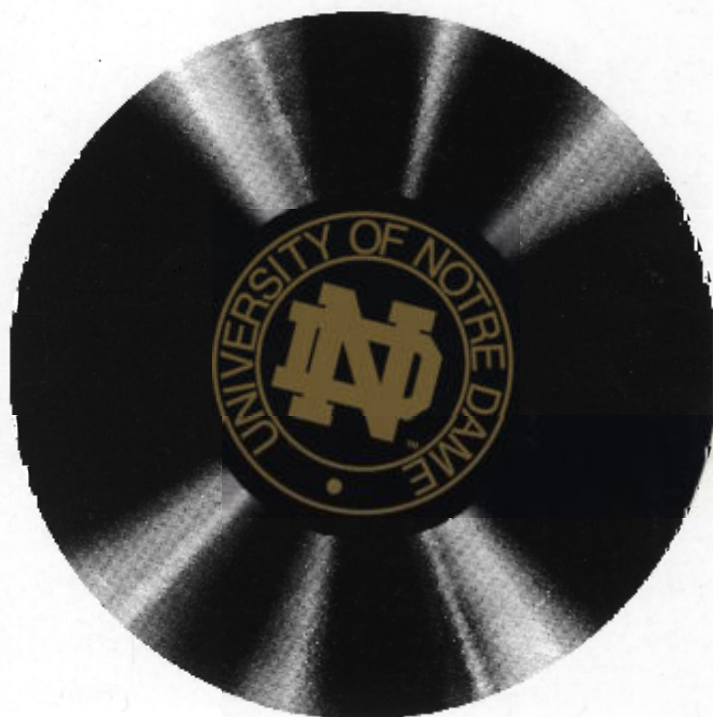


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Welcome to the 1998 University of Notre Dame Collegiate Festival. On behalf of the Student Union Board and my dear, sweet committee, I would like to thank you for joining us this year. This festival is twice as old as I am, and distinguished beyond its years. In my second year running the festival I have learned more than I thought I ever cared to know.

I think in the chairpersons's guide to etiquette, it insists you must thank anybody and everybody. I will try (I'll need the practice for when I win my academy award). My committee, though mostly new, and always quiet, has been extremely dedicated and helpful. The repeat offenders: Alexei, we will miss your piano expertise. Curtis, I always catch in the dining hall and chatter his ear off. And he always listens. Julie and Amy, more fun than a barrel of monkeys, and much better smelling. Carrie, I can't tell you enough how much I appreciate your creativity, and all the running around you have to do to get anything approved in this joint. Father George, your grumbling has become infectious over the year, and your knowledge of jazz has been invaluable, as I know nothing. Or so it seems sometimes.

Student Union Board, my home away from home, is the spiciest planet in my Notre Dame galaxy. Tony Perry has an answer to every stinkin' question, and my new goal in life is to stump him. I have to thank my roommates, who ask me how it's going when I come back from the office, even though they know the answer will contain more profanity than they care to hear. For any of our guests from other schools, thank you so much for coming all this way, and reading down this far. I honestly know less about jazz than I want to admit, but I do know about the power of music. It moves us and it does not discriminate. Thank you for sharing yours with us.

Thank you to the judges for educating us, and taking time out of their busy schedules to share their expertise. The festival wouldn't be the same without them. On a more personal note, I would like to thank Dave and Harry. Harry, for getting me through long nights at SUB, and Dave, for giving me something to look forward to at the end of my day.

Lisa Zimmer

Chairperson's Welcome

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Festival Notes

Father George Wiskirchen, CSC.
By LAURA PETELLE, Assistant News Editor

Most directors at this weekend's Collegiate Jazz Festival will be wearing suits.
One will sport a clerical collar.

That "one" is Father George Wiskirchen, director of the Notre Dame jazz bands since their inception in 1972. He will take the stage with the Notre Dame Jazz Ensemble this weekend.

Wiskirchen was born in 1928 in Quincy, Ill., a small town on the Mississippi River. He began playing trumpet in eighth grade.

"I got bit by the music bug," Wiskirchen said, "and that's what I always wanted to be — a music teacher."
"I did a lot of listening [to jazz] and a little playing in high school, but not much," he said.

Wiskirchen entered Moreau Seminary in 1946 and majored in philosophy. While at Notre Dame, he took as many music electives as possible.

After his ordination as a Holy Cross priest in 1955, Wiskirchen became a teacher at Notre Dame High School in Niles, Ill. He took a degree in music from Northwestern University in Evanston, Ill.

"When I began teaching in 1955, there were few jazz bands, and the kids [at Notre Dame High School] wanted to start one, so we did," Wiskirchen said.

Wiskirchen's Notre Dame High School band competed in a high school festival in Chicago in 1960. The prize was to appear at the Collegiate Jazz Festival (CJF) at the University of Notre Dame. Wiskirchen's band won, and that was the first time he had a band on the stage at CJF.

In 1972, Wiskirchen came to the University to teach in the band program.
"The first thing I did was put together a big band," he said.

The Notre Dame jazz band didn't compete at CJF in its first year of existence, but Wiskirchen had them up on the stage in 1974. He's had a band on the stage every year since then.

His past students stay in touch. Flipping through an album full of pictures of jazz bands from every year, Wiskirchen can name all of the students in the pictures. He knows what most of them are doing now.

While most students in the Notre Dame jazz program are not music majors and do not pursue a career in the music field, Wiskirchen has seen many students follow music careers, on the jazz circuit, as educators, or as composers. This year, the Notre Dame Jazz Ensemble performed a piece written by a previous member.

Jim Pankow, founder of the group Chicago, was a student of Wiskirchen's at Notre Dame High School, and credits Wiskirchen with introducing him to jazz and encouraging him in music, according to a recent interview with the Chicago Tribune.

Wiskirchen has published three books for jazz musicians and has written many articles for Downbeat magazine and other journals dedicated to music and education.

"There's been so much that's been so memorable over the years," Wiskirchen said, when asked what his most memorable moments have been.

Wiskirchen's one regret is that there isn't enough time to accomplish everything he wants to because jazz band is an extracurricular at Notre Dame and only meets once a week.

"My motto is 'Ars longa, vita brevis,'" Wiskirchen said. The phrase is Latin for "Art is long, life is brief."

"There just isn't enough time to explore, to do all the stuff I want to do," he said. "There's never enough time to get done what you want to get done."

"And that's about the size of that," Wiskirchen observed.

This article appeared in the April 3, 1998, issue of The Observer.

Performance Schedule

Friday Evening

- 7:30 University of Notre Dame
- 8:15 Oberlin Combo
- 9:00 Northeastern Illinois University
- 9:45 University of Notre Dame Combo
- 10:30 University of North Florida
- 11:15 Judges' Jam

Saturday Afternoon

- 1:30 Lousiana State University
- 2:15 University of Alabama
- 3:00 Central Michigan University
- 3:45 Centre Dimensions,
Penn State University

- 7:30 Central Michigan University Jazz
Percussion & Steel Drum Ensemble
- 8:15 Western Michigan University Quintet
- 9:00 Oberlin Jazz Ensemble
- 9:45 University of Michigan Combo
- 10:30 Western Michigan Jazz Orchestra

Saturday Evening

Past Judges

1959: Art Van Damme, Frank Holzfiend, Charles Suber, Robert Trendler **1960:** Willis 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 Mancini, Robert Share, Charles Suber **1963:** Manny Albam, Leonard Feather, Terry Gibbs, Robert Share, Charles Suber **1964:** Julian "Cannonball" Adderly, Gary McFarland, Oliver Nelson, George Russell, Robert Share, Charles Suber **1965:** Paul Horn, Arif Mardin, Robert Share, Charles Suber, Clark Terry **1966:** Don McMichael, Quincy Jones, Charles Suber, Billy Taylor, Fr. George Wiskirchen, C.S.C. **1967:** Donald Byrd, Don McMichael, Herbie Hancock, William Russo, Lalo Schiffrin, Robert Share **1968:** Ray Brown, Dan Morgenstern, Oliver Nelson, Robert Share, Gerald Wilson **1969:** Gary McFarland, Dan Morganstern, Sonny Stitt, Clark Terry, Ernie Wilkins, Fr. George Wiskirchen, C.S.C. **1970:** Richard Abrams, Leon Breeden, Joe Farrell, Dan Morgenstern, Ernie Wilkins **1971:** Richard Abrams, Willis Conover, Charlie Haden, Dan Morgenstern, Leon Thomas, Gerald Wison **1972:** Jamey Abersold, Willis Conover, Aynsley Dunbar, Roberta Flack, Hubert Laws, Dan Morgenstern, George Russell **1973:** Alvin Batiste, Joa Farrell, Jimmy Giuffre, Roy Hayes, Hubert Laws, Dan Morgenstern, Jimmy Owens **1974:** Charlie Haden, Billy Harper, Roy Haynes, Dan Morgenstern, Lonnie Liston Smith, Bill Watrous **1975:** Cecil Bridgewater, Dee Dee Bridgewater, Jack DeJohnette, Hubert Laws, Dan Morgenstern, Sonny Rollins **1976:** Lester Bowie, Joe Farrell, Malachi Favors, Bob James, Dan Morgenstern, Don Moye, Dave Remington **1977:** Randy Brecker, Bob James, Will Lee, Bob Moses, David Sanborn **1978:** Louie Bellson, Hubert Laws, John Lewis, Dan Morgenstern, Larry Ridley, Lew Tabackin

Past Judges

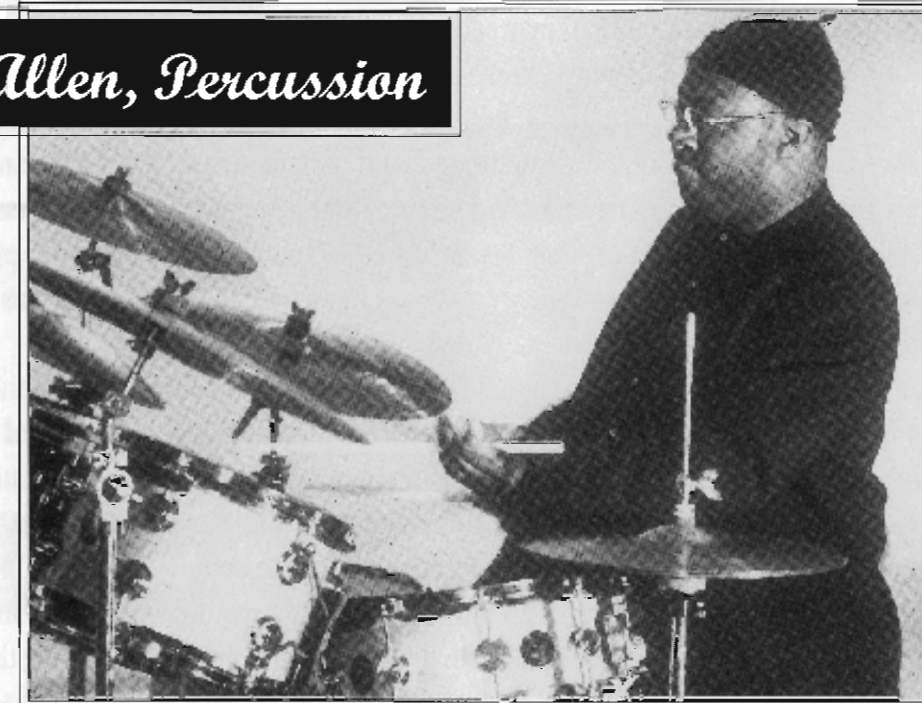
1979: Nat Adderly, Richard Davis, Buddy DeFranco, Bunky Green, Philly Joe Jones, Joe Sample **1980:** Herb Ellis, Milt Hinton, Dan Morgenstern, Zoot Sims, Billy Taylor, Tony Williams **1981:** Richard Davis, Joe Farrell, Mel Lewis, Jim McNeely, Dan Morgenstern, Mike Vax **1982:** Frank Foster, Charlie Haden, Shelly Manne, Dan Morgenstern, Jimmy Owens, Billy Taylor **1983:** Ron Carter, Bradford Marsalis, Wynton Marsalis, Jim McNeely, Dan Morgenstern, Tony Williams **1984:** Terence Blanchard, Joanne Brackeen, Paquito D'Rivera, Danny Gottlieb, Dave Holland, Dan Morgenstern **1985:** Gene Bertoncini, Stanley Cowell, Jimmy Heath, Dave Holland, Butch Miles, Dan Morgenstern **1986:** Conte Candoli, Alan Dawson, Chuck Isreals, Ellis Marsalis, Dan Morgenstern, Lew Tabackin **1987:** Charlie Haden, Roy Haynes, Larry Dwyer, Dan Morgenstern, Red Rodney, Frank Wess **1988:** John Clayton Jr., Danny Gottlieb, Eddie Harris, Mulgrew Miller, Dan Morgenstern, Jimmy Owens **1989:** Dan Morgenstern, Jim McNeely, Claudio Roditi, Ed Shaughnessy, Frank Wess **1990:** Carl Allen, Alan Broadbent, Gerald Wilson, Mark Johnson, Steve Turre, Donald "Duck" Harrison **1991:** Randy Brecker, Eddie Gomez, Dick Oatts, Harold Mabern Jr., Roy Haynes, Dan Morgenstern **1992:** John Cayton Jr., Dan Morgenstern, Lew Tabackin, Ed Thigpen, Bill Watrous, James Williams **1993:** Carl Allen, Jon Faddis, Bunky Green, Jimmy Heath, Mulgrew Miller, Rufus Reid **1994:** Ray Brown, Benny Green, Christopher Hollyday, Dan Morgenstern, Claudio Roditi, Ed Shaughnessy **1995:** Roy Hargrove, Jim McNeely, Butch Miles, Dan Morgenstern, George Mraz, Bobby 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

Past Chairpersons

1959 Bill Graham	Stan Huddleston 1980
1961 Jim Haughton	Tim Griffin 1981
1961 Dave Sommer	Kevin Bauer 1982
1962 Tom Eiff	Bob O'Donnell 1983
1963 Charlie Murphy	Bob O'Donnell 1984
1964 Sidney Gage	John J. Cerabino 1985
1965 Daniel Ekkebus	Jerry Murphy 1986
1966 Tony Andrea, Tony Rivizzigno	Kevin Cronin 1987
1967 Paul Schlaver	David C. Thorton 1988
1968 John Noel	Kevin Keane 1989
1969 Greg Mullen	Paul Loughridge
1970 Ann Heinrichs	Kevin Keane 1990
1971 Ann Heinrichs	Jerry Larkin 1991
1972 Bob Syburg	Paul J. Goodwine 1992
1973 Bob Syburg	Erik Hanson 1993
1974 Ken Lee	Gregory T. Goger 1994
1975 Barbara Simonds	Brian J. Capozzi
1976 Damian Leader	Sean P. Kenney 1995
1977 Mike Dillon	Suzannes M. Riemann 1996
1978 Jim Thomas	Michael J. Sasena
1979 Joe Carey	Lisa Zimmer 1997

Judges

Carl Allen, Percussion



"...a drummer of equal parts firepower and finesse..." -Gene Kalbacher

One of the international jazz scene's most respected players, 31 year old Milwaukee born & bred composer, drummer, lecturer and clinician, Allen brings an undying love and respect for the music to the bandstand each time he plays.

Carl has played and/ or recorded with some of the greats: Wynton Marsalis, Joshua Redman, Jon Faddis, Donald Brown, Tom Harrel, Lena Horne, Dizzy Gillespie, and Branford Marsalis are just a sampling of this extensive list.

"Education is the answer to everything....education goes beyond turning your tassels...it is a life-long process." In addition to teaching several private students around the country, Carl also conducts clinics and workshops on drumming and jazz concepts at educational institutions and music retailers across the U.S. and abroad.

As a graduate of William Patterson College in New Jersey, Carl earned his Bachelor of Music in Jazz Studies and performance in 1983. Carl plays the piano at home in New York City, but composes on the vibraphone. As a classically trained percussionist, he's adept at various mallet instruments.

Allen's composing and writing is inspired by graphic and literary artists, such as Romare Bearden, Jacob Lawrence, Toni Morrison, Langston Hughes, James Baldwin, and August Wilson. "They create pictures and I hear sounds." Other influences include Sid Catlett, Papa Jo Jones, Aurther Taylor, Billy Higgins, and Tony Williams. His greatest admiration, however, is reserved for Max Roach and Art Blakely.

"I am still interested in playing with, and learning from, the masters. My vision is to minister to the people through music...give testimony...however, I'm not content unless I'm swinging!"

Judges

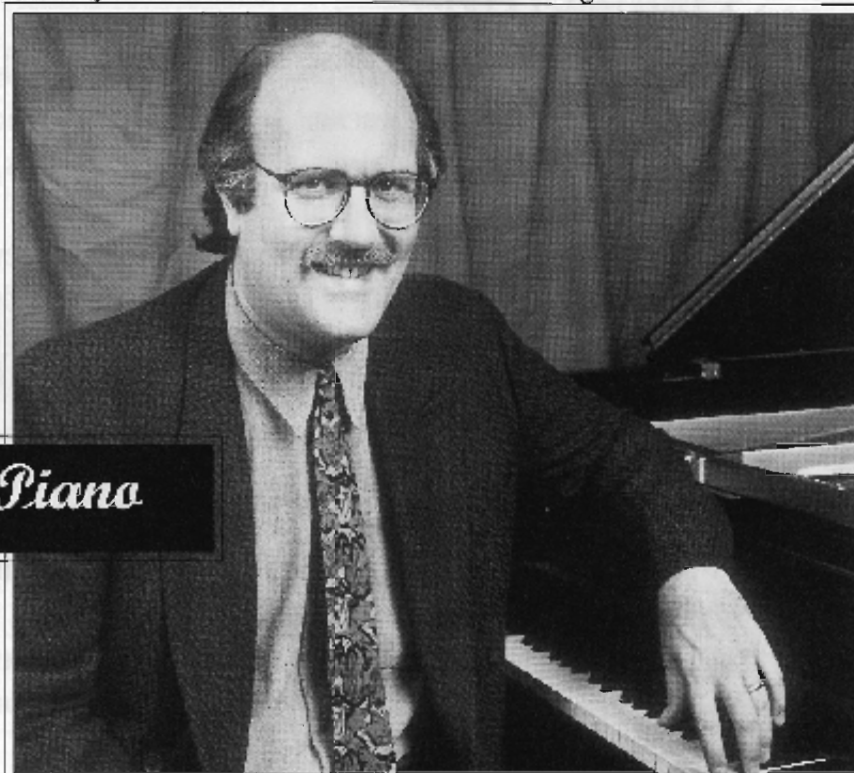
Born in Chicago, Jim McNeely moved to New York City in 1975. Since then, he has become part of the international jazz scene.

Jim received his first critical acclaim as a pianist with the groups of trumpeters Ted Curson and Chet Baker. In 1978, he joined the Thad Jones/Mel Lewis 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 a 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 a soloist at concerts and festivals in places as varied as Finland, Australia, and Cleveland.

Jim's reputation as an original composer/arranger for large jazz bands continues to grow. His most recent work includes projects with the Carnegie Hall Jazz Band (his arrangement of "Sing, Sing, Sing" for the CHJB recently earned him a Grammy nomination), The Metropole Orchestra, the West German radio Big Band, and the Stockholm Jazz Orchestra. In January 1996, he rejoined The Vanguard Jazz Orchestra as pianist and Composer-in-Residence. The *New York Times* has called his writing "exhilarating"; Bob Brookmeyer has written about Jim: "whatever the 'next step' is in music, I firmly believe he will be it. He has all the tools-imagination, technique, dreams, ambition..." And *DownBeat*, in receiving his recent CD, "East Coast Blow Out" enthused: "Magnificent-5 starts!"

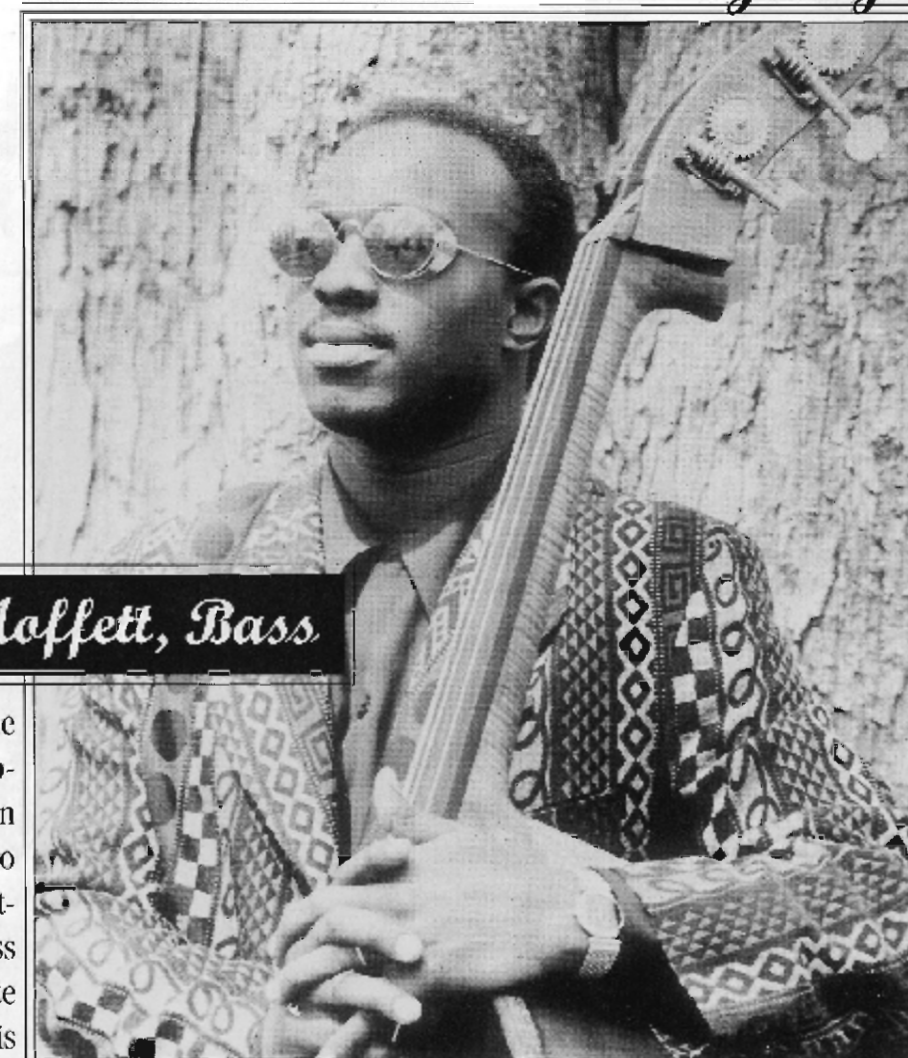
Teaching is also an important part of Jim's work. Since 1981 he has been part of the jazz faculty at New York University, where he is currently Adjunct Resident Artist in Jazz Studies. For a number of years he has appeared at numerous college jazz festivals as a performer and clinician, and has been involved regularly with summer workshops such as the Stanford Jazz Workshop and Jamey Abersold'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 a co-director of the BMI Jazz Composer's Workshop.



Jim McNeely, Piano

Judges



Charnett Moffett, Bass

"Universal is the sound I hope to develop-music that all people can relate to and enjoy." So says the 28 year old veteran of the music business (since age 8). At the rate he is going, he is on his way to accomplishing this

concept. Charnett has led a very productive life. He's recorded five albums as a leader. His first solo album, *Net Man* (1987) allowed Charnett to venture beyond traditional jazz and take the bass from its customary support role and place it uniquely in the spotlight. The album showcased Moffett's extraordinary musical range, and set the stage for *Beauty Within* (1989) which confronts the audience with performances that are melodic and innovative-now funky and then traditional, and always exceptional. On his third album, *Network* (1991), Charnett unveils a new ax in his arsenal that features his use of a piccolo bass-a four stringed electric instrument that is tuned an octave higher than a regular bass. Two more CD's have followed: *Rhythm and Blood* and *Planet Home*.

Charnett has also done three co-leader projects. Two of them with Kenny Garret, and have included Geri Allen, Charles Moffett, and Cyrus Chesnut. The third co-leader project is with his father, entitled *Moffett and Son's*.

Today, Charnett's style is alive with developmental growth. He is redefining his instruments in an innovative lead capacity. Transcending from child prodigy to gifted maturity, Charnett's musical artistry continues to travel freely with integrity.

Judges

Claudio Roditi, Horns

Integrating post-bop elements and Brazilian rhythmic concepts into his palette with ease, Claudio Roditi plays with power and lyricism. This versatility keeps the trumpeter/flugelhornist in demand as a leader, a studio musician and a sideman.

Born in 1946 in Rio de Janeiro, Brazil, Roditi began his musical studies when he was 12, he had already become a serious jazz listener. Eight years later, he was named a finalist in the International Jazz Competition in Vienna, and the following year, he moved to Mexico City where he was active on the contemporary music scene.

Moving still closer to New York, Roditi relocated to Boston and studied at Berklee College of Music and rounded out his schedule with club and concert performances. In 1976, Roditi finally made the move to the jazz mecca of the world New York, which, between tours and worldwide performances, he continues to call home.

Since his arrival in New York, Roditi has performed and/or recorded with Charlie Rouse, Tito Puente, Paquito D'Rivera, and McCoy Tyner, among others. Beginning in 1989, Roditi travelled for several years as a member of Dizzy Gillespie's United Nations Orchestra. Currently he leads his own band and tours with the Jazz Masters, an eight-piece group which also features hornplayers Freddie Hubbard, Red Rodney, James Moody, Jimmy Heath, and Slide Hampton.

The chances that Claudio Roditi will give up on Brazilian music are slim and none. But regardless of what he plays, there's one thing listeners can always count on—his rich, distinctive tone. As one critic wrote: "His music is smooth and sharp and seldom less than perfect, and yet it does have warmth; and the tone that he commands from his horn is one of the most beautiful and richest we have heard."



Judges

Septuagenarian Frank Wess can still swing.

When it comes to swing, there is nothing 75-year old Frank Wess hasn't done. His tenor saxophone and bass flute have entertained military troops, pleased the Queen of England and wowed Broadway.

'Legendary' is the only word to describe Wess. Born in Kansas City in 1922, Wess began his music training at the age of 10 in Oklahoma. While a young man in his 20's, Wess led a 17-piece swing band that accompanies singer Josephine Baker in concerts for allied troops in Africa during World War II.

After the war, he attended the Modern School of Music in Washington, D.C. and received a bachelor's degree in music. Then he joined the Count Basie Orchestra and toured the world for 11 years, once giving a command performance for Queen Elizabeth II of England. When he left Count Basie, Wess headed for New York.

Over the next 30 years, Wess would play in Broadway hits such as "Golden Boy" starring Sammy Davis, Jr., and "Sugar Babies" starring Mickey Rooney, work for TV network orchestras on and the Dizzy Gillespie Dream Band.



Frank Wess, Saxophone

Wess also would record with vocalists Nat King Cole, Ella Fitzgerald, Sarah Vaughn, Tony Bennett and Lou Rawls, record albums and CD's including "Trying To Make My Blues Turn Green" and "Going Wess", and compose soundtracks for films such as the "Cotton Club," "Stardust Memories," and "When Harry Met Sally."

As one critic notes, when it comes to swing, "Guys like Wess don't talk about it. They just do it. And get better at it."

the Dick Cavett Show and David Frost Show and perform with the Benny Goodman Septet

Bands

Welcoming the crowd of fans and performers at the opening of the 40th annual Collegiate Jazz Festival for their 26th 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. 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 39th year as a Collegiate Jazz Festival group leader. He has fronted and directed big bands all but the very first running of the festival, in cluding bands from Notre Dame High School in Niles, Illinois for 13 years,

from Northwestern University for two years, and now the University of Notre Dame for the past 26 years. This 1998 Collegiate Jazz Festival will also mark Father George's 24rd year as faculty advisor to the festival.

Director

Fr. George Wiskirchen, CSC



<u>Saxophones</u>	<u>Trumpets</u>	<u>Trombones</u>	<u>Rhythm</u>
Keith Syska	Luviz Villarreal	Jeff Spoonhower	Alexei Moraczewski, piano
Adam Niesen	Erik Roberts	Steve Donnelinger	Laura Pettele, bass
Jim Dolezal	John Curry	Jared Garza	Jason Shea, bass
Brian Miller	Tony Provencal	Don Peterson	Brenden Mowery, guitar
Ruth Luckas	Bobbi Soule	Phil Erskine, bass	Greg Van Slambrook, drums
	Pat Phillips	<u>Vocalist</u> Alex Powell	

University of Notre Dame Jazz Band & Combo



The Notre Dame Jazz Combo has performed at the Collegiate Jazz Festival regularly over the years. The combo is an integral part of the Notre Dame Jazz Program, plays on most of the Notre Dame Big Band appearances, and gives their own performances on-campus and off-campus venues.

Tenor Sax

Jim Dolezal

Trombone

Jeff Spoonhower

Piano

Alexei Moraczewski

Bass

Jason Shea

Drums

Greg VanSlambrook

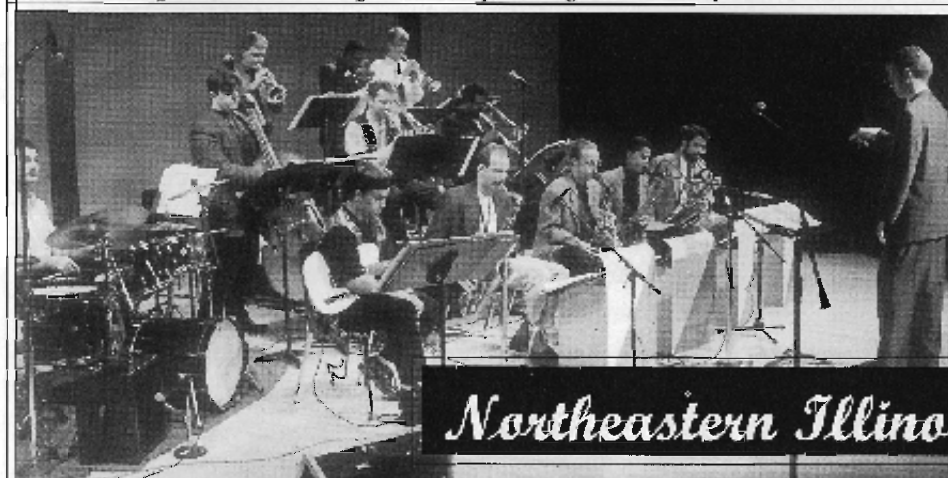
Bands



Oberlin Jazz Ensemble & Combo

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 Blakely, 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.



Northeastern Illinois University

The Northeastern Illinois University Jazz Ensemble, under the direction of Dr. Jonathan Martin, is located at Northeastern Illinois University on the north side of Chicago. The department of Music offer undergraduate degrees in music performance, education, and theory, with masters degree programs in education and pedagogy.

The NEIU Jazz Ensemble has performed extensively throughout the Chicago area, and in the last four years performed with Bobby Shew, Randy Brecker, and Paul McKee. This past January, the ensemble was the featured group at the North Shore Jazz Festival held in Glenview IL. Northeastern music students are active in the Chicago music scene. Members of the jazz ensemble have past experiences in the Buddy Rich Band, the Dorsey and Basie "ghost" bands, and currently perform with artists who come into Chicago such as Aretha Franklin, Tony Bennett and Natalie Cole. The group just released it's first compact disc and is schedules to record a second in late April.

Director

Don Zentz

Woodwinds

Brian Sjoerdinga

Louis Stockwell

Ted Hogarth

Trombones

Edwin Williams

David Stahlburg

Trumpets

Larry Bowen

Mike McGrath

Mary Ray

Rhythm

Jose Valdez, piano

Christopher Clenente, bass

Ron Zettle, guitar

Tim Jones, drus

Bands

University of North Florida

The Jazz Program at the University of North Florida was established in 1986 with an endowment gifted by Ira M. Kroger, Jacksonville businessman and philanthropist. Rich Matron, noted euphonium performer and jazz education pioneer, was hired to head the program. The program is committed to quality undergraduate jazz teaching and offers a comprehensive Bachelor of Music degree in Jazz Studies. Bunky Green, recipient of the coveted five-star rating in DownBeat for his CD "Healing the Pain", was named the Director of Jazz Studies in 1991 upon Rich Matteson's retirement. Bunky is a Past President of the International Association of Jazz Educators, and is acknowledged as one of the leading jazz artist-educators in the world. The flagship of the program is the top UNF Jazz Ensemble, under the direction of Rich Matteson, Bruce Silva, and now for the past 3 years, Don Zentz, the band has been selected to perform at IAJE conferences in Boston, Atlanta, Miami, and New Orleans; the prestigious Mid-West Band and Orchestra Clinic in Chicago; the Suncoast Jazz Festival in Tampa; twice at the Savannah Jazz Festival, twice at the Mobile Jazz Festival; and annually at the Jacksonville Jazz Festival including PBS television spots. During 1997, the UNF Jazz Ensemble was named "Grand Champion" at the National Collegiate Jazz festival in Mobile, Alabama, and performed via selection at the Montreux Jazz festival in Switzerland.



Director Dr. William Grimes
Saxophones John Perrine,
Rhythm Greg Vines,
Eric Andries, piano Brian Utley,
Greg Darville, bass Russ Bryant,
Matt Cykowski, guitar Chris Reddie
Bruce Kerr, drums **Trumpets**
Trumpbones Hector Martinez
Andy Pizzo Derek Gipson
Geoff Grice Jason Sanders
David Watts James Henderson
Bruce Bertrand

Louisiana State University

The LSU Jazz Ensemble is the premier jazz performance ensemble in the School of Music at Louisiana State University. The jazz studies area was started in the late 1970's by former professor John Edmunds, and now includes two big bands, jazz improvisation, jazz arranging, and jazz history. Guest Artists that have performed with the LSU Jazz Ensemble include Bill Warrus, Carl Fontana, Jiggs Whigham, Ellis Marsalis, Vince Di Martino, and Gene Bertonecni. Each spring, the jazz ensemble invites jazz composers to campus to work with the students. Recent composers include Fred Sturm, Robert Washut, and David Joyner.

Dr. Bill Grimes is a Professor of Jazz Studies in the School of Music at LSU. He is the director of the LSU Jazz Ensembles, the LSU Jazz Quintet, and

teaches jazz history, jazz improvisation, jazz arranging and is the Assistant Dean for the School of Music.

Bands

Beginning in 1967, the ensemble has a long standing tradition of fine jazz performances and is in high demand in the southern region for concerts and clinics. This award winning group has performed at jazz festivals throughout the U.S. and France. Members of the ensemble have gone on to perform with Woody Herman's Thundering Herd, Tommy Dorsey Big Band, Glenn Miller Big Band, Lee Greenwood, Stevie Wonder, the David Letterman Show, and new

Blues Brothers Band, and the Temptations. Students of the Jazz

Studies Program have gone on to work in commercial film scoring, publications editing, orchestration, copying. Some of the fine guests and clinician of the Jazz Studies Program have included Dizzy Gillespie, Rick Margitza, Gene Bertonecni, Cleveland Eaton, Jamey Aebersold, and Jimmy Walker.



University of Alabama

Director Thomas Wolfe

Saxophones Michael Fox, Thomas Lowry, Gary Wheat, Damon Toney, Daniel Western **Trumpbones** Jeff Harbison, Jolanta Wilson, Shelby Walker, Stewart Thorson, Jason Duren **Trumpets** Shane Porter, Fred Change, Cory Spurlin, Matthew Ball **Rhythm** Eric Wilson, piano; Steve Lewis, bass; Mark Lanter, drums

The Central Michigan University Jazz Ensemble (Jazz Lab 1) was first organized in 1956, and has since been a consistent winner in numerous jazz festivals, including the National Intercollegiate Jazz Festival, the Aquinas College Jazz Festival, the Notre Dame Collegiate Jazz Festival, MusicFest U.S.A. (National Finals), the Montreux/Detroit Jazz Festival (1980-1997), the Montreux International Jazz Festival held in Montreux, Switzerland in 1979, 1988, and 1997, and the North Sea Jazz Festival held in the Hague (Netherlands) in both 1991 and 1997. The ensemble was invited to make its Carnegie Hall debut in New York City on the opening concert of "Jazz Cavalcade" on May 8, 1989. The ensemble also appears regularly as the guest jazz ensemble for the Midwestern Music Conference in Ann Arbor, as well as having been selected to be the "house band" for the inaugural and 2nd annual Cherry Bowl held in the Pontiac Silverdome. They have appeared in concerts with such outstanding jazz soloists as Urbie Green, Tony Campise, Carl Fontana, Rich Matteson, Doc Severinsen, Bill Watrous, Bobby Shew, Phil Woods, Gene Smith, Pat LaBarbera, Jon Faddis, Roger Pemberton, Richie Cole, Louie Bellson, John Patitucci, Chris Fuller, and Clark Terry. In addition, they perform numerous high-school, college, and convention concerts throughout the midwest, and are one of the feature groups for the Phi Mu Alpha Sinfonia/CMU School of Music sponsored Jazz Weekend activities which annually feature competitions, clinics, and jazz concerts.



Central Michigan University Jazz Lab 1

Bands



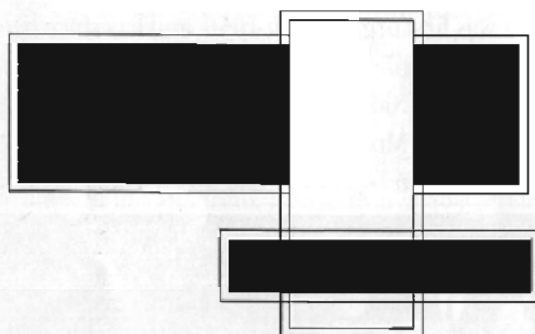
Centre Dimensions is one of three big bands in the Penn State School of Music. This group is selected by open audition University wide and routinely has members from each class in the school, freshman through graduate student. In recent years the group has been selected to appear at the International Association of Jazz Educators International Convention in Atlanta, the

MENC all Eastern convention in Baltimore, the Elmhurst Jazz Festival, the Villanova Jazz Festival, Aquinas College Jazz Festival, and the Rowan College Festival. The musical philosophy is to learn and perform music of many

Centre Dimensions, Penn State

styles and composers. A special emphasis is placed on the music and arrangements of members of the program. While this marks the first appearance at the Notre Dame Collegiate Jazz Festival for a Penn State group, director Dan Yoder is a veteran of this festival. While at the University of Iowa his groups performed here four times. We are honored to be a part of this prestigious event and hope this marks the first of many appearances here.

Director M. Daniel Yoder **Trumpets** Chip Crofts, Brent Turney, Jason Plosch, Ian McLoughlin, Bob Lancia **Saxophone** Bill Furguson, Mike Gillespie, Rich Nasto, Tom Daugherty, Matt Donovan **Trombone** Dan Weiner, David Sonneberg, Karen Pittman, Bill Welch, Wayne Mayers **Rhythm** Jim Glaser, Piano; Mike Etkins, Bass; Greg Goldner, Drums



The University of Michigan Jazz Combo is an honors group that features select students from the Jazz Studies Department at the University of Michigan. This years' personnel includes Matt Bauder on saxophone, James Kerr on guitar, Brian Smith on piano, Tim Flood on bass and Aaron Siegel on drums. The members of the group have performed at a wide variety of venues including The Knitting Factory, North Sea Jazz Festival, The Bluebird Inn, Kerrytown Concert

University of Michigan Jazz Combo

House and the Notre Dame and Aquinas Jazz Festivals. The group's repertoire includes tunes from a range of master composers, including Thelonious Monk and Bud Powell, but also includes more contemporary material by artists such as Sun Ra. Future plans for the combo include a series of outreach concerts at public schools around the state.

House and the Notre Dame and

Bands

Western Michigan Jazz Orchestra and Quintet

Western Michigan University's award-winning UNIVERSITY JAZZ ORCHESTRA is directed by Thomas Knific, music professor at Western Michigan University. The 17-member ensemble has received na



tional acclaim for its high performance standards and creative approach to big band jazz.

Recent recognitions include a 1995 co-winner award in the College Big Band category for *Down Beat* magazine's annual DB Student Music Awards, a heralded performance in New York City's Carnegie Hall, thirteen consecutive performance at the Montreaux-Detroit International Jazz Festival, and annual Outstanding Band recognitions at the prestigious Notre Dame Collegiate Jazz Festival. In 1995 and 1996, the WMU Jazz Orchestra was selected to perform at the international conference of the International Association of Jazz Educators. The band performs regularly on the WMU campus, works with internationally recognized jazz artists and tours extensively. The ensemble's two most recent CDs, **Spritley Overdue** and **Disposable Income**, have received rave reviews from the United States to London, and were nominated for Grammy Awards in 1996 and 1997, respectively. Both are Available on Sea Breeze Vista Recordings.

Director Thomas Knific **Trumpets** Eric Day, Marc Landes Jason Covey, James Daniels, Bob Parker **Saxophone** Carl Cafagna, Eric Koppa, Shawn Wallace, James Danderfer, Jeff Kaser **Trombone** Raphael Crawford, Matt Westgate, Jan Yabs, Scott Knippelmeier **Rhythm** Chris Sargent, Piano; Shawn Sommer, Bass; Greg Goldner, Drums; Phil Lenberg, Guitar; Vance Okrazewski, Percussion

The WMU Jazz Quintet is composed entirely of undergraduate students of the Jazz Studies Program. The members of the group have distinguished themselves individually and collectively by amassing more than half-dozen *DownBeat* magazine awards. The quintet formed in the fall of 1996 as members of the award-winning and Grammy-Nominated University Jazz Orchestra. In 1997, the quintet received an outstanding performance award at the Notre Dame Jazz Festival.

Trumpet James Daniels
Saxophone James Danderfer
Piano & Trombone Chris Sargent
Bass Shawn Sommer
Drums Quincy Davis



Central Michigan Jazz Percussion & Steel Drum Ensemble

Director Robert Hohner. **Musicians** David Altweger, Brian Ambros, Stephen Buckley, Joseph J. Chvojka, Kelly Cotter, John Gage, Lori Gerard, Mindy Halverson, Eien Hunter, Michael Hovnanian, Seth Kilbourne, Aaron Lack, Stephen Lawhorn, Marc Palma, Stephen Martin, Peter O'Neil, Dan Raaymakers, Andrew Ryan, Nicholas Steward, Stephanie Terpening, Lorne Watson, Jeffery White
Assisted by Dave Zerhe



The Central Michigan University Jazz Percussion and Steel Drum Ensemble, Robert Hohner, Director, is a very active, multi-faceted performing group. They have performed in almost every major city in the United States and have been reviewed in the Chicago Tribune, Rhythm Music Magazine, Down Beat Magazine, Stereophile Magazine, Audio Magazine, Jazz Times and other international publications. The ensemble performs regularly at the Detroit/Montreaux 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 on Jazz Educators 1994 International Conference in Boston, and the 1993 Midwest International Band and Orchestra Clinic in Chicago. They have also performed extensively at Down Beat's MusicFest, the Elmhurst Collegiate Jazz Festival, and the Ohio State Jazz Festival. They have been voted Outstanding Combo and Outstanding Ensemble at many festivals. The ensemble has four internationally acclaimed recordings on the Digital Music Products Label (DMP). Discography includes "Different Strokes," "Lift Off," "The Gamut," and "World Music Tour."

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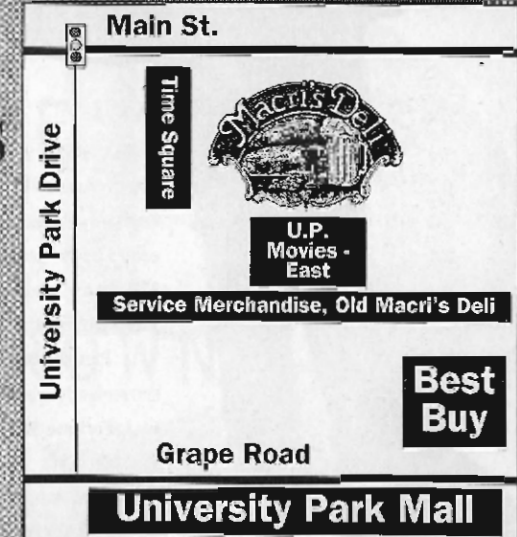


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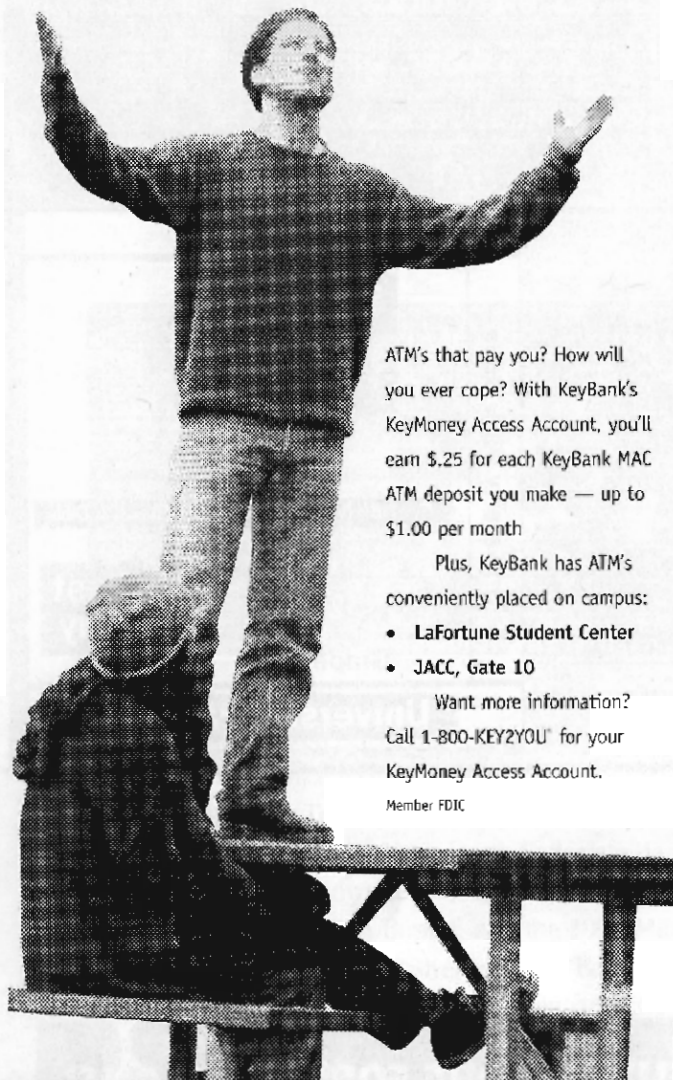
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