University of Notre Dame Collegiate Jazz Festival

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Lauren E. Fowler

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Festival Controller:
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Festival Graphic Designer:
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Larry Dwyer

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Jackie Gelzheiser, Director of Operations
Gabe Brown, Director of Creativity
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Claire Reisinger
Jackie Terhune

Welcome from the Festival Director
A Tribute to Father George Wiskirchen, CSC
Jazz Festival History
Festival Adjudicators
This year’s bands

Festival Schedule

FRIDAY, MARCH 1ST
Evening Concert Block- Washington Hall:
7:30 University of Missouri-Kansas City Jazz Ensemble
Bobby Watson, Director
8:15 Western Michigan University Jazz Quintet
Trent Kynaston, Director
9:00 University of Hawaii Jazz Ensemble
Patrick Hennessey, Director
9:45 University of Alaska-Fairbanks Jazz Band
John Harbaugh, Director
10:30 Western Michigan University Jazz Orchestra
Trent Kynaston, Director
11:15 Judges’ Jam
James Carter, saxophone
Cecil Bridgewater, trumpet
Rodney Whitaker, bass
Jim McNeely, piano
John Robinson, percussion

SATURDAY, MARCH 3RD
Clinic- Notre Dame Band Building:
2:00 Meet in main rehearsal room

Evening Concert Block-Washington Hall:
2:30 University of Notre Dame Big Band
Larry Dwyer, Director
3:15 Oberlin Conservatory Jazz Ensemble
Wendell Logan, Director
5:00 Middle Tennessee State University Jazz Ensemble I
Dana Landry, Director
6:45 Western Illinois University Jazz Orchestra
Dale Hopper, Director
8:15 Virginia Commonwealth University Jazz Ensemble
Antonio J. Garcia, Director
8:50 The Reunion Jazz Orchestra Alumni Group
Nick Talarico, coordinator
Welcome from the Festival Director

University of Notre Dame
Collegiate Jazz Festival

201 LaFortune Student Center
Notre Dame, Indiana 46556

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OFFICE OF THE FESTIVAL DIRECTOR
Lauren E. Fowler

March 2002

Dear Visitors:

Welcome all to the 44th Annual University of Notre Dame Collegiate Jazz Festival! We are excited that you have been able to join us this weekend, and we hope that you enjoy your stay here at Notre Dame.

The Collegiate Jazz Festival is the premier event of its type, bringing excellent college jazz bands, outstanding jazz artists, and a national audience together in recognition and celebration of jazz music. This year's judging panel continues the tradition of hosting some of the best jazz artists in the business, including Grammy nominees and world-renowned musicians. Each of them has a unique style, making the group exciting and dynamic.

On behalf of the University of Notre Dame, I thank you for attending this year's festival. We appreciate your support and hope that this year's festival is truly enjoyable.

Sincerely,
Lauren E. Fowler
Festival Director

A Tribute to Father George Wiskirchen, CSC

Father George Wiskirchen has served as an integral part of the Collegiate Jazz Festival for many years. He has assisted in planning and directing the activities of the festival. Although he is no longer involved with these activities, he is not forgotten. Father George has promoted jazz throughout the country, and through his devotion and love of the music, the jazz community has benefited more than anyone will ever know.

Father Wiskirchen, a native of Quincy, Illinois, is a graduate of the University of Notre Dame and Northwestern University. He was ordained a priest in the Congregation of Holy Cross (C.S.C.) in 1955 and served as chairman of the Music Department of Notre Dame High School in Niles, Illinois for 17 years where his jazz band, The Melodons, won national acclaim. He moved to the University of Notre Dame in 1972 as Assistant Director of Bands, Director of Brass Ensembles and Director of Jazz Bands while also serving as the Coordinator of the Notre Dame Festival of Brass and Faculty Advisor for the Collegiate Jazz Festival. He has published four works on the teaching of jazz and has taught Jazz Pedagogy courses at Eastman School of Music, Northwestern University and many other colleges as well as giving clinics and judging festivals in some 26 states and writing many articles for Down Beat Magazine and the Selmer Bandwagon. He has been very active for many years in the National Catholic Bandmasters' Association.

Comments from a commemorative book, compiled by The Melodons drummer Mike O'Brien's wife Dawn are as follows and highlight an example of what Father George has brought to so many musicians' lives:

"Being a drummer, I was in the unenviable position of incurring Father George's wrath on many occasions in various performing groups. Like many college kids, I was terribly frightened of Father George at first due to his intimidating presence. Anyone whose favorite catch phrase is 'I hate fun' would make others uncomfortable.

He (Fr. George) is probably the only person in the world that can make a 200 person marching band swing. He has been a positive influence in my life by helping me to strive for excellence, love music, and really become a better person in many ways. Like all great men, much of his influence on others has been passed on through those of us that know him, particularly in the area of music where so many of us have gone on to continue performing or teaching others.

The one thing that stands out in my memory was a conversation between Father George and my Dad:

Father George: I need a bassoon player.
My Dad: How much does a bassoon cost?
Father George: About 800 bucks.
My Dad: This ain't your bassoon player.
Father George: I have the bassoon!
My Dad: This is your bassoon player.
With the Melodons Fr. George showed us how dedication, hard work, and an insistence on doing things as perfectly as possible pays off. He also fostered an atmosphere of camaraderie that led to friendships among us that never ended. His (Fr. George's) enthusiasm, dedication, hard work, relationships with people, humor, and excellence in the arts affects all who know him.

He is a good man, and an artist, and my life has been enriched so often in ways that I know would have escaped me if he hadn't shown me how to appreciate what is happening sometimes right under my nose.

Father George, through his love of music, has positively influenced so many people in this world. Think of the people that have been touched by the music of Jim Pankow, Jim McNeely and David Sanborn. Their impact on the world, as big as it is, pales in comparison to the thousands of students of his who have gone on to teach others.

Everyone who has worked as a part of the Collegiate Jazz Festival has been touched by the life of Father George Wiskirchen, and we truly thank him for the many blessings he has brought to all of our lives.
Jazz Festival History

Past Chairpersons

1959 Bill Graham
1960 Jim Haughton
1961 Dave Sommer
1962 Tom Eiff
1963 Charlie Murphy
1964 Tony Andrea, Tony Rivazzigno
1965 Daniel Ekkebus
1966 John Noel
1967 Greg Mullens
1968 Bob Syburg
1969 Barbara Simons
1970 Bob Syburg
1971 Bob Syburg
1972 Ken Lee
1973 Mike Dillon
1974 Ken Lee
1975 Paul Schlaver
1976 Bill Evans, Johnny Richards, George Russell
1977 Manny Albamar, Leonard Feather, Terry Gibbs
1978 John Noel
1979 Greg Mullens
1980 Bob Syburg
1981 Greg Mullens
1982 Mike Dillon
1983 Paul Schlaver
1984 Mike Dillon
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1999 Paul Schlaver
2000 Paul Schlaver
2001 Paul Schlaver
2002 Paul Schlaver

Festival History

1959-Art Van Damme, Frank Holzfiend, Charles Suber, Robert Hendler
1960-Wilie Conover, Frank Holzfiend, Stan Kenton, Robert Share, Charles Suber
1961-Bill Evans, Johnny Richards, George Russell, Robert Share, Charles Suber
1962-Don DeMichael, Quincy Jones, Henry Manco, Robert Share, Charles Suber
1963-Manny Albamar, Leonard Feather, Terry Gibbs, Robert Share, Charles Suber
1964-Julian "Cannonball" Adderley, Gary McFarland, Oliver Nelson, George Russell, Robert Share, Charles Suber
1965-Paul Horn, Alf Mardine, Robert Share, Charles Suber, Clark Terry
1966-Don DeMichael, Quincy Jones, Charles Suber, Billy Taylor, Rev. George Wiskirchen, CSC
1967-Donald Byrd, Don DeMichael, Herb Brown, William Russo, Lela Schifrin, Robert Share
1968-Roy Brown, Dan Morgenstern, Oliver Nelson, Robert Share, Gerald Wilson
1969-Gary McFarland, Dan Morgenstern, Sonny Stitt, Clark Terry, Ernie Wilkins, Rev. George Wiskirchen, CSC
1970-Richard Abrams, Leon Breedin, Joe Farrell, Dan Morgenstern, Ernie Wilkins
1971-Richard Abrams, Willis Conover, Charlie Haden, Dan Morgenstern, Leon Thomas, Gerald Wilson
1972-Carl Allen, Willis Conover, Aynsley Dunbar, Robert Fack, Hubert Laws, Dan Morgenstern, George Russell
1973-Avin Grist, Joe Farrell, Jimmy Griff, Roy Haynes, Hubert Laws, Dan Morgenstern, George Russell
1974-Charlie Haden, Billy Harper, Roy Haynes, Dan Morgenstern, Lonnie Liston Smith, Bill Watrous
1975-Cecil Bridgewater, Dee Dee Bridgewater, Hubert Laws, Jack DeJohnette, Dan Morgenstern, Sonny Rollins
1976-Lester Brown, Bill Watrous, Mikeones, Dan Morgenstern, Don Myer, Dave Remmington
1977-Harvey Jitzer, Bob James, Will Lee, Bob Moses, David Selbom
1979-Nat Adderley, Richard Davis, Buddy DeFranco, Bunky Green, Philip Jones, Joe Sample
1980-Herb Ellis, Milt Hinton, Dan Morgenstern, Zoot Sims, Billy Taylor, Tony Williams
1981-Don DeMichael, Joe Farrell, Mel Lewis, Jim McNeely, Dan Morgenstern, Mike Vax
1982-Don DeMichael, Charlie Haden, Shelly Manne, Dan Morgenstern, Jimmy Owens, Billy Taylor
1983-Ron Carter, Brandford Marsalis, Wynton Marsalis, Jim McNeely, Dan Morgenstern, Tony Williams
1984-Terence Blanchard, Joannette Herring, Piquito Duffere, Danny Gottlieb, Dave Holland, Dan Morgenstern
1985-Gene Bertoncini, Stanley Cowell, Jimmy Heath, Dave Holland, Butch Miles, Dan Morgenstern
1986-Conde Canali, Art Davis, chick Jackson, Ellis Marsalis, Dan Morgenstern, Lew Tabackin
1987-Charlie Haden, Lila Haden, Roy Haynes, Larry Dwyer, Dan Morgenstern, Red Rodney, Frank Wess
1988-John Clayton, Jr., Danny Gottlieb, Eddie Harris, Mullgrew Miller, Dan Morgenstern, Jimmy Owens
1989-Dan Morgenstern, Jim McNeely, Claudio Roditi, Ed Shaughnessy, Frank Wess
1990-Carl Allen, Alan Broadbent, Gerff Wilson, Mark Johnson, Steve Turner, Donald Duck Harrison
1993-Carl Allen, Jon Faddis, Bunky Green, Jimmy Heath, Mullgrew Miller, Rufus Reid
1994-Ray Brown, Benny Green, Christopher Hollyday, Dan Morgenstern, Claudio Roditi, Ed Shaughnessy
1995-Ray Hargrove, Jim McNeely, Butch Miles, George Roza, Dan Morgenstern, Bobbi Watson
1996-Richard Davis, Donald Harrison, Roy Haynes, Geoff Keezer, Dan Morgenstern, Wallace Roney
1997-Nick Brignola, Sir Roland Hanna, Louis Hayes, Marc Johnson, Dan Morgenstern, Lew Soloff
1998-Carl Allen, Jim McNeely, Carnell Mouth, Claudio Roditi, Frank Wess, Dan Morgenstern
1999-Simon Haden, Michael Mossman, Benny Green, Chuck Israels, Jeff Hamilton
2000-Jimmy Heath, Jimmy Owens, James Williams, John Clayton, Jr., Ed Shaughnessy
2002-Jim McNeely, James Carter, Cecil Bridgewater, Rodney Whitaker, John Robinson, Dan Morgenstern
Festival Adjudicators:  
James Carter, saxophone  
Cecil Bridgewater, trumpet  
Rodney Whitaker, bass  
Jim McNeely, piano  
John Robinson, drums  

James Carter, Saxophone  

Jazz musician James Carter was born in Detroit in 1969 and received his first saxophone at age 11. His musical education consisted of private studies with local bop scene veteran Donald Washington as well as tenures at the prestigious Blue Lake Fine Arts Camp. Carter developed his chops in the Detroit based Bird-Trane-Sco-Now, easily switching between tenor, alto or baritone sax. By the time he graduated from high school in 1986, Carter had been invited to play in Wynton Marsalis’ combo, filling in for the departed Branford Marsalis. In 1990 he moved to New York City and quickly started making a name for himself, performing with Julius Hemphill’s saxophone sextet, with Lester Bowie’s organ ensemble, and on the critically acclaimed Tough Young Tenors recording. 

In 1993, having established himself as a well-respected presence on the jazz scene, Carter released his debut CD, J.C. on the Set on DIW Columbia. The album, a collection of jazz standards by such greats as Don Byas, John Hardee and Duke Ellington, received critical raves. In summer of 2000, Atlantic released two albums simultaneously: Chasin’ The Gypsy, Carter’s tribute to the great Belgian gypsy guitarist Django Reinhardt and Layin’ In The Cut, his first recording with an all-electric band. James Carter has been called “the most exciting young saxophonist to arrive on the scene in the last 25 years.”

Carter has the ability to play in any jazz style while still sounding like himself. For James, putting that spirit into his music is of primary importance. And doing that means exploring all of the different approaches to music on that continuum, using the voices of his alto, tenor, and baritone saxophones, and occasionally his flutes and clarinets. Proving that jazz isn’t just a style of the past, James Carter is one of the modern marvels of the jazz world.

Cecil Bridgewater, Trumpet

Cecil Bridgewater’s 30 plus years of experience includes roles as performer, composer, arranger, record producer and educator. He has been a member of the groups of Max Roach, Horace Silver and the Thad Jones/Mel Lewis Jazz Orchestra, to name a few. He has also shared the stage and/or studio with the Count Basie Orchestra, Duke Ellington Orchestra, and Dizzy Gillespie, among others.

After study at the University of Illinois, he went to Chicago for further study and professional performances. After a two year tour of duty with the Army, he toured with the University of Illinois Jazz Band in Eastern Europe and Russia. They made the rounds at the Newport Jazz Festival and several prestigious collegiate jazz festivals, most notably the Notre Dame Collegiate Jazz Festival.

Cecil moved to New York in 1970, where he established himself as an international artist. Cecil’s compositions and arrangements have been recorded and performed by Lena Horne, Vanessa Rubin, the Uptown String Quartet, and Dove Dee Bridgewater, among others. He has received commissions from the Cleveland Chamber Symphony, the Atlanta Arts Festival, University of Illinois, Jazzmobile, and Meet the Composers. Cecil Bridgewater co-produced with Vanessa Rubin, her RCA/Novus CD, a tribute to Carmen McRae, entitled, “I’m Glad There Is You;” Antonio Hart’s RCA/Novus CD, entitled, “It’s All Good;” three CD’s on Muse Records for Michael Carvin, “First Time”, “Between Me And You” and “Revelation” and two CD’s by the Uptown String Quartet “Max Roach Presents The Uptown String Quartet” on Polygram and "Just Wait A Minute" on Mesa/Bluemoon Records. In addition Cecil has produced his last two CD’s, "I Love Your Smile" on Mesa/Bluemoon Records and "Mean What You Say" on the Brownstone Record Label.
Festival Adjudicators

James Carter, saxophone
Cecil Bridgewater, trumpet
Rodney Whitaker, bass
Jim McNeely, piano
John Robinson, drums

Rodney Whitaker, Bass

Whitaker started playing violin at age eight. At thirteen, he switched to the bass, and after hearing Paul Chambers on an early Coltrane album knew he wanted to play jazz bass. While in junior high school, he began to study the contra bass and in high school he performed with numerous student groups and received a grant from the Detroit Civic Orchestra to study with the Detroit Symphony musicians. His reputation as a strong and consistent performer with excellent time, a solid sound, and a very contemporary harmonic sense has allowed him to perform with many headliners around the world such as Johnny Griffin, Dizzy Gillespie, Milt Jackson, Milt Hinton, Wynton Marsalis, Branford Marsalis, Christian McBride, Joe Henerson, Joshua Redman, Stanley Turrentine, Tommy Flanagan, Kenny Burrell, and Betty "Be Bop" Carter. Rodney has appeared as a guest of Branford Marsalis' on NBC's "The Tonight Show" with host Jay Leno and performed on Spike Lee's film soundtracks for Jungle Fever and Malcolm X. His compositions have been included on Roy Hargove's Kindred Sounds album, Junko Onishi's Cruisin' and Piano Quintet Suite albums. Whitaker has recorded two acclaimed albums as a leader: Children of the Light and Hidden Kingdom.

Whitaker continues to tour extensively with the Lincoln Center Jazz Orchestra and has presented workshops and master classes at the International Association of Jazz Educators conferences, Lincoln Center, Duke University (Durham, North Carolina), Howard University, University of Minnesota, University of Michigan and the Detroit Montreaux Jazz Festival. Whitaker is currently the principal consultant with the Detroit Symphony Orchestra in the development of a jazz education department. He has made many appearances with the Terence Blanchard quintet and Roy Hargrove quintet. He has also recently been appointed a member of the Juilliard Institute of Jazz. He is a former professor of jazz studies at the University of Michigan and is currently an Associate Professor of Music and Director of Jazz Studies at Michigan State University.

Jim McNeely, piano

Born in Chicago, Jim McNeely moved to New York City in 1975. Since then he has become part of the international jazz scene. Jim received his first critical acclaim as pianist with the groups of trumpeters Ted Curson and Chet Baker. In 1978 he joined the Thad Jones/Mel Lewis Jazz Orchestra. He spent six years as a featured soloist with that band and its successor, Mel Lewis and the Jazz Orchestra (now The Vanguard Jazz Orchestra). 1981 saw the beginning of Jim's 4-year tenure as pianist/composer with the Stan Getz Quartet. From 1990 until 1995 he held the piano chair in the Phil Woods Quintet. At the present time, he leads his own trio, and appears as soloist at concerts and festivals in places as varied as Finland, Australia, and Cleveland.

Teaching is also an important element of Jim's work. Since 1981 he has been part of the jazz faculty at New York University where he is currently Adjunct Resident Artist in Jazz Studies. For a number of years he has appeared at numerous college jazz festivals as performer and clinician, and has been involved regularly with summer workshops such as the Stanford Jazz Workshop and Jamey Aebersold's Summer Jazz Clinics. He has also done teaching residencies at institutions in the US, Canada, Spain, Sweden, Finland, Germany, and Australia.

In the Fall of 1991, he became Co-Director of the BMI Jazz Composer's Workshop.

About Jim, JazzTimes's Chuck Berg has written: "His melodic inventiveness, harmonic richness and willingness to take chances make for music with abundant emotional and intellectual appeal." Larry Kart, of the Chicago Tribune, has observed: "McNeely is a delight...having stated his graceful ideas, (he) almost literally pursues them across the keyboard until their prettiness has been burned away and what remains has the strength of structural steel." And in Cologne the Kölner Rundschau said "He is a powerful, imaginative pianist, seeking the tension between attack and lyricism."
Studio mainstay John "J.R." Robinson, a rock-steady presence in an ever-changing industry. After more than 20 years in L.A., where many musical careers flash then fade within months, John Robinson (alias "J.R.") continues to be one of the most sought-after drummers in the business. J.R.'s soulful, razor-sharp time-keeping has been the heartbeat for a good portion of the soundtrack to contemporary American life heard via radio, TV, and movies since 1978. Some of his studio colleagues refer to him as the "Hit Man" because he holds the record for playing on more hit singles than any other drummer in the recording world, including studio veteran Hal Blaine. The roster of superstars whose gold and platinum discs feature J.R.'s stickwork is extensive and includes Rufus, Eric Clapton, Madonna, Steve Winwood, Diana Ross, Earth, Wind, and Fire, Michael Jackson, Stevie Nicks, Rod Stewart, Whitney Houston, Vince Gill, Elton John, Michael Bolton, Quincy Jones'51, Peter Cetera, Natalie Cole, and dozens more.

Raised in Creston, Iowa, J.R. was in the garage with his first band at 10. Attending summer band camps during his junior high school years solidified his desire to become a professional musician. After graduating high school in 1973, J.R. left the heartland for Berklee where he studied for six consecutive semesters. He began working with various jazz groups around Boston, and ultimately went on the road with a show band called Shelter. A providential gig the band played in Cleveland in 1978 catapulted J.R. from the nightclub circuit to the concert stage and studios. One night, Rufus and Chaka Khan stopped in at Cleveland's Rare Cherry club and liked what they heard from the drums. Things happened fast, and within 24 hours J.R. was asked to join Rufus, finish their world tour, and then record their Numbers album.

Quincy Jones produced Masterjam for Rufus the following year and liked J.R.'s drumming (Quincy also started calling him "J.R.") Quincy invited him to play on Michael Jackson's blockbuster album Off the Wall. When that record soared to multi-platinum status, J.R. 's stock as a session player rose with it. Hundreds of sessions with the top artists, producers, and film composers in the business followed. In 1983, J.R. and Rufus were a Grammy with for their hit ' Ain't Nobody.' In 1987 alone, J.R.'s drumming was heard on eight Grammy-winning songs. Now, he has played on more than 25 Grammy-winning efforts.

The UMKC Jazz Ensemble I
Directed by: Bobby Watson
Saxophones
Dan Thomas – Alto 1
Peter DeMarco – Alto 2
Nate Jorgensen – Tenor 1
Ryan Keithley – Tenor 2
Shaker Nieders – Baritone

Trumpets
Kevin Hupke
Chris Dennard
Walt Brown

Trombones
Marcos Sharpe
Seth Mierendorf
Phil Eagle
Shane Krupos

Rhythm
Hickie Pakrer – Piano
Oscar Williams – Piano
Ryan Wurtz – Guitar
Nathan Cohen – Bass
Solomon Dorsey – Bass
Tim Cambron – Drums
Nick Urbom – Drums
Zico Orosco – Percussion

The Western Michigan University Jazz Quintet
Directed by: Trent Kynaston
Fred Gleses; tenor saxophone
Chris Lawrence trumpet/flugel horn
Andy Szcuznowski; drums
Matt Helius; bass
Bartosz Hudala piano
This year’s bands

The University of Hawai‘i Jazz Ensemble
Patrick Hennessey, director

Saxophones
Aaron Hill
Ku‘alei Murakawa
Bayne Tamaradho
Dave Matus
Ross Unbeasami

Trombones
Charles Hopkins III
Ke Anuenue Nayashi
David Nakamoto
Lae Ikoda

Trumpets
Kyle Santos
Garry Chun
Darin Harada
Grant Otomo
Charlie Gum

Piano
Steven Agasa

Bass
Kaula Kopper

Drums
Elien Hunter Shikawa

The University of Hawai‘i Jazz Ensemble is quietly establishing a national reputation for performance excellence. With over 40 students from across the nation the jazz ensemble program is open to both music and non-music majors alike. It serves not only as an artistic outlet for young jazz enthusiasts but also as a valuable resource for more seasoned performers to hone their skills.

The ensemble has established a large and loyal following through its many performances at various schools and community events including the annual Kamehameha Schools Jazz Showcase where it has been the featured school ensemble. In 1990 the group’s director Patrick Hennessey instituted an outdoor concert series in the gnome-like courtyard of the UHM Music Department complex and has featured Gabe Baltazar, Matt Catingub, Eric Miyashiro and many others from Hawai‘i’s talented jazz community. Through its participation in the annual Hawai‘i International Jazz Festival the UH Jazz Ensemble has expanded its reputation beyond its home shores earning accolades from artists such as Bunky Green, Shelly Berg, Marvin Stamm, Charlie Davis and Dominic Sera. For more information please visit our web site at www2.hawaii.edu/~uhjazz.

The University of Alaska Fairbanks Department of Music offers a wide variety of opportunities in jazz, including courses in jazz appreciation, jazz combo, jazz improvisation, and the UA Jazz Band. Participation in the jazz program is open to all university students.

The UA Jazz Band first established in 1971, and has toured extensively in Alaska. The band has also performed at the MENC All- Northwest Conference, and the 1999 Montreux (Switzerland) and North Sea (The Netherlands) Jazz Festivals. In addition to touring, the band performs a feature concert each semester in the Charles W. Davis Concert Hall. Over the past decade, this group has performed with jazz greats such as Kenny Barron, Jon Cohrs, Charley Davis, Pat Harbison, Conrad Herwig, Bobby Hutcherson, Tom Hynes, Clay Jenkins, Ingrid Jensen, Frank Mantooth, Rob McConnell, Marvin Stenn, Ernie Watts, Steve Wood, Walt Westphop and Sammy Wilson.

The annual spring Jazz Festival continues to bring the best jazz instrumental and vocal performers and educators from Alaska to the UAF campus. Each year, the event attracts over 600 student participants.

The Oberlin Conservatory Jazz Ensemble was founded in 1973 by its present director, and is comprised of both jazz and classical performance majors. The ensemble is a component of a four-year curriculum in jazz studies, leading to a bachelor of music degree with a concentration in performance and/or composition.

Numerous Oberlin graduates have achieved success in the jazz idiom, recording, performing, and composing for such artists as Anthony Braxton, Art Blakey, Anita Baker, Dizzy Gillespie, Roscoe Mitchell Dollar Brand, Lionel Hampton, Mercer Ellington, Al Grey among others. Many have also recorded albums under their own names.

The ensemble was invited by the United States Information Agency to make an extended tour of major cities of Brazil and frequently appears at collegiate festivals around the country.

Western Michigan University Jazz Orchestra
Trent Kynaston, director

The Western Michigan University Jazz Orchestra is directed by Trent Kynaston, Professor of Music. The 18-member ensemble has received international acclaim for its high performance standards and creative approach to big band jazz.

Recent recognitions include twice winners in the college big band category of the Down Beat magazine annual DB Student Music Awards, a heralded performance in New York City’s Carnegie Hall, 20 consecutive Outstanding Band recognitions at the prestigious Notre Dame College Jazz Festival, and performances for the International Association of Jazz Educators Conferences. The ensemble’s CDs, Spiritly Overdue Disposable Income Blue Miles and Sweet Tango have received rave reviews from the United States to London and are available on www2.hawaii.edu/~uhjazz.
Middle Tennessee State University Jazz Ensemble I
Dana Landry, Director

Saxophones
Adam Kelly, alto I
Andy Bajrath, alto II
John Jayne, tenor I
Ryan Fitzgerald, tenor II
Reagan Mitchell, baritone

Trumpets
Tim Reine, V
Roggi Graham, II
Rusty Sexton, III
Eric Scott, IV
Jony Chatziellis, V

Trombones
Ben Wensel, II
Beit McLain, II
Jacob Robbins, II
Eric Tucker, IV

Piano
Mike Towland

Bass
Adam Bond

Drums
Marcus Finnie

Middle Tennessee State Jazz Ensemble I is the premier performing group of the MTSU Jazz Studies program. It features the most experienced student players and concentrates on cutting-edge literature from the contemporary big band repertoire. Recent programs have included compositions by Maria Schneider, Jim McNeely, Kenny Wheeler, Vince Mendoza, Bob Mintzer, and others.

The group has toured throughout the southeast and has performed with guest artists including Arturo Sandoval, Bob Mintzer, and Bobby Shew. MTSU Jazz Ensemble I was a featured headliner at the 2001 University of Kansas Jazz Festival and appears annually at the Main Street Jazz Festival in Murfreesboro, Tennessee. The group also performs each spring at the MTSU Jazz Festival, and in 2002 will share the stage with the Grammy-winning drum virtuoso Peter Erskine.

Current and past members of MTSU Jazz Ensemble I have received recognition at many regional and national competitions and have been invited to join summer music programs including the CollegeAll-Star Band at Hamilton College.

Western Illinois University Jazz Studio Orchestra
Dale F. Hopper, Director

Woodwinds
Timothy Barclay
Jon Keeler
Coney Bell
Carrie Long
Adam Neal

Trumpets
Jason Poole
Luke Wernham

Bass
Adam Neal

Drums
Justin Bainter

University of Notre Dame Big Band

This year’s bands

Virginia Commonwealth University
Antonio J. Garcia, Director

Saxophones
Colin Kittalove
Mika Jacobs
Matt Scott
Bryan Taylor
Tony Forgy

Trumpets
Nick Fandes
Taylor Barnett

University of Notre Dame
Larry Dywer, Director

Saxophones
Mark Coughlan, alto
Chris Bugnitz, alto
Esteban Crambros, tenor
Jessica Brock, tenor

Trumpets
Luke Nesbit
Ryan Kenny

Bass
Chris Greer

Drums
Kelli Staybridge, percussion

This year’s bands

Established in 1990, the VCU Jazz Studies Program offers its students outstanding opportunities to pursue jazz performance and writing, as evidenced in part by such successful former students as Steve William sax, Chuck Crola’s Origi), James Genus (bass, Saturday Night Live Band; recordings with Dave Douglas, Michael Brecker, Mike Stern, and John Abercrombie); Victor Goines (saxophone, Lincoln Center Jazz Orchestra; Director, Juilliard Jazz Studies); Alister Garnett (saxophone, Blue Note recording artist, member of Terence Blanchard sextet); Al Waters (alto sax, featured with Ray Charles); and Alvin Walker (trombone, Count Basie Orchestra). The Bachelor of Music in Jazz Studies and Master of Music degrees afford students avenues for pursuing jazz and classical studies, including with ten jazz faculty covering all the traditional jazz instruments. The VCU Jazz Orchestra appeared annually at the Notre Dame College Jazz Festival from 1982-86 and received Outstanding Performance awards on four occasions, returning again in 1997. The program has received Down Beat’s Outstanding Performance awards in the big band, combo, soloist, and vocalist categories and has appeared at the Smithsonian Institution, the IAJE Conference, and the New Orleans Jazz & Heritage Festival.

The University of Notre Dame Big Band is appearing for their 1st year under the direction of Mr. Larry Dywer. The Big Band, Notre Dame’s premier jazz ensemble, primarily consists of non-music majors from every college and graduate school at the university. The band performs each year in their “Dimensions in Jazz” concert as well as in concert for senior parents’ weekend, the fall “Big and Beyond” concert, and the end of year farewell to seniors concert as well as other events. Each year, some 50 students are involved with the study and performance of improvised music or jazz at Notre Dame, making up one other jazz band, Notre Dame Jazz II, and numerous combos.

This year marks Larry Dywer’s first year as a University of Notre Dame College Jazz Festival group leader, but he is not a name unknown to the festival. In his performances, he has earned numerous awards at the festival, and has also served as a festival judge.

Led by the nationally acclaimed WIU Jazz Studio Orchestra, WIU boasts ten jazz ensembles, including four big bands and six combos. More than one hundred fifty students participate in the jazz program which boasts high performance standards and a faculty of seven professors.

As the top performing jazz ensemble at WIU the Jazz Studio Orchestra has won many awards including Outstanding Big Band, Outstanding Combo, Best Big Band Composition Best Combo Composition, and Five All-Star Jazz Musicians at the 1985 Elmhurst College Jazz Festival, Second Place for Big Band in the University category at the 1987 MusicFest USA National Finals, First Place for Big Band in the University category at the 1989 Music Fest USA National Finals, a Grammy nomination in 1994 for the CD, Jazz at the Crossroads, and Outstanding Pianist, Outstanding Alto Sax Soloist Outstanding Lead Trumpet, and Outstanding Drummer at the 1994 University of Notre Dame College Jazz Festival.
This year’s bands

The Reunion Jazz Orchestra
Nick Talarico, coordinator

REEDS:
Dave Creighton (Leader and Alto)
Welly Foote (Baritone)
Gary Glowacz (Alto)
Fred Grubbe (Tenor)
Greg Mullin (Alto)
Bill Wisniewski (Tenor)

TRUMPETS:
Bob Blameuser
John Priola
Rick Stegl
John Thode
Dan Tully

TROMBONES:
Don Bana
Jim Greene
Mike Greene
Nick Talarico
Bob Hansen (Tuba)

RHYTHM:
Bill Braun (Guitar)
Dennis Gardino (Bass)
Don Giochi (Drums)
John Peich (Piano)
Mike O’Brien (Drums)

GUEST ARTIST:
Jim McNeely

The Reunion Jazz Orchestra (RJO) started in June, 2001, bringing together alumni of the award-winning high school band, “The Melodons,” started in 1956 by Rev. George Wiskirchen at Notre Dame High School in Niles, Illinois. Often a guest band at CJF during the 1960s and 70s, this iteration of “The Melodons” returns as The Reunion Jazz Orchestra to honor Father George. Some RJO members also played under him in the University of Notre Dame Jazz Band.

The 44th Annual University of Notre Dame Collegiate Jazz Festival is sponsored by the Student Union Board.

We thank you for your continued support.

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