University of Notre Dame

Archives of the University of Notre Dame



April 11-12 • Stepan Center



Archives of the University of Notre Dame





Chairman Performan Past Judges Past Chair The Judges The Bands

1997 Jazz Festival Staff

Chairperson: Lisa Zimmer Director of Operations: Ikay Iwaki Director of Publicity: Curtis Norvett Director of Advertising: Julie Austin Program Manager: Lisa Zimmer Piano Consultant: Alexei Moraczewski Cover-Shirt-Creative Mind: Carrie DeMuniz Business Issues/Controlling: Lean Stransky Faculty Advisor: Fr. Seorge Wiskirchen, C.S.C. Festival Advisor: Jony Perry Other Noteables who have sworn their souls to CJF and take care of the dirty work: Amy Saks, Julie Reising, Various Notre Dame Band Members, Student Union Board

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A few remarks from the chairperson.....

First of all, it is my uttmost pleasure to welcome everyone to this grand celebration of jazz music. I love Notre Dame and I love jazzthink this is best expressed in my efforts for this year's festival. To watch as some of today's greats pass their knowledge onto the greats of tomorrow, that is a moving thing. I want to thank the bands for making the trip to share their musical gifts with us; all the way from our own backyard to Arizona, any trip is worth this weekend.

The judges- I am not sure where to begin. I think it is wonderful that these professional musicians are willing to take the time from their demanding schedules to share in the education process. Having their degree of talent is amazing; to have the talent to pass what they have learned to those who are still learning is still a more amazing talent.

I have a lot of people who steered me through the moments leading up to this festival. First of all lkay lwobi, my right and left hand, who has been with the festival for 4 years. Alas, this is only my second year at the festival, and I was plenty wet behind the ears when we began in September. Ikay has all the answers, and for that I am grateful. Curtis Norvett, whose booming voice still startles me. He announces, he publicizes, he disapproves of my obsession with Harry Connick, Jr. What doesn't he do? To Carrie DeMuniz, who gave me no need to worry for the cover and shirt design. She knows what she's doing in a big way, and she does it better than anyone-thanks for lending your abilities to CJF. Julie Austin, my ad lackey-she volunteered to do anything for her roommate, and I gave her possibly the worst job-sorry about the rejections, hon. Amy Saks and Julie Reising-you guys are great for sticking with me. I am trying to work out all the kinks in this thing, and you have hung around for the bumpy ride. Fr. George, my faculty advisor, my fountain of knowledge, it has been great working with you. My parents get some thanks, first for bringing me into the world so I could end up at Notre Dame running a jazz festival, and second, for being so supportive and for loving me even when I screw up. I have to thank my roommates, the sisters I never had, for putting up with my you-know-what and same goes for the Dillon guysyou know who you are. Last, but far from least, I have to thank everyone from Student Union Board. You all are the best support system a lunatic could ask for. Thank you for laughing at me and laughing with me through it all.

Liza M. Zimmerwords from Ikay, the man behind the curtain

Long ago and not so far from where you are siting now I once sat. Actually it was only three years ago and I was a Notre Dame freshman getting bored with the "winter" semester. At the time I was only moderately familiar with jazz, mostly from listening to my dad's recordings on long road trips with the family. When I heard about the Notre Dame Collegiate Jazz Festival I was intrigued. Music to me is always better live, and I had nothing better to do on a Friday night. I wandered into the cavernous Stepan Center and sat down. I was skeptical. Once the music started though I was trapped. I had no idea how long the spell would last, and I am still waiting. I attended every session of the festival that year and have every year since in once capacity or another.

Sophomore year I must have had an attack of the stupids. I walked into Stepan Center early on Friday and said, "Hi my name is Ikay, I want to help." That year I did just about every piece of grunt work imaginable. Since then I've been promoted to the highly exalted (heh heh) positions of "Executive Producer," and "Operation's Manager." I kid myself with these titles. Lisa and I and the rest of the titled staff keep pretty busy, but this festival is and always has been run by those people who show up and say, "Hi, my name is so and so. I want to help." To each and every one of you, thank you, thank you, thank you, a thousand times thank you. I can't say it enough.

There is one more group that I can't thank enough, and that is you the audience. Over the years I have talked with many of you, and I am always impressed. Some of you are like me, you just stopped by to see what all the noise was about. Others of you have been coming to the show since before any of us on the committee were born, except Fr. George that is. You are all true fans of jazz and without you there would be no music, and no festival. My life might be a little less stressful, but it would be a lot less fun. Please sit back, relax, and enjoy the music. When the show is over know that my applause are not only for the many talented musicians you have heard, but for you as well.

Friday Evening 7:30 University of Notre Dame Jazz Band 8:15 Virginia Commonwealth University Graduate Septet Purdue University Jazz Band 9:00 9:45 University of Illinois Trio "+2" **10:30** Virginia Commonwealth University Jazz Band

Saturdo	uy Afternoon
1:00	Northern Arizona University Jazz Ba
1:45	University of Notre Dame Combo
2:30	Johnson County Landmark (Universit
3:15	Northern Arizona University Combo
Saturdo	y E rening
7:30	Central Michigan University Jazz Per
8:15	Western Michigan University Combo

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- 9:00 University of Michigan
- Western Michigan University Jazz Orchestra 9:45
- 10:30 Judge's Jam

Ikay Inobi

rsity Jazz Band e Combo ark (University of Iowa) rsity Combo

rsity Jazz Percussion/Steel Drum Ensemble

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1959 Art Van Damme, Frank Halzliend, Charles Suber, Robert Trendler 1960 Willis Canaver, Frank Kalzliend, Stan Kentan, Rabert Share , Charles Suber 1961 Bill Erans, Johnny Richards, George Russell, Robert Share, Churles Suber 1962 Don DeMichael, Quincy Jones, Henry Mancini, Rabert Share, Charles Suber 1963 Manny Albam, Leonard Feather, Terry Sibbs, Robert Share, Charles Suber 1964 Julian "Cannonball" Adderly, Gary McFarland, Oliver Nelson; George Russell, Robert Share, Charles Suber 1965 Paul Korn, Arif Mardin, Robert Share, Charles Suber, Clark Terry 1966 Dan McMichael, Quincy Jones, Charles Suber, Billy Taylor, Fr. George Wiskirchen, C.S.C. 1967 Danald Byrd, Dan McMichael, Kerbie Flancack, William Russo, Lalo Schifrin, Rabert Share 1968 Ray Brown, Dan Margenstern, Oliver Nelson, Robert Share, Gerald Wilson 1969 Gary McFarland, Dan Marganstern, Sanny Stitt, Clark Terry, Ernie Wilkins, Fr. George Wiskirchen, C.S.C. 1970 Richard Abrams, Leon Breeden; Joe Farrell, Dan Morgenstern, Ernie Wilkins 1971 Richard Abrums, Willis Conover, Charlie Huden, Dan Morgenstern, Lean Thomas, Gerald Wison 1972 Jamey Abewald, Willis Consver, Aynsley Dunbar, Roberta Flack, Kubert Laws, Dan Morgenstern, George Russell 1973 Alvin Batiste; Joa Farrell, Jimmy Siuffre, Roy Kayes, Kubert Luws, Dan Morgenstern, Jimmy Owens 1974 Charlie Haden, Billy Harper, Ray Huynes, Dan Margenstern, Lannie Liston Smith, Bill Watraws 1975 Cecil Bridgewater, Dec Bridgewater, Jack De Jahnette, Hubert Laws, Dan Margenstern, Sanny Rallins 1976 Lester Barrie, Jae Farrell, Malachi Farors, Bab James, Dan Margenstern, Don Maye, Dare Remmington 1977 Randy Brecker, Bab James, Will Lee, Boh Moses, David Sanborn 1978 Louie Bellson, Hubert Laws, Jahn Lewis, Dan Margenstern, Larry Ridley, Lew Tabackin 1979 Nat Adderly, Richard Dario, Buddy DeFranca, Bunky Green, Philly Joe Janeo; Joe Sample 1980 Kerb Ellis, Milt Hinton, Dan Morgenstern, Zaot Sims, Billy Taylor; Tany Williams 1981 Richard Davis, Joe Farrell, Mel Lewis, Jim McNeely, Dan Morgenstern, Mike Vax 1982 Frank Foster, Charlie Kaden, Shelly Manne, Dan Morgenstern, Jimmy Owens, Billy Taylor 1983 Ron Carter, Bradford Marsalis, Wynton Marsalis, Jim McNeely, Don Morgenstern, Tony Williams 1984 Terence Blanchard, Joanne Brockeen, Paquitto D'Rivera, Danny Sottliek, Dave Kolland, Dan Morgenstern 1985 Gene Bertoncini, Stanley Cowell, Jimmy Heath, Dave Kolland, Butch Miles, Dan Morgenstern 1986 Conte Candoli, Alan Davson, Chuck Isreals, Ellis Marsalis, Dan Morgenstern, Lew Tabackin 1987 Charlie Huden, Roy Kaynes, Larry Dwyer, Dan Margenstern, Red Rodney, Frank Wess 1988 John Clayton Jr., Danny Sattlieb, Eddie Karris, Mulgrew Miller, Dan Morgenstern, Jimmy Owens 1989 Dan Morgenstern, Jim McNeely, Claudio Roditi, Ed Shaugnessy, Frank Wess 1990 Carl Allen, Alan Broadbent, Gerald Wilson, Mark Johnson, Steve Turre, Donald "Duck" Karrison 1991 Randy Brecker, Eddie Samez, Dick Oatts, Karold Mabern Jr., Ray Haynes, Dan Morgenstern 1992 John Cayton Jr., Dan Margenstern, Lew Tabackin, Ed Thigpen, Bill Watrows, James Williams 1993 Carl Allen, Jon Faddis, Bunky Green, Jimmy Keath, Mulgrew Miller, Rufus Reid 1994 Ray Brown, Benny Green, Christopher Kollyday, Dan Margenstern, Claudio Roditi, Ed Shaughnessy 1995 Roy Kargrove, Jim McNeely, Butch Miles, Dan Morgenstern, George Mraz, Bobby Watson

1959 Bill Graham 1961 Jim Haughton 1961 Dave Sommer 1962 Tom Eiff 1963 Charlie Murphy 1964 Sidney Gage 1965 Daniel Ekkebus 1966 Tony Andrea, Tony Rivizzigno 1967 Paul Schlaver 1968 John Noel 1969 Greg Mullen 1970 Ann Heinrichs 1971 Ann Heinrichs 1972 Bob Syburg 1973 Bob Syburg 1974 Ken Lee 1975 Barbara Simonds 1976 Damian Leader 1977 Mike Dillon 1978 Jim Thomas

Joe Carey 1979 Stan Huddleston 1980 Tim Griffin 1981 Kevin Bauer 1982 Bob O'Donnell 1983 Bob O'Donnell 1984 John J. Cerabino 1985 Jerry Murphy 1986 Kevin Cronin 1987 David C. Thorton 1988 Kevin Keane, Paul Loughridge 1989 Kevin Keane 1990 Jerry Larkin 1991 Paul J. Goodwine 1992 Erik Hanson 1993 Gregory T. Goger, Brian J. Capozzi 1994 Sean P. Kenney 1995 Suzannes M. Riemann, Michael J. Sasena 1996

Past Chairpersons 5



Nick Brignola, Saxophone

Nick Brignola, baritone saxo, phone master, has performed and recorded throughout the world. He has won the 1997 Reader's Poll in Jazz Times on baritone saxophone, placed first, second, or third in both Critics' and Readers' Polls for the last ten years in Downbeat, Jazz Times, and in many foreign jazz publications, and is considered the major baritone saxor phone player in jazz today.

In addition to the baritone, Nick plays all the other saxophones and alto clarinets and flutes. A good example of his versatility is the CD It's Time #123 on the Reservoir label, on which Nick plays thirteen reed instruments accompanied by Dave Holland on bass and Kenny Barron on piano.

On his last six Reservoir CD's. Nick has recorded with Randy Brecker, Jack DeJohnette, Claudio Roditi, Billy Hart, George Mraz, Rufus Reid, and John Hicks. Recognition of his artistry came with a Grammy nomination for best jazz instrumental performance for his album L.A. Bound.

Recent engagements include jazz festivals in Ireland, France, and throughout the United States, recording with the fifty piece Metropole Orchestra of Holland, guest artist at the Metropolitan Museum of Art Jazz Masters Concert Series, a one hour special on PBS television, and an appearance on the Branford Marsailis Nation Public Radio Show, Jazz Set.

Nick is often engaged as Artist-in-Residence at colleges doing clinics and performances, and has appeared most recently at Boston University, University of Massachusetts, and Colgate University. He was a featured artist in the 1996 International Association of Jazz Educator's convention in Atlanta, Georgia.

Nick has toured and recorded with the bands of Woody Herman, Charles Mingus, and Phil Woods, to name a few, but most of his career has centered on performing with his own group. He currently performs at festivals, colleges, and jazz clubs around the world. He is an excellent clinician and educator in addition to being a humorist, speaker, and teacher.

Sir Roland Hanna, Piano

Sir Roland Hanna is ranked among the major artists in jazz, and is viewed as one of the most flexible pianists of any generation. Born in Detroit, Michigan, Roland began his piano studies at an early age. After graduation from Cass Technical High School and a two-year stint with the U.S. Army Band, he continued his musical studies at the Eastman and Julliard Schools of Music. He has since taken a mega-mile career journey, performing in concert halls and clubs in major cities of the world and has been knighted, in 1970, by then President William V.S. Tubman of Liberia for humanitarian services to that country.

He is pianist who performs solo; contributes meaningfully to orchestras, bands, and small groups, and provides sensitive, sympathetic accompaniment to such artists as the late Sarah Vaughn, Carmen McRae, and Al Hibbler. As a soloist, his finely-tuned sense of time and Rock-of Gibraltar left hand enable him to create without assistance performances of melodic, harmonic, and rhythmic excitement; and, as an ensemble player his individuality displays musical talent that has been honed and refined with years of experience. It is experience that has included almost every aspect of music and has been derived from such disparate contexts as The Benny Goodman Big Band, Charles Mingus' experimental groups, The Eastman Symphony Orchestra, The Thad Jones-Mel Lewis Orchestra, The New York Jazz Quartet, the American Composers Orchestra. The Lincoln Center and Smithsonian Jazz Orchestras. Besides fifty-plus albums to his credit, Sir Roland is also a prolific writer. His writing displays the same talent, creativity, and versatility demonstrated in his performances. His catalogue of over 400 compositions includes not only works for standard jazz ensembles. but also trios for cello. flute, and French horn as well as larger works for piano and orchestra. Included in his most recent works: a three-movement composition for piano, winds, and strings commissioned and performed by the New York Philomusica Chamber Ensemble. ***



<u> Louis Hayes, Drums</u>

Music is the breath, the body and soul of master drummer Louis Hayes.

Born in Detroit, Michigan in 1937, Louis as a young child expressed his propensity for rhythm by beating on anything and everything in sight. As he grew into young adulthood his fascination with music continued with increasing intensity. It didn't take long for his uniqueness to be recognized by established musicians in the area, and at the tender age of 18, he found himself playing with the great Yusef Leteef. Shortly thereafter, word of this extraordinary new artist made its way to their parts of the country. His career took on a dizzying pace as he was summoned to New York to join the band of Horace Silver with whom his artistry would be showcased for the next three years. While playing with Horace, Louis' notoriety continued to grow. Downbeat honored him with it's "New Star" award.

In 1959 Louis joined the Cannonball Adderly Quintet. An event he describes as "one of the best experiences of my life, both personally and musically." His mature powerhouse style meshed completely with the group, making them a virtual instantaneous hit and affording the a continuous flow of gratifying crowded club appearances, concerts and festivals. Jazz historians credit Louis with helping to give the Cannonball Adderly its "buoyant, yet driving foundation." Most of their recordings done during this period are now modern day classics.

Louis continued to make history with the very finest. He played with Oscar Peterson and Ray Brown in what has been called "The Greatest Trio in the World." He has either appeared or recorded with such giants as John Coltrane, J.J. Johnson, Sony Rollins, George Benson to name a few, and the list goes on. Louis is never 'comfortable' with his level of playing. He still



practices daily. Nor is he apologetic or compromising when it comes to his life's passion-music. He was recently asked about his contribution to this art form. His response was the following:

"What I have contributed has been my mind, my heart, and my energy".

<u>Marc Johnson, Bass</u>

Marc Johnson is well known for his band, Bass Desires one of the most highly celebrated jazz groups of the mid to late 80's. With an eye toward the same kind of leadership and innovation for the 90's, the bassist/composer has assembled a new group featuring rising guitar phenomenon Wolfgang Mithspeil and on percussion and vocals, Arto Tuncboyaciyan. The group is called *Right Brain Patrol* which is also the name of their debut album.

Marc is highly acclaimed and much sought-after for his warm, rich tone and versatility in many musical situations. Ilis beautiful melodic approach to the bass has developed out of the style of the late Scott LaFaro into a language that is adaptive and flexible, yet truly his own. <u>Bass Player</u> magazine has said his "playing strikes a delicate balance between power and lyricism."

Born in Nebraska in 1953, Johnson studied piano at an early age with his father. "My father was always playing good music in the house," Marc says. Later Marc took up the cello; he began playing bass in high school. "I started playing the bass when I was sixteen and after only playing a few months won principle bass in the All State Youth Orchestra of Texas. My interest accelerated because of the success I was having, and bass playing suddenly became my life direction." By the time he entered University of North Texas, where he completed his formal education, he had accepted his first professional assignment—at the age of nineteen with the Forth Worth Symphony.

In the mid' 80's Marc formed *Bass Desires*, his group that featured guitarists Bill Frisell and John Scofield and drummer Peter Erskine. They recorded two highly acclaimed albums on ECM. *The Boston Globe* described the group's work: "Framed by uncluttered arranging, the individual playing is subordinated to the changing needs of the music...the band speaks with one multi-colored voice. The result is overwhelming."

Marc has been a member of the John Abercrombie Trio (along with the frequent collaborator Peter Erskine) for over ten years.





Dan Morgenstern, Critic

Director of the Institute of Jazz Studies at Rutgers University since 1976, Dan Morgenstern is a jazz historian, author, and editor professionally active in the jazz field since 1958. The Institute of Jazz Studies is the foremost archival collection of jazz materials in the country.

Still a frequent contributor to the jazz and generalist press, Morgenstern is the author of <u>Jazz People</u>.

He served as chief editor

of Downbeat magazine from 1967 to 1973 and was its New York Editor from 1964. He also edited the periodical Jazz and Metronome and has been jazz critic for both the New York Post and the Chicago Sun-Times.

Morgenstern taught jazz history at the Peabody Institute in Baltimore, New York University, Brooklyn College, and the Schweizer Institute of Music in Idaho.

Morgenstern has also been active in concert production, broadcasting, and record reissue production. He is a former vice-president, trustee, and New York chapter governor of the National Academy of Recording Arts and Sciences, and has served as panelist and consultant to the Jazz Program of the National Endowment for the Arts.

A prolific annotator of record albums, Morgenstern has won six Grammy Awards for Best Album Notes (1973, 1974, 1976, 1981, 1991, and 1995).

Lew Soloff is a renowned jazz artist and valuable lead trumpet player. He first came to prominence as a featured soloist with the Grammy Award winning Blood, Sweat, and Tears from 1968,73. Presently, an established name in world wide jazz communities, Soloff is also in demand for session recording work and can be heard on numerous motion picture sound and scores. He is frequently engaged as a Bach/Selmer clinician and teachers on the faculties of the Manhattan School of Music and Purchase College, SUNY. He continues his long association with the Gil Evans Orchestra, a thirty year stretch that set a standard of excellence, now under the leadership of Evans' son, Miles Evans. Soloff's extensive performances have included appearances with Marianne Faithfull, Thad Jones and Mel Lewis, Dizzy Gillespie, Clark Terry, Machito, Ornette Coleman, and Frank Sinatra as well as playing lead trumpet on the historic Barbara Streisand tour last year.On the road, Lew Soloff tours with the Ray Anderson Alligatory band, Carla Bley, including lead trum, pet with the Carnegie IIall Jazz Orchestra, and the Manhattan Jazz Quintet with whom he has recorded five solo albums which are available in Europe on the Bellaphon Label.

10 Dan Morgenstern*Critic

<u>Lew Saloff, Trumpet</u>



Friday Evening

7:30 University of Notre Dame Jazz Band

Welcoming the crowd of fans and performers at the opening of the 39th annual Collegiate Jazz Festival for their 25th consecutive year under the direction of father George Wiskirchen, C.S.C. is the University of Notre Dame Jazz Band. The band consists largely of non-music majors from every college and graduate school at the university. the band performs on campus every year in their "Dimensions in Jazz" concert as well as in concert for Junior Parents Weekend, the fall "Bop and Beyond" concert, and the end of the year "Farewell to Seniors" concert as well as other events. they regularly give broadcast concerts on the local NPR jazz outlet, WVPE-FM.



1997 personnel Director: Fr. George Wiskirchen, C.S.C. Saxaphanes: Dame High School in Niles, Illinois for 13 years, Keith Syska, Adam Niesen, Jim Dolezal, Kurt Weiss, Ruth Luckas Trumpets: Shelby from Northwestern University for two years, and Lewis, Chad Helme, Erik Roberts, Tony Provencal, Chris Welch Trambanes: Phil now the University of Notre Dame for the past Erskine, Jeff Spoonhower, Don Peterson, Jim Frank Bass Trambane: Mark 60ffi 25 years. This 1997 Collegiate Jazz Festival will Piano: Alexei Moraczewski Bass: Laura Petelle Guitar: David Parker also mark Father George's 23rd year as faculty advisor to the festival.

8:15 Virginia Commonwealth University, Carpenter Foundation Graduate Jazz Septet

The VCU Carpenter Foundation Graduate Jazz Septet was established in the fall of 1996 as a result of a generous financial contribution by E. Rhodes and Leona B. Carpenter Foundation. The ensemble has recently performed concerts with pianist Barry Harris and bassist/composer Dave Holland. In several weeks the Septet will make its first recording featuring the compositions and arrangements of its membership. 1997 personnel Trumpet: Bob Miller Saxophanes: Matt Paddok, Vince Lardear Piano: Gary Moran Suitare Adam Larrabee Bass: Madison Bast Drums: Nate Smith



The jazz program at the Notre Dame

involves two big bands, and several smaller com-

bos with an Improvisation Workshop. This year

marks Father George's 39th year as a Collegiate

Jazz Festival group leader. He has fronted and

directed big bands all but the very first run-

ning of the festival, including bands from Notre

Purdue University Jazz Band 9:00 The internationally known Purdue jazz Band is the premier organization within the Department of University Bands. Performing with some of the top artists in jazz today, the Jazz band is the featured ensemble at the University's Annual Jazz Festival, held each January. This festival has rapidly become one of the largest in the Midwest. The Purdue Jazz band also travels extensively throughout the year, and has been features in the Midwest International Band and Orchestra Clinic, the Montreux Switzerland International Jazz festival, the Montreux-Detroit Festival, the Music Educators National Conference and the Notre Dame Collegiate Jazz festival. Among the many guest artists to appear with the Purdue Jazz Band are: Bill Watrous, Freddie Hubbard, Howie Smith, Denis DeBlasio, Marvin Stamm, Cecil Bridgewater, Gary Burton, Chris Vadala, and Jimmy Pugh..

The Purdue Jazz Band is under the direction of Associate Professor Kurt G. Gartner, who has taught on the faculty of the Department Bands since 1989. Professor Gartner currently serves as an Assistant Director of the "All-American" Marching Band, as the Interim Director of Purdue's jazz program, and as the Percussion Coordinator for the department. Professor Gartner directs the Concert Jazz Band, the Purdue Jazz Band, and Purdue Latin Percus

sion. He also instructs percussion as part of Purdue's Applied Music Studies program, and coordinates Purdue's annual Percussion Workshop each May. Professor Gartner holds a bachelor's degree in percuscion from Eastern Illinois



sion from Eastern Illinois University and a master's degree in percussion from the University of Kansas. Micha Swigart Basse Craig Ruark Switter Andy Lempera Drumse Roger Hoover

The University of Illinois-Keith Javors "Trio + 2" 9:45 The Keith Javors Trio + 2 is the premiere jazz combo at the University of Illinois, representing the program and school in a large quantity and diversity of performance situations. Directed by Keith Javors, a Doctoral student in Music education and teaching assistant in the Jazz Division, a focus of the ensemble is on the idea of intensified informal learning and mentorship, two components of jazz education often neglected in a formalized jazz curriculum. Pianist Keith Javors holds a B.M. and M.M. in Jazz Piano Performance from the University of North Texas, where he was a member of the Internationally acclaimed One O' Clock Lab Band. As a teaching fellow there, Javors

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Friday Evening

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University of Illinois "Trio + 2" continued.

directed the Three O' Clock Lab Band and taught jazz piano and was named Outstanding Graduate Student of the Year in Jazz Studies in 1996. Javors has performed with Gerry Mulligan, Joe Lovano, and Arturo Sandoval, amongst other, in addition to commercial work with various cruise lines and theme parks.

For over thirty years, the University of Illinois Jazz Program has established a reputation for excellence through group performances in Europe, the Soviet Union, and throughout the United States. Significant performances include the International Association of Jazz Educators Convention and the Midwest Band and Orchestra Clinic. Prominent University of Illinois Alumni include Cecil Bridgewater, Ron Dewar, Joe Farrell, Jim McNeely, Joel Spencer, Joan Hickey, and Kim Richmond, to name a few.

Piana Keith Javors Bass Greg Garrison Drums Rob Dubois 1997 personnel Alto Saxophone: Dane Bays Trumpet: Ray Callender

10:30 Virginia Commonwealth University Jazz Orchestra I

Various editions of the VCU Orchestra I have performed at the IAJE National Convention, the New Orleans Jazz and Heritage Festival, the Smithsonian Institution, and with many of the world's leading jazz artists. Alumni of the VCU Jazz Studies Program have been feaured members of the Count Basie Orchestra, the Lincoln Center Jazz Orchestra, the Smithsonain Jazz Masterworks Orchestra, the Village Vanguard Orchestra, and bands lead by Wynton Marsailis, Ray Charles, the Brecker Brothers, Jacky Terrason, Cyrus Chesnut, and Betty Carter. This semester, Jazz Orchestra I has played for Barry Harris, Dave Holland, Joe Kennedy, and Billy Taylor.

1997 personnel Director: Doug Richards Reeds: Vince Lardear, John Wittman, Matt Paddock, Jason Scott, Warren Fordham Trumpets: Bob Miller, Russ Anderson, Tim Lett, Nick Panos Trambanes: Doug Bethel, Stefan Demetriadis, Gordy Haab, Damian Holton Piano: Gary Moran Bass: Madison Bast Suitar Adam Larrabee Drums: Nate Smith Vocalist: Terri Murphy



Northern Ariaona University Jazz Band 1:00 The NAU Jazz Ensemble was selected as the first-place winner in the four-year college division at the 1996 Fullerton College Jazz festival in Fullerton, California. the Ensemble won first place at the Fullerton festival in its previous appearance there in 1994 as well. In both 1989 and 1990, the enseble won first place in the university division at the Western States Jazz Festival in Upland, California. The group also performed at the 1995 International Association of Jazz Educators Conference in Anaheim, California. the group has produced three CD's through SeaBreeze Records: The Year of the Cow, Herding Cats, and the recently released Vintage Year. The Year of the Cow recieved a fivestar rating from Downbeat Magazine. The NAU jazz band has performed with several noted jazz artsists in the past, including Louie Bellson, Lew tabacken, Rufus Reid, Bobby Shaw, and Ernie Watts.

Peter M. Vivona, director of the group, is a professor of trombone and jazz studies. he holds the Doctor of Musical Arts degree in trombone performance from the Eastman School of Music in Rochester, New York. Peter has a professional background as a trombonist is the New York City area, including a two-year stint with the famed Kai Winding Septette, as well as the bands of Woody Herman, Tommy Dorsey, and Ralph Flannagan.

1997 personnel Director: Pete Vivona Saxophones, Chris Pearson, Chris Shipp, Josh Cook, Dominic Lalli, Jeff Emerich Trumpets: Michael Gonzolas, Jim Thompson, Justin Smith, David Betancourt, Keil Kimmons Trambanes: Steve McAllister. Jesse Pursley, Reed Capshaw, Fred



Krueger Piana Daryl Shay Bass: Jeff Naylor

The University of Notre Dame Combo 1:45 This is the second year the the Notre Dame jazz quintet has performed at the Collegaite Jazz festival. The combo is an integral part of the Notre Dame jazz program, plays on most of the Notre Dame Jazz Band appearances, and gives their own performances at on- campus and off-campus venues. 1997 personnel Piano: Alexei Moraczewski Bass, Laura Patelle Drums: Andrew Malahowski Jenor Saxaphane: Jim Dolezal Trumpet: Shelby Lewis

Saturday Afternoon

Drums: Frank Rosal Percussion: Brain O'Neilly

2:30 The University of Iowa-Johnson County Landmark Johnson County Landmark is a jazz repertory ensemble from the University of Iowa, under the direction of John Rapson, which is devoted to the performance of original compositions by jazz masters. Its current touring program includes the music of Duke Ellington, Benny Golson, Mel Powell, Quincy Jones, Gerry Mulligan, Oliver

Nelson, Fletcher Henderson and Charlie Barnett. The band is one of nine jazz ensembles at lowa that range from combos to big bands and differ in stylistic formats formats from experimental compositions to traditional repertoires.

JCL will record its third CD this spring, building on the critical success of the previous Been There, Done That and <u>A Mingus Among Us</u>. Several members of these ensembles have also received individual awards for improvisation and composition. Member of Johnson County Landmark are selected by auditions which equally stress reading and improvisational skills, Much of the material performed by JCL requires members to double on secondary instruments and to be conversant with music from different stylistic periods. Just prior to this year's Notre dame Festival, the band played at the Green Mill in Chicago. *****

3:15 Northern Arizona University Combo I

Drawn from the award-winning Northern Arizona University Ensemble I, comes the NAU combo I, a collection of the finest musicians enrolled in the Jazz Studies Program at NAU. Directed by bassist Joel DiBartolo, an 18 year member of "Doc" Severinsen's Tonight Show Band, NAU Combo I demonstrates the ability to play jazz in all it's forms-from the simplest to the most complex with an assurance and dedication that extends far beyond their years. In this, their first appearance at the Notre Dame Festival, NAU Combo I holds the distinction of a top four finish at



the Fullerton Jazz Featival (CA), in April 1996. The Fullerton Featival was NAU Combo I's first outing. The Notre Dame Jazz festival is their second.

1997 personnel Piano: Daryl Shay

Bass: Lirque Bonner

Drums: Frank Rosaly

Tenar Saxophone Josh Cook

Trumpet: Mike Gonzalas

Trombone Steve McAllister

The Central Michigan University Jazz Percussion and Steel Drum ensemble, Robert Hohner, director, is a very active, multifaceted performing group. They have performed in almost every major city in the United States and have been reviewed in the Chicago Tribune, Downbeat magazine, Stereophile Magazine, Audio Magazine, Jazz Times, and other international publications. The ensemble performs regularly at the Detroit/Montreux Jazz Festival, the Notre Dame Collegiate Jazz Festival, and the Aquinas College Jazz Festival. They were featured at the 1995 Midwestern Conference in Ann Arbor, the International Association of Jazz Educators conference 1994 in Boston, and the 1993 Midwest International Band and Orchestra Clinic in Chicago. They have also performed extensively at Downbeat's MusicFest, the Elmhurst Collegiate Jazz Festival, and the Ohio State Jazz Festival. The ensemble has received high praise from many jazz greats. They have been voted Outstanding Combo and Ensemble at many festivals .

1997 personnel Director Robert Hohner

Steel Pan Drums: Steve Lawhorne. John Gage, Becky Kolinski, Peter O'Neill, Jeff White, Dave Altwerger, Marc Palma, Michelle Martin, Thomas Kozumplik, Don Raaymakers, Stephanie Terpering , Steve Martin Drums: Andrew Ryan Bass: Mike Hoynanian Piano: Mincy Halverson Oibes: Thonas Kozumplik, Steve Martin, Lorne Watson Marimba Steve Martin Percussion Lorne Watson



Western Michigan University Jazz Sextet 8:15 The Western Michigan University Jazz Sextet is one of the many small ensembles in the Jazz Studios Program at Western Michigan University. The group features saxophonists Shawn Wallace and James Danderfer, trombonist Chris Sargent, pianist Duncan McMillan, bassist Shawn Sommer, and Quincy Davis on drums.

Saturday Evening

Central Michigan University Jazz Percussion and Steel Drum Ensemble 7:30 Archives of the University of Notre Dame Saturday Evening

9:00 University of Michigan

The University of Michigan Jazz Ensemble, directed by Ellen Rowe, is a 20-piece ensemble comprised of music majors and non-music majors from across the University Campus. The ensemble performs several concerts a year on the U of M campus, as well as performing at local jazz clubs in the Ann Arbor area. Starting in 1997, the ensemble will be available for performances and clinics in Michigan public schools and in the spring of 1998 will host a High School jazz festival on the Ann Arbor campus. 1997 personnel



Director: Ellen Rowe Saxaphanes: Mike Bomwell, Richard Schwartz, Matt Bauder, Jason Berckley, Patrick Cress Trumpeta: Bert Johnson, Tom Brown, Mark DeGoti, Make Warden, Brandon Farley Trambaness Vincent Chandler, Mike Manella, Rob Myer, Jaime Nix

Piana: Dave Cook Bass: Alana Rocklin Suitar Randy Napoleon Drums Aaron Siegel, John Maloney Occalist Sachal Vasandani

9:45 Western Michigan University Jazz Orchestra

The Western Michigan University Jazz Orchestra is an award-winning ensemble that has received international acclaim for its high performance standards and creative approach to big band jazz. Recent recognitions include 1995 co-winner in the college big band category of Downbeat Magazine's annual student music awards, a performance in New York City's Carnegie Hall, thirteen consecutive performances at the Montreux-Detriot Interna-

tional Jazz Festival, annual Outstanding Band recognitions at the Notre Dame Collegiate Jazz Festival, and a performance at the 1995 and 1996 International Association of Jazz Educators Conferences. The ensemble's CD Spritely Overdue, was nominated for a Grammy in 1996and it's most recent release **Disposable Income** is recieving



OUTStanding reviews. 1997 personnel Director Trent Kynaston Saxaphanes. Shawn Wallace, Eric Bernhends, James Danderfer, Eric Koppa, Eric Olson Trumpets: Kevin Mossman, Eric Day, James Becker, Chris Smith, Mark Landes Trambones: Chris Sargent, Mark Miller, Raphael Crawford, David Krosschell Piano: Duncan McMillan Bass: Shawn Sommer Drums: Qunicy Davis Vasandani

18 The Bands



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