were Hinton’s wife Mona, and David Berger and Holly Maxson, who have collaborated with Hinton in organizing his photograph collection and in publishing his two books of photographs.

“Milt Hinton continues to be an inspiration as a musician, educator, and photographer,” President Lee Eliot Berk said in his remarks before conferring the degree upon Hinton.

Among the photographs Hinton discussed during his slide presentation were images of a forlorn Billie Holiday during her final recording session, a picture of Branford and Wynton Marsalis as teenagers, and a group shot of Hinton’s favorite bass players.

The octogenarian Hinton began working as a freelance musician in the late 1920s, and has performed with a long list of jazz greats, including Art Tatum, Cab Calloway, Dizzy Gillespie, Ben Webster, Billie Holiday, Coleman Hawkins, Duke Ellington, John Coltrane, and Count Basie, to name a few. He has also performed with contemporary artists such as Paul McCartney, Branford Marsalis, and singers Barbara Streisand and Bette Midler.

Trustee Rod Nordell suggested the idea of bringing the Milt Hinton photographic collection to Berklee as a 50th anniversary event. Mrs. Susan Berk made all arrangements to have the photo exhibit installed at the Historical Society building, and oversaw the organization of the event.

Bassist and photographer Milt Hinton (right) with Lee Eliot Berk after Hinton received Berklee’s honorary doctorate.
ZILDJIAN AND COFFEY JOIN BOARD OF TRUSTEES

Craigie Zildjian
William M. Davis, chair of Berklee's board of trustees announced in March, the appointment of Craigie Zildjian, North American general manager of the Avedis Zildjian Company, and Jack Coffey, president of Coffey Music Company, to the board of trustees.

In welcoming the new trustees, Berklee President Lee Elliot Berk stated, “We are pleased that these two individuals who have demonstrated such long-standing dedication to the future of music education have agreed to join our Board of Trustees. As we look toward the next 50 years of the life of our college, we are thrilled to add such accomplished members to our governance body.”

Vice Chair of the Board at Zildjian, Craigie was also named North American general manager of the company in 1995. She has demonstrated a lengthy commitment to music education by initiating various music scholarship programs, including a scholarship fund at Berklee in the memory of her grandfather, company founder Avedis Zildjian. Additionally, she has worked with Boston music educators to help launch Zildjian’s Inner City Program, offering percussion clinics to Boston-area high school and middle school students.

Zildjian earned a master's in education from Boston University, an M.S. in personnel and human resource management from American University, and has studied guitar and piano.

Jack Coffey, president of Coffey Music Company in Norwood, MA, has a long history of supporting music education. A former president of the National Association of Music Merchants (NAMM), he currently serves on the board of directors for both the American Music Conference, and the National Association of School Music Dealers. Coffey is a trustee of the Foundation for the Advancement of Education in Music, and an active member of organizations such as the Massachusetts Coalition for Music Education, the International Association of Jazz Educators, the National Band Association, and the Music Educators National Conference. Coffey is a trombonist and a graduate of Boston University’s School of Management.

Board chair Davis also announced that long-time Berklee trustees Arif Mardin and Armand Zildjian will now join Quincy Jones ’51 and industrialist Genko Uchida on the college’s Board of Overseers. Mardin, vice president of Atlantic Recording Studios, has served on Berklee’s board of trustees since 1984. Armand Zildjian, father of Craigie, and chair of the Avedis Zildjian Company, has served on the board since 1984.

MOORHEAD TO CHAIR SYNTH DEPARTMENT

After an extensive search for a new chair for the Music Synthesis Department, Jan Moorhead has been named the department’s new head. He brings to the post a diverse experience from his work as a musician, composer, educator, and as a director of creative services in the multimedia industry.

Moorhead grew up in the Detroit area and earned his undergraduate degree in music from Michigan State University. He moved to Los Angeles in 1977. He worked extensively as a jazz bassist there, performing with artists such as Eddie Harris, Poncho Sanchez, Nat Adderley, Sherman Ferguson, and others. He also operated Pulse Music—a music production company where he created soundtracks for video, CD-ROM, multiscreen slide shows, and other projects.

He received his master's degree in ethnomusicology from California State University at Long Beach, and pursued further post-graduate studies in electronics and programming. He served as a faculty member at California State University at Dominguez Hills and at Long Beach City College, where his duties included teaching jazz improvisation, bass and guitar, MIDI, music business, and directing ensembles.

Moorhead has frequently penned technology-related articles for Dbe, Electronic Musician, Start, and other magazines. Before coming to Berklee, he served as director of creative services at Dynamix, a division of Sierra On-Line, the largest producer of entertainment software for the PC.

He states, “I’m delighted to come to Berklee at a time when dramatic changes are taking place. The department is particularly interested in helping implement the college’s goal of effective and appropriate use of technology in education. Berklee is a change from the corporate world of multimedia development. The open and creative atmosphere here is a real pleasure.”
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/
THE GUITARS OF SUMMER

For this year’s Berklee Summer Guitar Sessions, guitar faculty will offer two weeks of intensive guitar instruction on both the East and West coasts. The L.A. session will July 21-27. Sessions will be held on the campus of Claremont-McKenna College, in Claremont, California. The Boston sessions will begin August 18 and wrap-up Saturday, August 23.

Each day will be filled with instruction on a range of topics. Fretboard harmony classes cover scales, modes, and chord voicings. Style workshops will explore blues, jazz, rock, metal and fusion guitar styles. Ensemble workshops will pair guitarists with top area bassists and drummers to rehearse for a concert performance at the end of the week. Clinics and concerts by faculty as well as guest artists are scheduled throughout the week. Past guest artists have included John Abercrombie, Michael Fath, Ben Monder, and Carl Verheyen.

Tuition is $425 ($375 for alumni). Room and board cost is $200.

Additional housing information will be sent upon receipt of a completed registration form.

The Berklee Summer Guitar Sessions are directed toward electric guitarists of all ages. Participants must be at least 15 years old.

VALUE OF ENDOWMENT

The size of the endowment of a college is often seen as a measure of the quality of the institution because of the flexibility it provides to meet college needs—crises or opportunities. In a way, an endowment is an insurance policy for a college’s future.

Berklee’s endowment was created by gifts and funds generated within the college and the reinvestment of income earned by our funds since 1945. A Boston Globe article noted Berklee’s endowment had the best growth among New England colleges.

Berklee’s conservative policy of spending from endowment, established by our trustees, allows for spending up to three percent of market value each year. This is below the four to five percent spending average of many colleges. It is required to provide for real endowment growth beyond inflation in these relatively early years of our college’s life until external giving sources can provide that needed increase.

Many think that because our $70 million endowment is relatively large and well managed, we do not need contributions. The following may give perspective. In 1995, Harvard’s per-student endowment was $393,514, Berklee’s was $28,478. Berklee’s ranked 172nd in a national survey of the endowments of 308 privately funded colleges. Our endowment is about the average amount for a college Berklee’s size.

Because the endowment has so many demands upon it, Berklee must seek alumni, parent, corporate, and foundation support. Overall donor support at Berklee is far below that at most colleges (less than two percent of total revenues). As a young school with many international alumni, we do not have a long tradition of external giving. Therefore, we must continue to allow for a portion of the return from the endowment to be reinvested to provide for Berklee’s future needs.

Presently, we are making many improvements to the college which have been paid for by borrowing. Total outstanding debt is approximately $21 million, and is projected to reach $45 million in coming years as we complete facility upgrades, wiring campus networks, and keep pace with contemporary music and educational technology. The debt is repaid from operating funds while we try to improve financial aid amid federal cutbacks, meet new staffing needs to support academic technology, and cover maintenance costs of new facilities.

Berklee has remained strong in a period of demographic declines in potential students. Because of our attractive contemporary music programs, we are well positioned to increase enrollment as demographic and economic conditions improve. Our investments are solid. Though we have used endowment returns to meet operating budgets, those amounts have been modest. Increasing the endowment through institutional advancement efforts will enable us to increase endowment spending on scholarships and capital improvements.

Thanks to Berklee’s strong endowment, we are not asking our donors to give to charity, but rather to invest in music education. This will keep the college strong and enable us continue to prepare talented, innovative students for successful careers in music. This will further increase the value of a Berklee education for past and future generations.

—Dave Hornfischer, Vice President for Administration and Finance and Treasurer
THE MASTER’S PROGRAM—TWO YEARS LATER

Berklee’s first foray into graduate education, the cooperative master of music degree in jazz studies, started two years ago and the first graduates of the program have received their degrees. Berklee entered into this agreement with the Boston Conservatory during the 1993-94 school year and the first two students entered jazz performance courses in the fall of 1994. By the fall of 1995, offerings expanded to include two other options—jazz composition and jazz pedagogy—and enrollment grew to 10 students.

Although Berklee plays an assisting role in this program (under the current charter, the college cannot grant graduate degrees), there are distinct benefits derived from this arrangement. Half of the 32 required credits are taught by Berklee faculty. The conservatory awards credit, maintains student records, and issues the degree itself, and rounds out the curriculum by offering courses in their area of specialization.

Graduate training has always been a doorway to teaching in post-secondary institutions. While most American universities require the doctoral degree for full-time employment, many community colleges hire full-time instructors with a master’s degree. As well, recent specifications by the Massachusetts Department of Education state that K-12 teachers should have a master’s degree for standard certification.

In the cooperative Berklee-Boston Conservatory graduate program, the composition emphasis expands the student’s strengths in jazz writing and related topics of form and orchestration. Through instruction in traditional and jazz composition, the students refine their skills to develop, evaluate, edit, and orchestrate their musical ideas. The pedagogy emphasis provides the student with the skills necessary to teach in a variety of areas within a school or college jazz studies program. There is special focus on developing strengths in arranging, performance, improvisation, and teaching methods. The performance emphasis increases students’ performance skills through private lessons, improvisation, and ensemble experiences. The curriculum prepares graduates for professional performance as well as teaching positions related to jazz performance.

Application for admission is made first to the Boston Conservatory. Berklee admissions panels consisting of faculty and administrators then review a candidate’s materials. Some financial assistance is available from both institutions. For information on application requirements and financial assistance, call either Office of Admission. The phone number for the Boston Conservatory is (617) 536-6340, extension 116; for Berklee, (800) 421-0084.

—Bob Myers, Associate VP for Academic Affairs/Curriculum

KAO INFOSYSTEMS FUNDS SCHOLARSHIP

Kao Infosystems Company of Plymouth, MA, a leading manufacturer of CDs, recently established a $10,000 endowed scholarship at Berklee. The Kao scholarship will benefit students pursuing multimedia course work within the Music Technology Division.

In conjunction, Berklee is working with Kao to produce a CD-ROM project showcasing various careers in multimedia titled “Virtual Vocations.” The project, which is scheduled for completion this summer, combines the musical talents of students enrolled in Berklee’s interactive multimedia class with the multimedia authoring skills of Berklee’s digital media development employees.

Kao’s Director of Human Resources, Bill Grovetant, has found the collaboration to have many benefits. “Kao’s partnership with Berklee has allowed us to create a quality product by tapping into the creative talent and multimedia acumen which you don’t find at many colleges,” he said. “We are very excited about working with Berklee, and we are pleased that the Kao scholarship will support continued student involvement with multimedia.”

Doug Roerden, media development specialist at Berklee, expressed similar sentiments: “The CD-ROM offers our students a tool for practical training in multimedia, and will provide an excellent introduction to new careers in new media for high school and college students.”

Berklee’s partnership with Kao Infosystems began in the fall of 1995 when the company made a gift to the college of 5,000 CDs to be packaged with the college’s history, Berklee: The First Fifty Years.

Pianist Tony DeBlois, a blind, autistic, musical savant, received his performance diploma in May. CBS-TV is planning a movie about his life’s story.
GOIN' UP COUNTRY

When Bill Bresnahan reaches over to pick up the guitar, you know you're going to hear what he calls "a little piece of business," a finely polished jazz gem, played with subtlety and swing. His goal as a teacher has always been to pass on these gems and tips he picked up from the masters. After 25 years of teaching for Berklee's Guitar Department, Bres (as he is fondly known by his peers and students) retired in May.

Bres attended the original Schillinger House in the 1950s on the G.I. Bill. The entire student body at the time numbered about forty, and he was one of only two guitar students at the school studying with Ted Simonelli. There was only one big band at the school then, but there was also a "combo ensemble." Bres remembers that the teacher, Pete Cutler—who could play in 7/8 time while talking—would sit at the piano surrounded by students. Each student would take a turn soloing.

Bres remembers that as he took his turn, he thought he was doing okay, but after hearing a tape of the session, his perspective changed. "God protects us from knowing how badly we play," he says. "When I heard the tape I was shocked!" Cutler's encouraging assessment was simply, "So you just have to practice."

Bill Bresnahan: A Bill Leavitt protege, retiring after 25 years.

Bres was looking for more structure in his guitar studies when he ran into Bill Leavitt and was impressed watching him read through parts at a band rehearsal. Lawrence Berk later brought Leavitt onto the Berklee faculty.

In his years of study with Leavitt, not only did Bres find the structure he was seeking, but he was also introduced to the Boston music scene. He went to all the clubs where Leavitt played to listen and learn. Leavitt got Bres his first club gig backing up singers. When Leavitt became the chairman of Berklee's Guitar Department, Bres was one of the first instructors he hired.

Bres can look back on a long and rich teaching and performing career. His musical path has led him to become acquainted with some of the finest players in the business. He and the late Wes Montgomery became good friends. One of his fondest memories is of a day in a local club when Wes Montgomery said to him, "I want you to go up and play a couple of tunes for my birthday." Bres went up and sat in with Montgomery's rhythm section, including the great Wynton Kelly.

Looking back on his years at Berklee, Bres states, "It seems like it went by very fast—until the final weeks. Then it was kind of like the week before Christmas when you are a kid." Bres looks forward to life at his new home in New Hampshire where he plans to pursue his many other interests like running, hiking, target shooting (he says it's great for developing focus), expanding his laser disc collection, and learning more about animal rights.

Berklee has been fortunate to have a teacher like Bres for the past quarter of a century, passing on the rich heritage of jazz guitar to new generations of guitar students.

—Steve Carter '80
Associate Professor, Guitar

Jerry Bergonzi
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FACULTY NOTES

Percussionist Victor Mendoza participated in the opening of the International Percussion Week in Mexico, and conducted several clinics.

Saxophonist Bill Pierce’s latest CD Epistrophy is on the Evidence label. The disc includes one Pierce original, and tunes by Thelonious Monk, Sonny Rollins, and pianist Donald Brown.

Composer Thomas McGah received a commission from the Massachusetts Cultural Council to write a composition for the Concord Band. “Reflections of Emerson,” based on the writings of Ralph Waldo Emerson and scored for concert band with narrator, was premiered in March.

Guitarist Dan Bowdlen has transcribed the work of blues great Fred McDowell for a book published by Mel Bay Publications entitled Fred McDowell: The Voice of Mississippi Delta Blues Guitar.

Deanna Kidd received an award marking 20 years of service in music education at the March 4 Women in Music Event.

Robin Coxe-Yeldham received an award recognizing her 20-year career and her contributions as a woman in audio at the 99th Audio Engineering Society (AES) international convention in New York.

Vocalist Mili Bermejo released her fifth album, Identidad, for the Xenophile/Green Linnet label. Accentuate the Positive is a CD celebrating the music of Harold Arlen, performed by trombonist Phil Wilson and pianist Paul Schmeling. Don Puluse engineered and coproduced the recording.

Guitarist Mike Ihde and songwriter Pat Pattison were awarded the 1995 Country Songwriter of the Year award by the Massachusetts Country Music Awards Association for their song “Love Her or Leave Her to Me.”

Pianist Tim Ray released Ideas and Opinions, his first recording as a leader on the GM label. The CD features Rufus Reid on bass and Lewis Nash on drums.

Trombonist Tom Plsek, and bassist John Voigt performed in “Cage for Trombone,” a concert presented by the Mobius Artist Group featuring music by composer John Cage.

Berklee’s Vice President of Administration Dave Hornischer and his wife Elsa cowrote Mother Knew Best: Wit and Wisdom from the Moms of Celebrities for the Penguin/Plume publishing company. Featured are words from the mothers of Sting, Duke Ellington, George Gershwin, Van Cliburn, Dolly Parton, and 96 other moms.

Guitarist Leo Quintoro released the CD Nothing Serious, featuring five of his pieces. Bassist Oscar Stagnaro is also on the disc.

Drummer Skip Hadden received a service to music education award from the Polish National Ministry of Culture for his efforts over the past 10 years in affiliation with Poland’s Jazz Society.

Trombonist Hal Crook headlined a March 11 concert backed by guitarist Mick Goodrick ’69 and drummer Paul Motian to a packed Berklee Performance Center. The event was sponsored by the National Endowment for the Arts, and launched their month-long tour of Europe.

NYC Records has released saxophonist George Garzone’s latest album Zoning In. The disc also features saxophonist Joe Lovano ’72, keyboardist Joey Calderazzo, bassist John Lockwood ’77, and drummer Bill Stewart.

Pianist Dean Earl, saxophonist Bill Thompson, bassist Ron Mahdi, and drummer (Berklee trustee) Rod Nordell performed at a Fulbright Award ceremony at Harvard’s Fogg Museum in May.

Bassists Bruce Gertz released a new CD titled Discovery Zone featuring John Abercrombie ’67, Jerry Bergonzi ’69, Joey Calderazzo, and Adam Nussbaum playing a selection of Bruce’s original compositions.

INCREASE INCOME AND REDUCE TAXES

The Berklee Plan can help you reduce income taxes, capital gains taxes, gift and estate taxes. How does it work? You transfer assets to Berklee for free professional management. You will then receive income for life, and the college owns the assets. You reduce tax on capital gains and can claim a 1996 charitable deduction.

For information on the plan, call Vice President of Institutional Advancement John Collins at (617) 266-1400, extension 450.

On Saturday evening, October 19, Berklee will celebrate the second annual Encore Gala at the Harvard Club of Boston.

Twenty top faculty and student ensembles will present performances in a range of contemporary musical styles—jazz, gospel, blues, rock, big band, reggae, bluegrass, and more—in eight nightclub settings. A silent auction featuring treasures ranging from autographed guitars to one-of-a-kind works of art will go on throughout the evening.

Last year’s gala raised over $100,000, with proceeds benefiting the Berklee City Music (BCM) program, a program which assists at-risk Boston youth. BCM reinforces the college potential of talented Boston high school students through the summer performance program and year-round mentoring.

For sponsorship opportunities, call Director of Corporate Relations Beverly Tryon, at (617) 366-1400, extension 660.

GALA CELEBRATION . . .

Summer 1996

10 Berklee today
SPRING VISITING ARTISTS

For the spring semester, the Visiting Artist program brought some of the top performers, songwriters, composers, and music business professionals to the college for a closer look at what has made their careers so special.

The MP&E Division brought sound designer, keyboardist, and producer performances and guest clinicians Pat Martino, John Scofield, and Mike Keneally.

Larry Jacobson, director of recording administration for MCA Records, gave a seminar on the workings of major label A&R department practices.

Saxophonist Joe Lovano held a question and answer session, played standards with a piano trio, and then free improvisation with the African drum ensemble.

Anne Braithwaite and Brian Coleman of Boston music public relations firm Braithwaite and Katz, shared tips on how new artists can get the media exposure they need for a career boost.

Jazz pianist and music therapist Dr. Louise Montello conducted a discussion and demonstration of techniques for achieving a stress-free performance.

Attorney Lauren Davis discussed how entertainment lawyers shop a deal for musical artists.

Cuba's premier Afro-Cuban drummer Ignacio Berroa, fielded questions about his work with Dizzy Gillespie, Jaco Pastorius, Wynton Marsalis, McCoy Tyner, and others.

Top Latin jazz pianist Damilo Perez '88 returned to campus to participate in Piano Week activities. He also performed in a concert celebrating women in music with vocalist Lalah Hathaway '90 and drummer Terri Lynne Carrington '83.

Award-winning recording artists and producers Terry Lewis and Jimmy Jam presented a clinic on the business of production.

Saxophonist Mark Vinci, spoke about his sideman work and his new album Grand Slam.

Summer 1996

Joe Lovano works with faculty drummer Jamey Haddad.

Jeff Bova and engineer John Jansen to present a number of master classes and studio demonstrations during their five week stay.

Bassist Jeff Andrews, sideman to Michael Brecker, Wayne Shorter, Mike Stern, and a host other jazz artists, gave a bass master class in March.

Poll winning guitarist Mike Stern presented a discussion and mini concert to a packed Performance Center audience on March 28. That evening, guitarist Leni Stern (Mike's wife) joined guitar faculty Robin Stone, Lauren Passarelli, and Abigail Aronson in a concert celebrating women in music.

This year's Guitar Week, April 16-20, featured a record 23 faculty perfor-
IN THE SPOTLIGHT

Against the Odds

by Julie Pampinella

In a recent issue of the Chronicle of Higher Education, experts voiced concern over dwindling enrollments of foreign students at American colleges and universities, placing the national average at three percent. In stark contrast to that trend, Berklee’s Office of the Registrar reported that for the spring semester international students accounted for a whopping 40 percent of the student body.

"Berklee has always had a high profile with international students," says Larry Monroe, associate vice president for international programs at Berklee. "From the start, Lawrence Berk was devoted to making Berklee an international place of learning. Even back then, the Voice of America would broadcast jazz by Berklee players in Europe, building Berklee's reputation over the airwaves as the place to study popular music." Since then, Berklee has developed a reputation as a place where players from around the world could communicate in the international language of music.

Unlike American students, getting accepted to the college is only half of a foreign student’s battle. In addition to financial issues and a paper chase with the U.S. Immigration and Naturalization Service, hundreds of foreign students make a calculated risk pulling up roots and coming to Boston to pursue their musical dream. Not surprisingly, some students have lived epic tales in their journey to Boston.

"I walked 100 kilometers in these shoes," says singer/songwriter and keyboard player Ignace Ntirushwamaboko, pointing to a pair of once-white leather sneakers, tattered along the perilous path that stretched between war-torn Rwanda and the refugee camps in Zaire. Enroute, Ignace and his family witnessed the unbelievable brutality of the 1994 conflict between the Tutsis and Hutus.

A radio journalist, Ignace was forced to flee Rwanda when the capital fell. The ill-equipped Rwandan army urged the population to flee, and led a mass exodus to Zaire. "There were a million people in the street," Ignace recalls, still amazed two years later.

During the dangerous trek with his then-pregnant wife Marianne and their young son Christian, the family somehow eluded the gunfire which killed many around them. Even as he stepped over bodies, Ignace’s faith in God gave him the hope that his family would survive.

Ignace had the same conviction that they would somehow make it to Boston, and Berklee. He had been accept-
ed almost a year before his escape. At a refugee camp set up on a runway in Goma, Zaire, he managed to get the attention of Voice of America journalist Larry James, on assignment in the region. Through the efforts of James, the U.S. Information Agency, Berklee, and the Fulbright program, Ignace received a Fulbright scholarship, a student visa, and the chance for a new beginning for himself and his family. Now a second-year student, Ignace is writing songs inspired by his experience.

Sometimes, although the student may have filled all necessary qualifications for entry into Berklee, political red tape can keep him or her from entering the United States.

“Despite much effort on the part of the student and the college,” says Luca Benedetti, international advisor in the Office of Admissions, “in some countries the consulate will choose not to give the student a visa. Undeterred, many of these students will keep trying.”

This begs the question why foreign students flock here in such numbers, despite a morass of complicated forms and financial and political obstacles. According to Ignace, Berklee was the logical choice of the many schools he considered for some of the most obvious reasons. “Berklee was the first college to respond to my inquiries, and had the best choices of majors and classes in the catalog. I saw the list of musicians that studied at Berklee and they were people I listened to in my home country—Argentina, echoes, “If you’re into music, you read everything you can about your favorite musicians,” he says. “I found that my favorites—Al DiMeola, Steve Vai, and Joe Zawinul—went to Berklee.”

Another reason Berklee is so popular abroad, according to Monroe, is that Berklee gains many students who have exhausted opportunities in their own countries, or who lack the resources to study music in their homelands. If the musicians can’t make it to Berklee, Berklee will eventually make it to them. The international outreach programs are a big factor in Berklee’s appeal abroad. Since 1985, Monroe has directed Berklee’s “On the Road” programs which bring faculty members to Germany, Italy, Japan, Argentina, and elsewhere for clinics and scholarship auditions.

Thirty-six-year-old Argentinean Negui Capriles won a partial tuition scholarship at an “On the Road” audition tour. A pianist and MIDI enthusiast, he had exhausted the music education resources available to him in Buenos Aires. The scholarship afforded him the chance to come to Berklee and Boston with his wife. In his switch to music, he left behind the promise of a career as a pediatrician. “I don’t think I had the nerve to handle being a pediatrician and seeing people suffer,” he says.

Despite Farall’s strong desire to study music, the decision to turn his back on a medical career was difficult. Like many in Argentinean society, his parents—both physicians—don’t view music as a career. This made him seriously ponder his choice. Looking back on it he laughs, “When people back home ask what you do for a living, and you say you’re a musician, they say ‘yes, but what do you work at?’” When he receives his degree a year from now, Jorge plans to work as a private teacher, and compose and arrange for musical theater.

Like Farall, Negui Capriles also gave up a career to study further. Though she was first trombonist and codirector of Los Melodicos, one of Venezuela’s hottest big bands, which her father leads, Negui had grown tired of living on a tour bus and playing until 4:00 a.m. Her ambition is to compose and lead a less hectic life.

“I was at the top of the ladder in what I was doing, and really couldn’t get much further with the band,” Capriles states. “I wanted to create and have the opportunity not to play, but to arrange and compose for Los Melodicos and other bands. I needed the tools to be a more complete musician.” Like Jorge Farall, Negui experienced familial pressure to remain in Venezuela, “My family wanted me to stay with my father’s band,” she says, “but I knew what I wanted to do. I applied to Berklee secretly, and visited the college during my vacation.”

Negui also hopes one day to raise a family—something which is nearly impossible on the road. “Becoming an arranger would allow me to have a home life,” she says. It was difficult to leave financial independence behind and become a student, relying on my parents again.”

Economic recession in Venezuela has made her budget even more tight than when she enrolled at Berklee three years ago. “Last year, inflation in Venezuela was up 300 percent. This year, it rose another 100 percent. It costs me maybe 15 times as much to study now.”

While Berklee’s international numbers are healthy, it is a continual effort to keep attracting international students. Inflation and currency devaluations leave students who formerly could afford to enroll for four years scraping to pay for two. Nevertheless, they continue to come despite the financial hardship. Capriles says, “There are no schools like Berklee in Venezuela. People are taking the risk now, because if their home economy gets worse, they might not have the chance later. I know many who come to Berklee with whatever they have, apply for scholarships, and gig as much as possible. Studying here is an investment. Going back to Venezuela with a degree from Berklee, you can do very well.”
Primetime Tunes

Composer Alf Clausen '66 is riding high underscoring "The Simpsons"

by Mark L. Small '73

Winding through Coldwater Canyon in Beverly Hills with Alf Clausen '66 on the way to a "Simpsons" spotting session, the conversation is wide ranging. By nature Alf is good humored, erudite, and unpretentious to a point bellying his stature as one of Hollywood's top TV composers. Traffic lights illustrated the subtext of our discussion of his bio: Alf's arrival as composer was also not without inconvenient pauses. He recalls when the celebrated series "Moonlighting" ended in 1989 after a four-year run and six Emmy nominations for Alf. He says it's part of the business—riding high one day and then, boom, unemployed for seven months. However, when one door closes, it seems a better one always opens for Alf.

His 18 years of persistent dues paying while seeking his break as a composer is a lesson in forbearance. When he came to Hollywood in 1967, he freelanced as a teacher, a bassist, music copyist, ghost composer, arranger—whatever put food on the table and held the promise of a toe-hold in the business. It took nine years before he got his first solid break as an arranger. That ultimately led to his becoming music director and conductor for the "Donny and Marie" variety show. It wasn't until 1985 when he began "Moonlighting" that he was recognized as a composer.

Growing up in Jamestown, North Dakota, Alf studied French horn and piano. He sang in choirs and played in the concert band. After high school, he enrolled at North Dakota State University as a mechanical engineering major. Aware that insights to the entertainment industry are rarely uncovered on the Dakota prairie, Alf spent a summer in New York City with his cousin—a professional pianist there. The impact of Broadway shows, concerts in Central Park, and lessons with a New York French hornist convinced Alf to switch his major to music as soon as he got back to campus.

Correspondence courses acquainted him with Berklee, and ultimately led to full-time Berklee studies after graduation from the university. He
earned his Berklee diploma, taught at the school for a year, and then headed for L.A.

To date, Alf has been composer and/or orchestrator, and/or conductor for 28 films, 24 TV series, and 24 movies of the week, and arranger/music director for several popular variety shows. He has received seven ASCAP awards for composition, 13 Emmy nominations, and numerous other recognitions.

The 150th episode of the “The Simpsons” recently aired in 70 countries. The show airs six nights in the U.S. A new CD of “Simpsons” music provides confirmation that Alf’s contribution to American popular culture is no joke.

When did you know you would become a composer?

It was such a gradual growth, that I can’t remember one conscious decision to go into that profession. As a student at North Dakota State University, I found it difficult to get answers to questions I had about the entertainment industry there. I remember getting a copy of Henry Mancini’s Sounds and Scores, a popular book in the early 1960s about arranging and how it applied to film. I found the book to be a revelation about movie music from the composer/arranger’s standpoint. My instructors didn’t have a complete handle on what this was about.

How did you connect with Berklee?

While I was earning my B.A. in music theory, I was taking the Berklee correspondence course to learn about jazz and how to write big band music. One of my instructors took a new position at the University of Wisconsin, and suggested I come down there to work on my master’s degree. Their French horn instructor was John Barrows who had been a New York studio player who played on the Miles Davis/Gil Evans records and others. I ended up hating it there. The attitude there very anti-jazz. The jazz band wasn’t even allowed to rehearse on campus. Barrows and I also knocked heads over a bunch of things. I became frustrated. I quit the university and came to Berklee.

What were your impressions when you first arrived?

At that time, there were a lot of professional musicians who would come off the road for more schooling. The level of the musicianship was amazing. It was so inspiring to be caught up in that intensity. There had never been a French horn player at Berklee, so the minute they found I played it, I was put into every ensemble I could possibly play in to add new colors. Herb Pomeroy put me in his recording band and I am on some Jazz in the Classroom records. I played all the time.

Who were your most influential teachers?

There were a lot of magnificent teachers—Bill Maloof, Dick Bobbitt, John Bavicchi, Bob Share—each had his own strong suit. Herb Pomeroy had something that cannot be defined. It was a way of getting to the heart and soul of the music very quickly. I was fascinated by that. I remember him rehearsing some very difficult pieces with the recording band. It seemed like the music would never come together. Then we’d begin playing the piece and something would start happening in the room. You could feel this spirit start to rise up out of the music. I looked at the guy next to me and he was feeling it too. We got into it deeper and deeper, and the whole band was playing as one unit, going somewhere we hadn’t been before. It was spooky, but moving. When we got done, everyone just looked around wondering what just happened. Herb had this smile on his face that said, “yeah, that’s what it is all about.”

What was the first door that opened up for you in L.A.?

When I first got to town in 1967, I was doing a number of things—playing casuals, teaching, doing music copying. It took a long time to get hired as a writer. I did a lot of piecemeal ghost writing. I would write a number for a Vegas act here, a jingle there, perhaps an arrangement for a record. All these things together kept me going. The first real break I got was as an arranger with the “Donny and Marie” show in 1976.

I got a panic call from my friend, pianist Tommy Wolf, who was a special material writer for the Osmonds show. He said the music director Tommy Oliver needed a last-minute chart by the next day. I stayed up all night and cranked it out. The next day around 11:00 a.m. I got a call from Tommy Oliver saying I did a great job. He asked me to be an arranger on the show. Every week he gave me more and more to
write. By the end of the season I was arranging the show’s finales, which were about 400 bars long. It was one of those jobs with a one day or a day and a half turnaround. I’d be up all night and the copyists were picking my chart up at four in the morning.

The next season, Oliver decided not to come back, and I was asked to be the music director for the show’s third season.

A variety show must have been a great training ground for the various styles you are called upon to write in for “The Simpsons.”

After the “Donny and Marie” show, I did a year of the “Mary Tyler Moore Variety Series” on CBS, and had ghosted for other shows. Not only was it a great training for various styles, but it was the best place to learn to make changes on the stand. You might find out that the choreographer and rehearsal pianist want changes in your chart. You and all the musicians are in the studio with the clock ticking and you have to chop up the chart and still make music out of it.

So you learn to think on your feet and communicate with an orchestra. You are recomposing on the stand, and learning to work under pressure.

You had a hiatus after “Moonlighting” ended in 1989 before your hiring for “The Simpsons” in 1990. How did the new connection happen?

I was talking to a friend of mine lamenting my state. He gave me a tip about “The Simpsons.” I had been so busy with “Moonlighting” for years. The series was considered a classic piece of television, you come off of that feeling pretty good, and then the phone stops ringing. It is a part of the business everyone has to deal with whether you are a cameraman, actor, or composer. You can get into the depths of self-doubt when it happens.

You must have seen a lot of changes in post-production technology over the course of your years in the business.

I don’t think I could have done either “Moonlighting” or “The Simpsons” without Auricle [time calculation and synchronization software]. It is great when changes need to be made. Before, if a last minute change happened, you would have to wait while the music editor physically put new streamers and punches on the film. Now, after a few keystrokes, they are in the right place and on you go.

Otherwise, I still work in the old-fashioned way. I write at an acoustic piano with a drafting board on the front, and pencils, erasers, and a straightedge. I have a monitor and a VCR that will play picture and time code hooked up to the Auricle setup. That’s all I use.

What is your weekly schedule like?

Monday through Thursday from 8:30 a.m to 11:30 p.m. I am writing. Friday morning, before I go to the spotting session, there is a brief recovery time, but sometimes I may still have cues to write if I didn’t finish on Thursday. On Friday, the spotting session is at 2:00 p.m., and the recording session goes from 7:00 to 11:00 p.m. I try to keep Saturday and Sunday off.

When you begin to write, what comes first—a melody, a texture, or a chord sound?

Each cue is different, so I can’t say if I think of a melody or a harmonic structure first. Many times if there are determined cues—like if Homer is angry and marching over to someone’s house—I will center the cue on the pace of his footsteps, and figure out the tempo and the groove. Next, I might approach it from a harmonic standpoint and think of what will illustrate his anger in that tempo. Many times the melody may come last. It is the mood of the cue that exists first, but sometimes a melody will come first, each cue is different.

Some of the cues on the show are simply a whole-note chord. Are these fairly easy to come up with?

I have a large repertoire of single-chord emotions that I have worked out—happy, depressed, angry, hurt, sad—but they are never quite the same. The character might be a little less sad, or whimsical and sad at the same time. There are times when I have spent two or three hours working on three bars of music. As I play the piano I might be thinking this is sad, but too much so, this is angry but it’s too nasty. It is a weird process of elimination in trying to find the right combination of notes to convey the emotion.
When you do research to write in a certain style of music—one episode called for a klezmer cue—how much time can you give it?

About 20 minutes. Part of the charm of this job has been learning to distill the essence of a musical style in a very short period of time. Someone on the production team says they'd like a cue to be like a klezmer piece, but they might not know what that consists of. Production assistants get me clips or CDs and I will listen to a few tracks and figure out what makes klezmer have that sound. Then I make a spur of the moment decision about what makes it seem like klezmer to these people.

It is a very interesting study because what klezmer means to you or me may not be the same as what it means to someone without a musical background. Having to compose something that is harmonically, melodically, and orchestrally correct knowing that I still have 25 or 30 cues left to write makes me distill pretty quickly.

What are some of the more unusual things you've been called upon to write?

The whole musical palette exists on this series. My background as a legitimately trained French horn player familiar with concert band and symphonic literature, loving rock and roll and r&b in high school, becoming a jazz bassist, working weddings, bar mitzvahs, and backing singers in shows, knowing thousands of tunes from playing trio gigs—gives me a lot to draw on. It all comes back. In the spotting session today they asked for a cue sounding like a society band playing at a country club. I knew instantly what I'd do for that.

As a copyist, I worked on projects for many great composers. Generally copying is not something that is tremendously challenging creatively, but I find sometimes late at night as I am thinking about what to do on a cue, somebody's score that I copied 20 years ago will flash in front of me. I start remembering what Lalo Schiffrin did with the high strings and soprano sax doubling the lead violin way above the staff, and how it gave a real intense angst. Boom, my inspiration is there. It is weird how that happens.

Given the incredible pressure on a TV series composer, what is it that makes you love this very hard work so much?

On a television job, the instant gratification part is amazing. I can write this relatively large amount of music then record it and hear it the same week. I can take a piece of film with a certain emotion, and then I have the power to make that emotion go any number of ways through the music. If I am astute enough to pull out the correct emotion, and if my craft is good enough to enhance that emotion, the music can make it 10 times deeper than it is on the film alone.

When I take the music to the studio with the right players who are getting the right feel in the studio, it can put goose bumps on your arm. It goes on tape like that and is preserved. Ten years later, I can listen to that cue and the goose bumps will happen in exactly the same place. I have contributed something meaningful and I can preserve it.

I am very blessed, how many other jobs can you say that about? It makes all those years of playing casuals and copying music until 3:00 a.m. worth it.

What is next for you?

Who knows? The funny part about this business is that a phone call can change your life.
Winds of Change

New demographics, retail outlets, and pricing signal a reorientation for the record biz

Cassettes are out, CDs are in. Baby boomers are up, teenagers are down, and women seem to be buying more recorded music than ever before. These are some of the emerging trends which will affect the styles of music on the airwaves and in the stores, and the strategies of those in the record business trying to connect with music consumers as we head into the 21st century.

A recent survey indicates that during the decade between 1985-95, the time people spent listening to recorded music grew at a faster rate than time spent enjoying any other entertainment media except home video. Moreover, per capita spending on recorded music is still relatively low, which suggests room for further growth. [See Veronis, Suhler, & Associates, in Music & Copyright, Dec. 20, 1995, p. 5; also The Economist, Dec. 21, 1993, page 4.]

This consumption boom for recorded music products has been underwritten by significant shifts in the music marketplace. Older age groups are buying more music, there is a gender reorientation of the market towards women, and purchases of music are happening less and less at the traditional record store. These shifts are detailed on table I on the next page.

It is becoming apparent that teenagers are no longer the backbone of the business, as they were in the 1960s and 1970s. Today, baby boomers virtually dominate the U.S. population pyramid. As their ages range between 32 and 50, they guarantee a more even spread in the consumption of music. There has been a relative decline in the market share of teenage music forms since 1990. These forms include rock, pop/easy listening, urban contemporary, and rap.

Country music has been growing in importance in the market place. Its increased popularity with consumers—most in their 20s and 30s—presents further evidence of the broader demographic trends that are playing upon the music market. In turn, the proportional rise of women in total consumption is probably a contributing factor in the decline of the traditional record store, as is suggested by the increased market share in total music purchases at other outlets such as department and discount stores.

The golden years

Seen from the perspective of the record labels, the years between 1990-95 were indeed golden. Sales performance was so impressive that the slowdown of 1995 was to an extent inevitable (see table II). As the format of choice for consumers became the CD (see table III), operating profits for record labels increased considerably on account of the lower production costs and higher selling prices of CDs relative to cassettes. To date, for instance, reported operating profits for five of the top six music companies have shown an increase from 17.5%

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in 1993 to 18.3% in 1994.

This sounds good, yet there are some worrisome trends, and these become apparent when one studies recorded music prices closely. A closer look at recorded music prices is made difficult due to the fact that labels do not wish to make price information public. The Recording Industry Association of America (RIAA), for example, maintains that it is bound by confidentiality agreements with the labels, and cannot divulge unit wholesale prices. Soundscan (the computer system at the record store cash register which monitors purchase data) has the capability to track retail prices nationwide, but has not been utilized for that purpose yet.

Nevertheless, it is possible to construct a price series of recorded music products from the RIAA's own wholesale and shipment data. For example, CD sales in 1993 were worth $6.511 billion and 495 million units were shipped in that year; in 1994, sales were $8.465 billion with shipments of 662 million units. Calculating unit prices by dividing sales figure by the number of CDs sold, we find that CDs sold for an average of $13.10 in 1993 and $12.80 in 1994. In table IV, I have computed a price table for all recorded music products between 1990-95.

### Falling Prices

It is readily apparent that prices are falling overall. And the downward trend is dramatic when prices are corrected for the rate of inflation. Table V summarizes these results with my own calculations of a nominal and a real price index of recorded music products—to my knowledge, the first of its kind.

The use of index numbers, of

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**Table I** U.S. Consumer Profile 1990-95

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**Table II** Record Sales (in $ billions)

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**Table III** Format Market Share

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<th>Format</th>
<th>1990</th>
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<tr>
<td>CDs</td>
<td>46%</td>
<td>76%</td>
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<tr>
<td>Cassette</td>
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<td>Cassette singles</td>
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<td>2%</td>
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<tr>
<td>CD singles</td>
<td>0%</td>
<td>1%</td>
</tr>
<tr>
<td>Vinyl singles</td>
<td>1%</td>
<td>0%</td>
</tr>
<tr>
<td>LPs/EPs</td>
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<td>0%</td>
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Source: RIAA Annual Reports. 1990-95. RIAA data for 1995 is from Billboard, March 2, 1996, p. 72. Bracketed figures in table II indicate percentage change from year to year.
course, is common in economics. A nominal price index measures observable price change. A real price index measures true price change—figuring in the inflation rate. In both cases, the method used to calculate these price indices is the same. An annual average is computed for all recorded music prices with each format being weighed by its market share. CD prices, for example, receive heavier weights than cassette prices because they are more important to the market. CD prices with each format being weighed by its market share. CD prices with each format being weighed by its market share.

Indices is the same. An annual average method used to calculate these price measures true price change—figuring able price change. A real price index nominals price index measures observation to the number 100 for convenience so percentage price changes can be read at a glance from one year to the next.

The prices of recorded music products are not keeping up with the cost of living. It can also be shown that they are not keeping up with other entertainment industries. This tendency is aggravated by an unprecedented price war among retailers, that has wreaked havoc for the past two years: Best Buy, Circuit City, and other department stores have been cutting fiercely into the profit margins of music retailers by selling records cheap in a bid to attract customers for electronic or other gear. Last year witnessed, for example, the so-called “largest bankruptcy of the music industry,” the demise of Wherehouse chain in Torrance, CA.

Future possibilities
As retailers buy product from the labels, they will require more consideration from them to recoup their diminishing profit margins, and conflict between the two will increase. Retailers may demand easier handling by the labels on returned merchandise, and labels may be unwilling to comply. Continuing lower prices may be good for the consumer now, but they might also bring about variable pricing policies embraced by both labels and retailers in the future. Such policies would seek to maximize takings by raising the price of megastar releases and lowering them on catalog products. The overall effect would probably be detrimental to the consumer making the U.S. become more like the European market for recorded music. In Europe there is more price differentiation, but records are generally more expensive.

Against the backdrop of falling prices in 1993, Russ Bach, president of CEMA Distribution, and an early champion of such methods, is quoted in the August 15, 1993, issue of Billboard, advocating a true value pricing of records for the first time in the business.

Finally, in their desire to correct a movement away from disequilibrium, labels might engage in price setting collusive practices, opening the business to intervention by the Federal Trade Commission. Four of the major labels have already threatened to cut accounts or curtail advertising income to retailers who do not respect Minimum Advertised Price (MAP) policies.

It is safe to say that music prices in the U.S. need not fall much further. Despite last year’s slowdown, demand is generally firm and there is more room to tap consumer spending on music. The industry is relying increasingly on affluent age groups, nevertheless following loss-leader price strategies and underpricing itself relative to the consumer price index. The U.S. may be the most affordable music market in the world.

It is time to reappraise costs. More attention needs to be paid to the pricing of recorded music by everyone in the industry. There is no evidence that rock bottom prices last year boosted demand. A corrective backlash though hard on consumers and disruptive to markets, is necessary. It would benefit artists, whose royalties are calculated on suggested retail prices, and the industry as a whole.

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TABLE IV
U.S. prices of recorded music products 1990-95

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<tr>
<th></th>
<th>Unit nominal prices</th>
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<tr>
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<table>
<thead>
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<td>8.10</td>
<td>8.40</td>
<td>9.90</td>
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</table>

*Real prices were obtained by dividing unit prices by the Consumer Price Index, which was as follows: 1990=100; 1991=103.0; 1992=106.1; 1993=109.0; 1994=112.0; and 1995=114.8. The Economist.
Other Dominants

Alternate approaches to dominant chord substitutions

Most jazz musicians are familiar with the technique of making dominant tritone substitutions. This practice has its roots in bebop and has become a mainstay of our harmonic vocabulary. A less familiar form of dominant substitution by minor thirds is sometimes available to players and writers. The symmetric diminished dominant scale, and its attendant harmonies and voicings, makes this substitution possible.

Symmetric diminished harmonies and voicings have long held the interest of writers and performers. The musician most commonly associated with this sound is Duke Ellington. Duke's use of these techniques can be traced back to the late 1920s. The music of Charles Mingus, Thelonious Monk, Thad Jones, and Gil Evans, among others, also demonstrates the use of symmetric diminished harmonies and voicings.

The mechanics

Diminished seventh chords contain two tritones (see example 1). Using the principle of tritone substitution, each tritone can be interpreted as two dominant seventh chords (see example 2). Example 3 shows that when the original diminished seventh chord (the recombined tritones) is analyzed in terms of the roots of the dominant seventh chords, the result is four complete dominant seventh flat 9 voicings.

Example 3 also shows that the dominant seventh roots outline a diminished seventh chord. Because a diminished seventh chord is a symmetrical structure, all of its adjacent notes being a minor third apart, the dominant seventh chords derived from a diminished seventh chord will have a similar symmetrical relationship. By inverting a diminished seventh chord, we see that any of its chord tones can be interpreted as the chord's root, thus allowing for the substitution of diminished seventh chords by minor thirds (see example 4). By moving the dominant roots by minor thirds under the diminished structure, we find that minor third substitution of dominant symmetric diminished structures is also possible (again, see example 3).

The scales

There are two symmetric diminished scales derived by joining the two diminished seventh chords that comprise the diminished roots and the dominant roots (see example 5a and example 5b). These scales are sometimes called "combination diminished" or "double diminished". Example 5a, which begins on a dominant root and follows a half-step/whole-step interval configuration, is used for dominant seventh chords. Example 5b, which begins on a diminished root and follows a whole-step/half-step interval configuration, is used for diminished seventh chords. Note that from any scale member there exists another scale member a minor third away. Thus, we can move a root by minor thirds under

Guitarist Jeff Friedman '79 is an associate professor in the Jazz Composition Department and has written arrangements for Carla Bley, Steve Lacy, Karl Berger, and others.
a dominant symmetric diminished voicing (see example 6), or we can move a dominant symmetric diminished voicing by minor thirds over a dominant root (example 7) because all of the transpositions stay in the scale.

The resulting voicings might reflect an incomplete version of the basic chord, but will contain only notes that are in the symmetric diminished scale, thus forming a usable voicing of the chord. The following discussion of voicing techniques should further clarify this point.

**The voicings**

Symmetric diminished voicings are voicings derived through the vertical combination of notes from symmetric diminished scales. As with other interval based chord scale approaches to voicing, in principle, any combination of available notes from the scale will result in a usable voicing, i.e., a voicing that expresses the functional character of the harmonic situation. This technique might yield voicings that do not explicitly express the chord sound, since they may not contain the third or the seventh of the chord. These incomplete voicings, sometimes called hybrids, have an ambiguous character that in certain situations can be very effective. In practice, there are some interval combinations that work better than others, and some that should be avoided. In all situations, stylistic context and your musical sense of right and wrong should be the final arbiter.

Things to consider when constructing these voicings include the range of the lead note, the size of the voicing, and perhaps most important of all, the interval content of the voicing. Approaches to interval content might include conveying the character of a specific interval type, such as voicings in 4ths or 2nds (clusters), or the use of a mixture of intervals from the scale. Mixed interval voicings enable a writer or player to exert control over the relative “richness” of voicings. By observing the location of dissonance in a scale (the half-steps), one can create rich voicings by including the dissonance, or consonant voicings by avoiding the dissonance. Since each of the two symmetric diminished scales contain four half-steps, they are especially well suited to mixed interval voicing techniques.

**The blues**

Example 8 shows four-part symmetric diminished upper structure triad voicings, with substitutions, in a basic blues context. Each voicing contains a scale dissonance expressed as a major seventh.

Note that the symmetric diminished scale for the I7 chord is a half-step higher than the symmetric diminished scale for the IV7 chord, and a half-step lower than the symmetric diminished scale for the V7 chord. Therefore, moving any I7 symmetric diminished voicing down a half-step will result in a IV7 voicing. Moving a I7 voicing up a half-step will yield a V7 voicing.

I hope this article gives your approach to dominant seventh chords some extra miles. Once you have digested these techniques, how about trying some augmented seventh substitutions by whole steps, major thirds, and tritones using the whole tone scale? That’s another story for another time.
Rob Mounsey ’75 finished arranging and conducting for Natalie Cole’s latest album and for a Vanessa Williams single. He scored five episodes of the CBS series “Central Park West,” which will air this summer.

Gordon Brisker ’58 of Sydney, Australia, has been appointed artistic director of jazz studies at the University of Sydney.

Bob Cary ’61 of Ontario, Canada, is playing aboard Meridian Cruise ships in the Caribbean.

Michael Gibbs ’63 of London, released the CD Europeana featuring pianist Joachim Kuhn and symphony orchestra. He also performed a concert with the NDR Big Band in Hamburg with Gary Burton as the soloist.

Roger Aldridge ’68 of Sandy Spring, MD, completed Volume 20 of his original jazz and tradition-al-style fiddle tunes. His original compositions were featured in a Chesapeake Bay Foundation Benefit concert held in Washington, D.C.

Jay Patten ’69 (a.k.a. Joseph Pellechia) of Nashville released Standard Blue, an album featuring his vocals, piano, and saxophone work for the Flamingo label. The disc features 13 standards and two Patten originals— including a vocal duet with Crystal Gayle.

Joseph Levy ’70 of Givat Shmuel, Israel, won third prize in the Composition competition at the 1995 Red Sea Jazz Fest.

Guitarist/singer Michael Haydn ’71 of Edgartown, MA, played at the House of Blues in Hollywood in March.

Randy Klein ’71 of New York, composed the score for the award-winning documentary Black Boy which won the Hugo Award at the 1995 Chicago Film Festival.

Jay Leslie Lipman ’71 of Studio City, CA, formerly of Sha-Na-Na, has now reunited with the Tokens (“The Lion Sleeps Tonight”) and he is recording the first ever doo-wop Latin album.

Guitar player Charles Chapman ’72 released his first album In Black & White, featuring bassist Rich Appleman ’72 and guitarist Mark Small ’73.
CLASS CONNECTIONS

It was another memorable spring. The March 4 Women in Music at Berklee event produced performances by Joanne Brackeen and Bill Pierce '73, the Berklee Women's Chorus; and pianists Stephany Tiernan '74, Marty Epstein, and Rosey Lee '94. An evening concert with Terri Lyne Carrington '83, Lalah Hathaway '90, Frank Wilkins '78, and special guest Wannetta Jackson '76 topped it off.

The March 15 alumni music educators reception in Danvers, MA, was as usual, a big draw. On March 18, there was an alumni reception and showcase at Nashville's Meré Bulles. The bands of Rich Adams '82 and Mike Morris '83 performed. March 19, alumni and students gathered at the Bluebird Cafe to hear Gillian Welch '92, David Rawlings '92, and Kami Lyle '92, as well as clinicians Mike Reid, Gary Burr, Gary Nichols, and Geraldine Peters perform.

Christian recording artists Scott and Christine Dente (both '87) and RCA recording artist Warren Hill '87 received distinguished alumni awards. Many thanks to Pat Pattison and alumni coordinators Mark Corradetti '87 and Betsy Jackson '84 for making the events so successful.

On March 20, Orlando Chapter President Stan Kubit '71 and his wife Anita organized a benefit for rock 'n' roll pioneer Jesse Stone's Berklee scholarship fund. The robust 94 year-old Jesse and wife Evelyn performed, as did alumni Stan Kubit, Skip Harding '61, Drury Betts '91, Doug Sinning '90, and Roger King Jr. '95.

Net surfers: "The Berklee Chat Room," is now a regular on America On Line. Wednesdays from 11:30 p.m. to 1:00 a.m. (E.S.T.) alumni across the country can make contact. Those with access to America Online should: 1. Go to keyword "chat," 2. Click the icon "list room," 3. Click on "private rooms," and 4. Type "Berklee," and then chat away.

European alumni: I'll see you at the July 19 reception in Perugia, Italy!

—Sarah Bodge, Assistant Director of Development for Alumni Relations

Sparrow Records duo Out of the Grey, Christine and Scott Dente, received distinguished alumni awards from Sarah Bodge (right) at the Nashville reception.

Saxophonist and RCA recording artist Warren Hill also received the distinguished alumni award in Nashville.

Pop music pioneer Jesse Stone holds his 50th anniversary medal received at the March Orlando scholarship fundraiser.

Korean composer Kwang Min Kim '89 received the distinguished alumni award from Berklee V.P. John Collins in Seoul.
Jerry Tachoir '76

University of Massachusetts at Dartmouth.

Composer Neil Smolar '74 of Montreal, released a CD of his music from three of his best film scores.

Albert Weisman '74 of Spring Valley, NY, has toured as a Hammond B3 organist with Ashford and Simpson, Chubby Checker, Freddie Jackson, and others. He also received a vocal credit on Joe Jackson's Night and Day CD.

Roger Bellon '75 of Los Angeles, is in his fourth year of scoring “The Highlander” TV series, which airs worldwide. He also released an album of “Highlander” soundtrack music on Bellchant Records label.

David Kowal '75 of L.A. had composed a soundtrack for an exhibition of paintings by artist David Brady at a gallery in Santa Monica.

Cathy Segal-Garcia '75 of Toluca Lake, CA, is teaching voice and singing vocal tracks for commercials, movies, and CDs, and has contributed compositions for movies and recording projects.

Composer/keyboards Misha Segal '75 of L.A. released his JVC Records debut titled Connected to the Unexpected.

Bassist Joseph Macaro '76 of Milltown, NJ, recently accompanied singer/actor Ben Vereen at the Plaza in New York City. Joseph also teaches bass to over 30 students in his area.

Wayne Naus '76 of Boston, a Berklee faculty member, led his band Heart & Fire in a performance with famed Latin-jazz players Jesus “Chucho” Valdes, Carlos Emilio Morales, Mark Walker, and faculty bassist Oscar Stagnaro.

Grammy nominee and mallet artist Jerry Tachoir '76 of Hendersonville, TN, released his fifth CD Beyond Stereotype this spring on Avita Records with his group. All of the compositions are by Marlene Tachoir '77.

Jim Germann '77 of Pittsburgh, PA, has relocated from L.A. to Pittsburgh and performed with the Pittsburgh Pops Orchestra under the direction of Marvin Hamlisch. The orchestra taped two specials for PBS which are being aired in the Spring.

Anthony Michael Graziosi '77 of Levittown, NY, is a professional music educator at a Long Island school and is known as DJ Tony G, spinning records at local events.

Singer/songwriter Hunter Moore '77 of Nashville released Delta Moon featuring 12 original songs. The album appeared on the Gavin charts in April.

Guitarist Mitch Seidman '77 of Newtonville, MA, released an acoustic CD Ants in a Trance for Brownstone Recordings. Backing him are bassist Harvie Swartz '70, saxophonist Leonard Hochman, and violinist Ella Lou Weiler.

Composer Ken Field '79 of Cambridge presented a workshop on his work on soundtracks for the popular PBS TV program “Sesame Street” at the Carolina Film and Video Festival.

Edward Dzubak '79 of West Redding, CT, won a 1994-95 Emmy award for “Best Composition in a Daytime Series” for NBC's “Another World.” He is up for the award again this year for two different shows: “Another World” and “Guiding Light.”

Julia Rogers Fraser '79 of Eden Prairie, MN, was appointed vice president of Coda Music Technology's

Saxophonist/composer Edgar Duvivier '83 of Rio de Janeiro, released his third solo CD Sopra Do Norte.
L.A. NEWSBRIEFS

Several months ago, I was fortunate to attend a tribute event to Quincy Jones '51, at which he was honored as the NARAS MusiCares Person of the Year. Quincy gave a warm acceptance speech, in which he made several references to his association with Berklee, and then introduced the concert portion of the evening.

An amazing roster of artists, including Stevie Wonder, Milt Jackson, James Moody, Nancy Wilson, Take 6, Coolio, and Brian McKnight, performed tracks from Quincy's latest album Q's Jook Joint. They were supported by an all-star band featuring John Robinson '75 on drums and Neil Stubenhaus '75 on bass. There was also a large contingent of alumni in the audience—Arif Mardin '61, Alf Clausen '66, Abe Laboriel '72, Abe Laboriel Jr. '93, Linda Lorenz '87, Roger Bellon '75, Shel Sondheim '80, Leanne Summers '88—to name a few. It was quite an event.

As I write this column, the May 30 alumni seminar is fast approaching. Entitled “Music Supervision From All Angles,” it will be cohosted by Berklee and the National Academy of Songwriters. The format will be a panel discussion and the moderator will be Barbara Jordan, a songwriter, music supervisor, publisher, and current Berklee faculty member. Included among the panelists, who are all prominent in the field of film and TV music, is David Grossman '79, V.P. of Television Music for Viacom Entertainment/Paramount Pictures.

In the category of interesting combinations . . . keyboardist Jeff Lorber '71 led the back-up band and provided arrangements for Herb Alpert's recent performance at the House of Blues, while ex-Cars guitarist Elliott Easton '73 recreated John Fogerty's “swamp” guitar parts in a Creedence Clearwater Revisited concert at the Greek Theatre. As for other alumni in the news . . . among the winners of ASCAP's 1996 film and television awards were composers Howard Shore '68 (Seven), Ed Alton '76 (“The Single Guy”), and Alf Clausen '66 (“The Simpsons”). The 43rd Annual Motion Picture Sound Editors Awards were also announced recently. Winners included James Flamberg '75 (Toy Story), Christopher Brooks '80 (Mr. Holland's Opus), and Marty Wereski '74 (Children of the Dust). Congratulations to all! Roger Bellon '75, who has just completed his fourth season scoring the TV series “Highlander,” also scored the CBS movie Unforgivable. Sharon Harris '83, currently on tour playing keyboards with R&B legend Barry White, also composed the music for the Warners CD Looney Tunes Loveable Lullabies.

That's it for now. Stay in touch.

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

Vivace Repertoire development program. Julia formerly served as a vice president at Alfred Music Publishing in L.A.

Gary Schreiner '79 of New York, recently completed scoring the feature film Run for Cover. His music can be heard on national TV commercials for Club Med, Prodigy, Citibank, and others. He has also played keyboards backing Joan Osborne.

Ricardo Sioes '79 of Sao Paulo, Brazil, released a piano solo album titled Por Stella Almeida.

Guitarist Bruce Arnold '80 of New York, released Blue Eleven for the MMC label. The disc features 13 of his original compositions.

Allen Mezquida '80 of New York, released a CD called A Good Thing on Koch International which features Bill Mays, Sean Smith, Brad Mehldau, and Leon Parker.

Ed Roseman '80 of Kennebunkport, ME, has published a book entitled Edly's Music Theory for Practical People.

Anders Bergcrantz '81, trumpeter from Mamoe, Sweden, released his latest CD In This Together with backing by pianist Richie Beirach, bassist Ron McClure, and drummer Adam Nussbaum. The disc received the Golden Record award for Best Swedish Jazz Recording.

Thomas Brigandi '81 of Syracuse, NY, has been touring with Chuck Mangione for three years and played acoustic and electric bass on composer/keyboards John Serry's latest release, Enchantress.

Keyboardist David Rosenthal '81 of Iselin, NJ, has finished touring with Billy Joel and is writing songs for the next Red Dawn record. He did synth programming for Dream Theater's "A Change of Seasons" EP, and played on a forthcoming Yngwie Malmsteen album.

David Reynolds '82 of Germantown, MD, recently received his master's degree in guitar performance from Towson State University, and he plays steadily at the Mayflower Hotel in Washington D.C.

Benjamin Smeall '82 of Green Bay, WI, contributed an article on playing jazz on bowed string instru-
Vocalist Mihiko Tokoro '85 of North Hollywood, CA, has sung on the TV show “Boston Common,” in the film *My Fellow Americans* with Jack Lemmon, and for bilingual jingles (Japanese and English) which air in Japan.

Drummer Kathy Burkly '83 of Brockton, MA, recently completed a tour of Singapore backing popular local country singers John Lincoln Wright and Angela West.

Guitarist Richard Schumacher '83 of Hamburg, Germany, has released *Cool Shoes* featuring drummer Terri Lyne Carrington '83, bassist Kai Eckhardt de Camargo '83, keyboardist Patrice Rushen, saxmen Bill Evans and Bob Malach, and percussionist Munyungo Jackson.

Chris DeRosa '84 of New York, finished recording an album with the Japanese rock group E Trance on Shimmy Disc Records. He is also in the band Glow with Spin Doctors bassist Marc White.

Woodwinds player David Ganc '84 of Rio de Janeiro, released his first solo CD entitled *Brazilian Ballads* on the Léblon Records label. Ganc is also a recording musician on Globo Network TV, and backed Stevie Wonder at jazz festivals in Rio and Sao Paulo.

Scott Martin Gershin '84 of Santa Clarita, CA, is a partner at Soundelux Studios won the Oscar and Golden Reel awards for creating sound effects on the film *Braveheart*. His other film credits include *True Lies, Pocahontas, Hunchback of Notre Dame*, and others.

Film composer Joel Goodman '84 of New York scored an upcoming TV movie titled *What About Me?* produced by Good Machine/NY.

Mike Hickey '84 of Athol, MA, has released *Venom* with the band Cronos. He also had an article published in the January 1996 *Guitar Player* titled “Pentatonic Picking Party.”

Trombonist Ted Kraemer '84 of Los Angeles, is featured in the new 20th Century Fox Movie *That Thing You Do*, directed by and starring Tom Hanks.

Laura Klein '84 of Berkeley, CA, is a certified teacher of the Alexander Technique working in the San Francisco Bay area.

Ward Thrasher '84 of Quincy, MA, is a private practice attorney in the areas of intellectual property, copyright, contract and entertainment law. He also produces “Legal Insight,” a radio program on WJDA in Quincy.

Pianist Cyrus Chestnut '85 released *Earth Stories* for Atlantic Jazz. Chestnut is joined on one cut by saxophonist Antonio Hart '91.

David Geist '85 of New York, has been playing keyboards with the Broadway pit orchestras for *Cats, Les Miserables*, and *Miss Saigon*, among others. He has also worked with composers Stephen Sondheim and Andrew Lloyd Webber.

Christopher Guardino '85 of Sherman Oaks, CA, is orchestrating for TV and film productions, and composed the score for the Showtime feature film *Cafe Society*.

Trumpeter Scott Aruda '86 of Somerville, MA, was awarded a full scholarship to the New England Conservatory. He is featured in the N.E.C. big band, under the direction of George Russell.

Guitarist Rudy Linka '86
David Ganc ’84

of New York, issued his second Enja CD called Czech It Out, with George Mraz ’69 on bass and Marvin “Smitty” Smith ’81 on drums.

Cliff Brodsky ’87 of Hollywood, CA, signed a record deal with Cleopatra Records. He released two CDs this spring, a techno/trance album, with some help from the drummer of Nine Inch Nails, and a children’s album.

Christine Carer Harding ’87 of Fargo, ND, has been appointed as the new executive director of the Fargo Moorhead Civic Opera.

Mark Corradetti ’87 of Nashville, and his company MAC Enterprises have introduced a line of play-along instruction tapes for electric guitar and bass students. Alan Powell ’89 played guitar and Corradetti played bass.

Dennis Mitcheltree ’87 of New York, has a new CD out entitled Quartet/Trio, and his trio performed at the Cupping Room in Broome, NY, in February.


David Radin ’87 of NYC was mastering engineer on Eddie Palmieri’s Grammy-nominated Arete, and Bruce Springsteen’s upcoming Before the Fame CD.

Rob Steiner ’87 of Hollywood Hills, CA, plays worldwide with Kouros and the Persians. He has also had small parts in many TV shows and films, such as, “Seinfeld,” “Coach,” Executive Decision, and Murder in the First.

Owen Yost ’87 of New York City, has been playing bass and singing background vocals with Leslie Gore. They played at a fundraiser for President Clinton in February.

Shigeyoshi Kawagoe ’88 of Tokyo is composing for Japanese pop recording artist Shoko Aida. The CD, produced by Sergio Mendes, Ben Wittman, and Sushi Kosugi, was released in May on Polystar Records.

Russ Spiegel ’88 of Frankfurt, Germany, is presently teaching guitar and bass at the Future Music School in Aschaffenberg, Germany.

Suzy Nutku Setel ’89 of Beecroft, Australia, is studying at the Music Therapy Center near Sydney.

Glenn Allen ’89 of Natick, MA, has a piano and background vocal credit on Bellevue Cadillac’s latest on Ardeo Records. He also played piano and sang lead on Darkfeathers’ last CD.

Guillermo Galindo ’89 of Oakland, CA, has completed an orchestral composition titled “Ome Acatl,” with a grant from the Fondo Nacional para la Cultura y las Artes in Mexico City. He also released a CD of electro-acoustic music for the contemporary dance work “Kiyohime.”

Colin Mandel ’89 of Encino, CA, has a new solo CD out called Strange and Savage Tales, with bassists Jimmy Johnson, Anders Swanson, Clark Souter, and Dean Schmidt, and drummer Chris Wabich.

Yumiko Matsuoka ’89 of Newton, MA, and the a cappella group Vox One, with Tom Baskett ’91, Jodi
Standard Blue
Jay Patten
&
The New Swing Quintet

An album of 13 classic old tunes plus 2 new ones with Jay on vocals, saxophone, and guitar.
Special guests Buddy Spicher on violin, Jeff Steinberg on piano, and Tommy Wells on drums.
Plus a swinging duet with Crystal Gayle.

Watch for it this summer in stores or send $15 for CD, $12 for cassette (incl. shipping and handling) to:
Flamingo Records - JMP Productions
P.O. Box 120215
Nashville, TN 37212

“That Old Feeling” “It Could Happen To You” “Serenade In Blue” and more

Jenkins ’93, Paul Stiller ’89, and Paul Pampinella ’90 took Album of the Year honors at the 5th Annual Contemporary A Cappella Awards for their Out There CD.

Ava Michelle Tracht ’89 of Davie, FL, teaches voice in the South Florida area and has performed with Jon Secada. She is currently at the Miami Beach Music Studios and recently received the key to the city of Miami.

Rebecca Alvin ’90 of Rego Park, NY, just finished writing, directing, and editing a 16mm short film entitled Voices. The sound designer/editor was Mark H. Van Bork ’93.

After three years as vice president of A&R at November Records in NYC, Rob Holt ’90 enrolled in an MBA program at Harvard Business School.

Christopher Leible ’90 of Bayport, NY, is a member of a classical guitar duo that performs in his area. Christopher is currently studying guitar with Benjamin Verdery.


Bassist Chris Matheos ’90 of Greensboro, NC, published the book Percussive Slap Bass with Mel Bay Publications. He is working with jazz vocalist Carolina Winds and recording artist Janis Price.

Colin O’Dwyer ’90 of Boston, recently released his debut CD Some Kind of Attraction with alumni Chris Ryan ’92, Winston Maccow ’82, Pat Loomis ’92, Pernell Saturnino ’93, and Pete Emerson ’95.

Troy Richardson ’90 of Boston, won the Summer Boston Phoenix Demo Derby. His band Troy, featuring guitarist Mark Sander ’95 and drummer Peter Abdou, released a single on LP Records.

Ken Mirrione ’91 of Edison, NJ, promoted and produced a showcase exclusively for Madonna’s Maverick Records. He owns and operates the booking agency K.M. Promotions.

Rick Reese ’93 of Dover, NH, plays bass and synth with the New Hampshire-based group Sonic Joyride. They released their self-titled debut CD on Anomaly Records.

Geila Zilka ’91 of Tokyo, Japan, recorded a jazz album with guitarist Mick Goodrick ’69, George Garzone ’72 on tenor sax, Noboru Kinukawa on baritone sax, and Hiro Honshoku ’90 on flute. In November 1995, she released a soul record titled Colors of Magic with the vocal trio Waterz.

Mark Zlatich ’91 of Vienna, VA, is currently the guitarist for Ringling Brothers Barnum & Bailey Circus’ Blue Unit Band.

Bassist Ivan Bodley ’92 of New York, and his band J’unk, have garnered media attention on radio, television, and in Playboy, Jazziz, and Billboard magazines. As a sideman, Ivan has performed with Gloria Gaynor, the Uptown Horns, the Shirelles, Peter Wolf, and many other acts.

Bassist Greg Delacore ’92 and pianist Marc Delacore ’93 released a CD titled East & West with their group Expeditions and will be per-
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forming around the U.S. this summer.

Kami Lyle '92 of Nashville, was interviewed in the November-December 1995 edition of Performing Songwriter.

Josephine Packard '92 of Jamaica Plain, MA, is the singer/guitarist for Chelsea on Fire, who released a self-titled CD in January. They were nominated for Best New Artist in the Phoenix/WFNX Best of Boston Music Poll.

James Sale '92 of Sherman Oaks, CA, has worked as a librarian on such feature films as Batman Forever, Seven, and Higher Learning. He has also worked as an orchestrator on several episodes of "VR5."

Rob Simring '92 of Somerville, MA, and guitarist Core Redonnett '93 of Boston, former members of XIXXO, are frequent alternate players for the Blue Man Group theater production.

Drummer Michael Voss '92 of Uster, Switzerland, composed and arranged music for the cartoon film Hong Gil Dong with the Buchun City symphony orchestra. He is also an instructor at the Seoul Arts Institute and Sangmyung University Graduate School.

Christian Moder '93 of Los Angeles, contributed music for Donald Emmerich's post-millenium adaption of William Shakespeare's Measure for Measure.

Singer/songwriter/fiddler Benjamin Wilborn '92 of Reno, NV, and his band Lazy Eights released a new CD. He is also recording a CD tribute to Django Reinhardt with Willie Nelson and Freddy Powers.

Flutist Sergio Alvares '93, of Miami, IFL, was a featured performer at Miami's Lincoln Theater concert by the New World Symphony Orchestra in a program of works by Heitor Villa Lobos. Alvares is pursuing his Ph.D. at the University of Miami.

Recording engineer Alex Case '93 of Boston, is working at both Room With A View and Blue Jay recording studios.

Jaime Fatas '93 of Cambridge, MA, composed and produced the soundtrack for Lucia, an award-winning short video directed by Pedro Ballesteros. It won at the Chicago Film Festival and took First Prize at the Brooklyn Council for the Arts Film Festival and was shown at the Cannes Film Festival.

Kevin Giles '93 of Corbin, TN, played tenor saxophone with Dolly Parton at the Music Mansion Theater in Pigeon Forge, TN, in April.

Dong-Sung Kim '93 of Kwachum-si, Korea, has composed and arranged music for the cartoon film Hong Gil Dong with the Buchun City symphony orchestra. He is also an instructor at the Seoul Arts Institute and Sangmyung University Graduate School.

Christian Moder '93 of Los Angeles, contributed music for Donald Emmerich's post-millenium adaption of William Shakespeare's Measure for Measure.

Greg Becker '95

Michael Hamilton '94 played saxophone on the Winans' latest CD Heart and Soul. He also played on the CTI acid jazz compilation Thus Spoke Z, Evolution. Vanessa William's producer J. Dibbs is producing Michael's debut album.

Cornelius Kreusch '94 of NYC, performed a concert for German radio with James Genus, Terri Lynne Carrington '83, and Zaf Zaph. He is working on a project with drummer Will Calhoun '86.

Adam Kummins '94 of
Los Angeles, is working as a staff composer and recording engineer at Elias Associates in Santa Monica. He has written music for TV commercials for Nike, Plymouth, and others.

Drummer Danny Mack '94 of Medford, MA, is touring with recording artist Bill Morrisey.

Eric Welsh '94 of Boston, MA, got a production credit on Laura Branigan's new single “Dim All the Lights.” He also produced a club remix with producer Ehab El Saad.

Matthias Zimmermann '94 of Bregen, Austria, received the Henry Mancini Fellowship at the Cinemusic International Music and Film Festival in Switzerland.

Greg Becker '95 of Nashville was promoted to director of music publishing for the writer's group at Copperfield Music Group.

Jonathan Dowling '95 of West Springfield, MA, endorses Yamaha Drums and Humes and Berg Cases. He plays on Rich Neville's new album.

Thomas Feurer '95 of Effretikon, Switzerland, played with Dutch recording artist and BMG/RCA recording artist Candy Dulfer and her band at a sold out concert in Zurich. He also performed with Swiss pop-funk band Contrast Family for the premiere of the tour Colors of Life.

For Gene Joly '73, seeing the Beatles on the “Ed Sullivan Show” in the early 1960s made an impact that set the course for his career. Like many of the baby boomer generation, the appeal of the four Liverpudlians influenced him to buy his first guitar. Nowadays his work involves being on the other end of such transactions. As president and chief operating officer of Boston's successful E.U. Wurlitzer Music and Sound chain, Joly has completed the circle. A nationally respected figure in the music products and retail industries, he is also a member of Berklee's board of trustees and the board of directors for the National Association of Music Merchants.

Joly had played in garage bands before entering Berklee in 1972. “Music had become an all-consuming passion,” he remembers. “The college has changed quite a bit since I attended though. Back then it was very jazz oriented—I was always a rocker. I walked in with my solid body guitar and everybody else had these big bodied jazz guitars. At first I felt a little out of place, but ended up learning more in my first year than I had in the previous eight. I wasn’t able to finish Berklee because of family problems. My parents were both sick and I had to help take care of the family.

“I had been willing to starve to be a musician, but by the late 1970s I had a wife and three kids. I assessed my marketable skills and music retailing seemed to be the way I could support them and stay in the industry.” Over 21 years ago Joly began in the warehouse at Wurlizer's store at the corner of Newbury St. and Mass. Ave.

“When I started, I worked in sales for five years and then started doing some of the buying and advertising work,” Joly says. “I kept trying to find ways to improve the business. I wrote a training manual for employees, and took some business courses.” Joly ultimately earned his degree in marketing from Bentley College. He became part of Wurlizer's management staff in the early 1980s and was named company president in 1985.

In 1994 Joly was appointed to Berklee's board of trustees. “Berklee has been interwoven in my life over the past 24 years,” Joly says. “I am very excited with what the college has done in recent years—especially the way it has embraced technology. There is a real sense of pride among the students today. These kids are real pros. Their self image is very professional and they regard the college highly. That is not by accident; there has been a lot of wise administrative planning. As a trustee I see what is being worked on, and I see very exciting times ahead.”

As a trustee, Joly has helped to facilitate equipment loans and gifts from key manufacturers. “They realize they are getting involved with an institution which is in the process of inventing a type of university that has never existed before,” he says. “This type of loan arrangement is not the type of thing companies can do with a lot of institutions, but Berklee is really the only one that matters. With 40 percent of the student population being international, companies reach users all over the world by getting involved with Berklee.

“Our culture has never been more musically oriented,” he says. “It is a great time to be in the music industry. Top manufacturers are outdoing each other designing new products and reinventing how things are done.

“Though my playing time is limited, I still have a free-form improvisational band with a few of my friends, and my guitar playing is the best it's ever been.”
Martina Freytag '95 of Schloeben, Germany, received a scholarship from the Department of Science and Culture of Thuringia, Germany, to work on her second jazz voice book. It will be published by Kurt-Maas-Musikverlag of Munich.

Cheryl Hagan '95 of Boston has started C.A. Hagan Artist Associates, a company providing administrative services for the music community. A vocalist as well, she is recording her debut CD.

Saxophonist Jason Jones '95 of Auckland, New Zealand, pianist Mark de Clive-Lowe '94, and their quartet Jazz in the Present Tense have become a popular act in the New Zealand jazz scene.

Guitarist Stefan Machalitzky '95 and his group Chewy Soulfunk featuring vocalist Jen Chapin '95, bassist Why Not Jansveld '96, drummer Jamie Moore '94, and keyboardist Christian Lohr '95, played nine dates in Munich in March.

Tim Mayer '95 has been named Boston correspondent for the nightly jazz program “Boulevard de Jazz,” hosted by Javier Dominguez.

Panos Panay '95 of Landstuhl, Germany, released a CD with his band to a full booking agent at Triple Energy, and played at the Intenationale Musik Messe in Frankfurt with Sheila E. and Joe Porcaro.

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Distinguished drummer and educator Alan Dawson died February 23 of leukemia at 66. He taught at Berklee from 1957-75 while also keeping a busy calendar as a player. He had worked with such artists as Lionel Hampton, Sabby Lewis, Booker Ervin, Herb Pomeroy, Dave Brubeck, and many others. Among his top students were Tony Williams, Clifford Jarvis, Jake Hanna, Steve Smith '78, Harvie Mason, and Terri Lyne Carrington '83.

As a teacher, he stressed a melodic approach to drumming and helped to cultivate a strong sense of rhythm and confidence in his students. He leaves his wife Florence, his daughter Deborah, and three grand children.

Former host of the “Voice of America Jazz Hour” Willis Conover H '90, died May 17 at 75 of cancer. Conover is widely known in Europe, Asia, and Latin America for his V.O.A. broadcasts of jazz which began 1954. He referred to jazz as “the music of freedom,” and to those living without freedom, it became a symbol of hope. At the peak of the cold war, Conover had an audience of close to 30 million listeners.

Conover, a Berklee trustee, did much to help build Berklee's international reputation through his commentary and broadcasts of the music of Berklee-trained artists. He received Berklee's honorary doctorate in 1990.

Frank Conroy '71, of Wilmington, DE, died April 4 after a brief illness. Originally from Gloucester, MA, Conroy, a full-time musician, had lived in the Wilmington area for the past few years.

Saxophonist John Progris '71 died December 20, 1995, after a brief illness. He was owner of Progris Music Store in Nashua, NH. He leaves his wife Una, three sons, and a daughter.

Eric Lamoureux '92 died April 6 at his home in Stephentown, NY. A trumpeter, he earned his degree from Berklee with a dual major in film scoring and MP&E.
Music and Freedom

Anna Tonsinskaya '95

The first weekend of March is one I will not soon forget. On March 1, I received my American citizenship at a ceremony in Faneuil Hall. The next night, I heard the Boston premiere of Dmitri Shostakovich’s Symphony No. 13 at Jordan Hall, just a few blocks from Berklee. The events provided a look at my future and a glance back at my heritage as a Russian Jewish emigre.

I had gotten a letter from President and Mrs. Clinton wishing me joy and happiness in the freedom American citizenship represents. It reminded me of when I received my Russian passport, President Brezhnev didn’t send me a letter wishing me happiness in freedom. Ten years later, in 1989, my family realized my grandfather Mikail Kheif’s long-held dream and we all came to America.

I was born in St. Petersburg and first experienced the joy of listening music at Shostakovich Symphony Hall when I was four. The auditorium was named for the legendary composer Dmitri Shostakovich who was also born in St. Petersburg and spent his most creative years there.

In 1962, the Soviets were shocked by Shostakovich’s Symphony No. 13. It hit like an explosion in St. Petersburg. It is a powerful setting of the poetry “Babi Yar” written by Yevgeny Yevtushenko. “Babi Yar” railed against Russian anti-Semitism, stirring suppressed memories of the slaughter of many thousands of Jews in Kiev by the Nazis. The Soviet government didn’t like to discuss how many Jews the Nazis killed at Babi Yar, nor how many died under Stalin. That number includes my great grandmother Hannah for whom I am named.

The “Babi Yar” poem and Shostakovich’s symphony became the first real memorial for the victims. Since the icy reception its premiere received in Russia, Symphony No. 13 was rarely programmed. Yevtushenko’s poetry was one of the most virulent attacks on anti-Semitism then published in Russia.

In Boston on March 2, many Russian-Americans ignored a raging snow storm to attend the performance by conductor Benjamin Zander and the Boston Philharmonic. In Boston for the performance, Yevtushenko read his poems before the symphony as he did in 1962.

It took my breath away to watch the musicians sit in rapt silence as Yevtushenko read to an audience needing no translation. Zander raised his baton and the orchestra played the symphony’s heavy opening notes—symbolic of the forced march to Babi Yar. The deep, dark timbre of the men’s chorus conveyed the work’s somber character.

Shostakovich had named each of the symphony’s five movements after Yevtushenko’s five poems: “Babi Yar,” “Humor,” “In a Store,” “Fears,” and “A Career.” For contrast, Shostakovich placed the movement “Humor” second. Humor—a strong element in the Jewish character—got the Russians through the war and the post-Stalin era. Shostakovich’s atmospheric orchestration in “Fears” with a tremolo on a big drum evoked nervousness. “We weren’t afraid of construction work in a blizzard or of going into battle under shell fire, but at times we were mortally afraid of talking to ourselves,” wrote the poet. That was the Russia of my childhood.

Back then, many people spent hours standing in lines at food stores. Poor people, poor stores. Shostakovich took a political risk with the movement “In a Store.” Using the same adagio tempo and orchestration of the first movement, he compares the line to the store with the line to “Babi Yar.” Shostakovich struggled for and loved Russia. It was a courageous move to write a symphony on this subject. The piece is a treasure.

When the last note of the strings faded, it was like a moment of silence in front of the monument in Babi Yar. I thought of my grandfather who had taught me hundreds of Jewish songs and to be proud of our heritage. I turned in my seat to thank my mother who gave me my first music lesson and first took me to Shostakovich Symphony Hall in St. Petersburg. New American citizens, we left Jordan Hall in the snow, where wonderful American musicians playing Shostakovich Symphony No. 13, connected our past and future.

Anna Tonsinskaya is a composer and producer. She earned her degree in MP&E and Commercial Arranging.
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