University of Notre Dame

collegiate jazz festival '97

April 11-12 • Stepan Center
Table of Contents

Chairman's Notes 2
Performance Schedule 3
Past Judges 4
Past Chairpersons 5
The Judges 6
The Bands 12

1997 Jazz Festival Staff

Chairperson: Lisa Zimmer
Director of Operations: Kay Ishiki
Director of Publicity: Curtis Marshall
Director of Advertising: Julie Austin
Program Manager: Lisa Zimmer
Piano Consultant: Alexei Mazin
Cover-Shirt-Creative Mind: Cassie Thomas
Business Issues/Controlling: Lean Stansky
Faculty Advisor: Fr. George Bisky, C.S.C.
Festival Advisor: Tony Pary
Other Noteables who have sworn their souls to CJF and take care of the dirty work: Amy Saha, Julie Reising, Various Notre Dame Band Members, Student Union Board
A few remarks from the chairperson.....

First of all, it is my utmost pleasure to welcome everyone to this grand celebration of jazz music. I love Notre Dame and I love jazz—I think this is best expressed in my efforts for this year's festival. To watch as today's great pass their knowledge onto the green 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 more amazing talent.

I have a lot of people who steered me through the moments leading up to this festival. First of all I say, my right and left hand, who has been with the festival for 4 years. Also, 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, while booming voice still startles me. He announces, he publicizes, he disagrees of my obsession with Harry Connick, Jr. While that doesn’t do it! To Carrie Beltez, 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 Off. Julie Austin, my ad lackey—she volunteered to do anything for her roommate, and I gave her possibly the worst job—sorry about the rejection, hon. Amy Saks and Julie Belting—ya’ 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 me thank you, thank you, thank you, a thousand times thank you. I can't say it enough. My life might be a little less bright if it were not for you as well. My life might be a little less bright if it were not for you as well.

One more group that I can’t thank enough, and that is you the audience. I am always impressed. Some of you have had an attack of the stupid. 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) position of “Executive Producer,” and “Operations 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 three 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.

Long ago and not so far from where you are sitting 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, 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 one capacity or another.

Sophomore year I must have had an attack of the stupid. 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) position of “Executive Producer,” and “Operations 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 three 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, a thousand times thank you. I can’t say it enough.

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
9:00 Purdue University Jazz Band
9:45 University of Illinois Trio “+2”
10:30 Virginia Commonwealth University Jazz Band

Saturday Afternoon
1:00 Northern Arizona University Jazz Band
1:45 University of Notre Dame Combo
2:30 Johnson County Landmark (University of Iowa)
3:15 Northern Arizona University Combo

Saturday Evening
7:30 Central Michigan University Jazz Percussion/Steel Drum Ensemble
8:15 Western Michigan University Combo
9:00 University of Michigan
9:45 Western Michigan University Jazz Orchestra
10:30 Judge’s Jam

Welcome to the Festival” Chairman’s Notes
1959 | Bill Graham
1961 | Jim Haughton
1961 | Dave Sommer
1962 | Tom Eiff
1963 | Charlie Murphy
1964 | Sidney Cage
1965 | Daniel Ekkebus
1966 | Tony Andrea, Tony Rivizzigno
1967 | Paul Schaller
1968 | John Nolan
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. Thornton 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. S. Sena 1996

Past Chairpersons 5

Past Judges 4
Nick Brignola, saxophone

Nick Brignola, baritone saxophone 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 saxophone player in jazz today.

In addition to the baritone, Nick plays all the other saxophones and also 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 Marsalis 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 Juilliard 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 Vaughan, 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 Philharmonic Chamber Ensemble.
**Louis Hayes, Drums**

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 Lateef. Shortly thereafter, word of this extraordinary new artist made its way to the 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 its "New Star" award.

In 1959 Louis joined the Cannonball Adderley 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 Adderley 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, Sonny 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."

---

**Marc Johnson, Bass**

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 Muthspiel and on percussion and vocals, Arto Tunçboyacıyan. 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. His 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. *Bass Player* 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 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 Fort Worth Symphony.

In the mid'80's Marc formed *Bass Desires*, his group that featured guitarist 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 subordinate 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 Jazz People.

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.


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 worldwide 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 trumpet with the Carnegie Hall Jazz Orchestra, and the Manhattan Jazz Quintet with whom he has recorded five solo albums which are available in Europe on the Bellaphon Label.

***
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 Wilkirchen, 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.

The jazz program at the Notre Dame involves two big bands, and several smaller combos with an Improvisation Workshop. This year marks Father George's 25th year as a Collegiate Jazz Festival group leader. He has fronted and directed big bands all but the first running of the Festival, including bands from Notre Dame High School in Moline, Illinois for 13 years, from Northwestern University for two years, and now the University of Notre Dame for the past 25 years. This 1997 Collegiate Jazz Festival will 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 1965 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 composition and arrangements of its membership. 1997 personnel: Trumpet: Bob Miller; Saxophones: Matt Paddok, Vince Landear; Piano: Gary Moran; Guitar: Adam Larrabee; Bass: Aaron Raff; Drums: Nate Smith.

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...
Friday Evening

University of Illinois "Two + 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.

1997 personnel

Drum: Jeff Horner
Saxophone: Frank Zoukal
Trombone: David Roche
Trumpet: Jay CONS
Guitar: Tim Lett
Drums: Rob Dodds
Alto Saxophone: Dane Baker
Baritone Saxophone: 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 featured members of the Count Basie Orchestra, the Lincoln Center Jazz Orchestra, the Smithsonian Jazz Masterworks Orchestra, the Village Vanguard Orchestra, and bands lead by Wynton Marsalis, Ray Charles, the Brecker Brothers, Jacky Terrason, Cyrus Chestnut, and Betty Carter. This semester, Jazz Orchestra I has played for Barry Harris, Dave Holland, Joe Kennedy, and Billy Taylor.

1997 personnel

Director: Don Richards
Reeds: Vince Landier, John Wettman, Matt Padack, Jason Scott, Warren Fordham
Trumpets: Bob Miller, Ross Anderson, Tim Leff, Nick Fann
Baritones: Doug Rothel, Stefan Bembridge, Gary Haab, Dorian Holton
Trumpets: Gary Moran
Bass: Madison Hart
Guitar: Adam Larabee
Drums: Nate Smith
Cymbals: Jerry Murphy

Saturday Afternoon

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 ensemble 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 CDs through SeaBreeze Records: The Year of the Cow, Herding Cats, and the recently released Vintage Year. The Year of the Cow received a five-star rating from Downbeat Magazine. The NAU jazz band has performed with several noted jazz artists in the past, including Louis Bellson, Lew Tabackin, 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 in the New York City area, including a two-year stint with the famed Kai Winding Septet, as well as the bands of Woody Herman, Tommy Dorsey, and Ralph Flanagan.

1997 personnel

Director: Pete Vivona
Saxophone: Chris Pearson, Chris Shipp, Josh Cook, Dominic Lalli, Jeff Emerich
Trumpets: Michael Gonzalez, Jim Thompson, Justin Smith, David Betancourt, Neil Kinmons
Baritones: Steve McAllister, Jesse Purdy, Reed Capshaw, Fred Keueger
Piano: Daryl Shaw
Bass: Jeff Taylor
Drums: Frank Zoukal, Percussion, Brain O'Neil

The University of Notre Dame Combo 1:45

This is the second year the the Notre Dame jazz quintet has performed at the Collegiate 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: Adam Larrabee
Bass: Laura Patelle
Drums: Andrew Malahowski
Tenor Saxophone: Jim Delcecal
Trumpet: Shelby Lewis
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 Iowa that range from combos to big bands and differ in stylistic 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 A Mingus Among Us. 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 its 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 Festival (CA), in April 1996. The Fullerton Festival was NAU Combo I's first outing. The Notre Dame Jazz Festival is their second.

1997 personnel

Piano: Beryl Shae
Bass: Zinque Bonner
Drums: Frank Traub
Tenor Saxophone: Josh Cook
Trumpet: Mike Gonzales
Trombone: Steve McAllister

Central Michigan University Jazz Percussion and Steel Drum Ensemble 7:30

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, Stereoophile 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 1993 Midwest International Band and Orchestra Clinic in Chicago. They have also performed extensively at Downbeat's Music Fest, 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/Percussion: Steve Lawerence, John Gage, Becky Kelinkski, Peter O'Neill, Jeff White, Dave Altwerger, Marc Palma, Michelle Martin, Thomas Kozumplik, Don Raymakers, Stephanie Terpering, Steve Martin
Drums: Andrew Byun
Bass: Mike Harmonian
Piano: Cindy Haberson
Vibes: Thomas Kozumplik, Steve Martin, Lonnie Watson
Marimbas: Steve Martin
Percussion: Lonnie Watson

Western Michigan University Jazz Sextet 8:15

The Western Michigan University Jazz Sextet is one of the many small ensembles in the Jazz Studies 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.
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
Saxophones: Mike Bornwell, Richard Schwartz, Matt Bauder, Jason Berkley, Patrick Cress, Trumpets: Bert Johnson, Tom Brown, Mark De60ti, Mike Manella, Rob Myer, Jaime Nix, Bongos: Dave Cook, Piano: Alana Rocklin, Bari: Randy Napoleon, Drums: Aaron Siegel, John Maloney

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-Detroit International 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 1996 and it’s most recent release Disposable Income is receiving outstanding reviews.

1997 personnel
Director: Trent Kynaston
Saxophones: Shawn Wallace, Eric Bernhards, James Benolfer, Eric Rappe, Erik Olson
Trumpets: Kevin Hinson, Eric Ray, James Becker
Tenor Saxophone: Chris Smith
Baritone Saxophone: Mark Miller, Raphael Crawford
Drums: Duncan McMillan
Piano: Duncan McMillan
Bass: Shawn Summer
Guitar: Quincy Davis

Congrats CJF on another great year!
The Copy Shop
LaFortune Student Center
On the Campus of the University of Notre Dame
HIGH-SPEED COPIES • BINDING
COLOR COPIES • FAX SERVICE
Quality Copies, Quickly!

Keeping you clipped!
The Barber
LaFortune Basement
631-7624

The Country Harvester
A GREAT LITTLE GIFT SHOP
*UPS SERVICE DAILY* VISA-MC
ACCEPTED* LOWER LEVEL OF LAFOR TUNE *631-6714*

Keeping you clipped!
The Barber
LaFortune Basement
631-7624

The Country Harvester
A GREAT LITTLE GIFT SHOP
*UPS SERVICE DAILY* VISA-MC
ACCEPTED* LOWER LEVEL OF LAFORTUNE*631-6714*

LaFortune Student Center
On the Campus of the University of Notre Dame
HIGH-SPEED COPIES • BINDING
COLOR COPIES • FAX SERVICE
Quality Copies, Quickly!

Your Full Service Print and Graphics Center Offers 2, 3 and Full Color Printing!
- Newsletters
- Brochures
- Catalogs
- Color Copies
- Letterheads
- Business Cards
- Envelopes
- High Speed Copying
- NCR Forms
- Raised Letter Printing
- Wedding Invitations
- Fax Sending & Receiving

SCITEX® ELECTRONIC PREPRESS
- Iris® Color Proofing (14" x 21")
- High Resolution Scanning
- In-House Color Separations
- Power Macintosh Computers
- Same Day Service
- More than 500 Typestyles
- Latest Software Programs:
  - QuarkXPress®, PageMaker®, Illustrator®, Photoshop®

Complete Graphic Services with the newest technology!

Upcoming SUB events:
April 13: "Aliens R Us" + the X-files in Lafun ballroom
April 17-19: Movie: "Scream", Cushing Auditorium
April 16: NAZZ, battle of the bands
April 18-25: AnTostal
April 24-26: Movie: "Jerry McGuire", Cushing
April 25: Steve Miller Band, JACC
April 26: Elizabeth Dole Lecture, JACC

Watch for information about upcoming "study breaks" and
don’t forget free coffee in the Huddle on Monday mornings
and Acoustic Cafe of Thursday nights........all brought to you
by the Student Union Board...........where fantasies are a
way of life.
Introducing the Vintage FAB 4-Piece Outfit.

Experience the feeling of 1964. The excitement, the hysteria, when music changed forever. Now the legendary look and sound is back with Ludwig's Vintage FAB 4-Piece Outfit.

Meticulously crafted to the standards of today, with the original details of yesterday, which put Ludwig drums at the heart of the British invasion. Features include 4 ply Maple and American veneer shells, Modular 800 Series hardware, disappearing bass drum spurs, and medium coated white batter heads.

As with all Ludwig Super Classic Drums, the Vintage FAB 4-Piece Outfit is offered in your choice of Black Oyster, White Marine, Black Diamond, Silver Sparkle, and Black Sparkle finishes.

The Ludwig Vintage FAB 4-Piece Outfit. For sale now at authorized Ludwig dealers, here, there, and everywhere.