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the



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university of notre dame april 12-13, 1996



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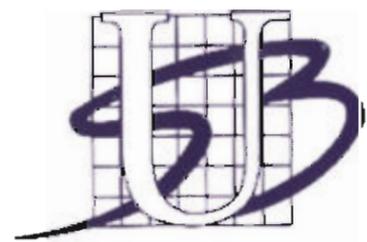
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# EVERYONE LOOKS FORWARD TO FRIDAY'S

Why? Well, maybe it's our Mocha Mud Pie. Maybe it's our dreamy mixed drinks. Maybe it's those funny hats our waiters and waitresses wear. Maybe it's the sheer quantity of wonderful menu items. Maybe it's all the crazy stuff on the walls. Or maybe it's just the fact that our great food and good times always give you a lot of terrific memories to look back on.



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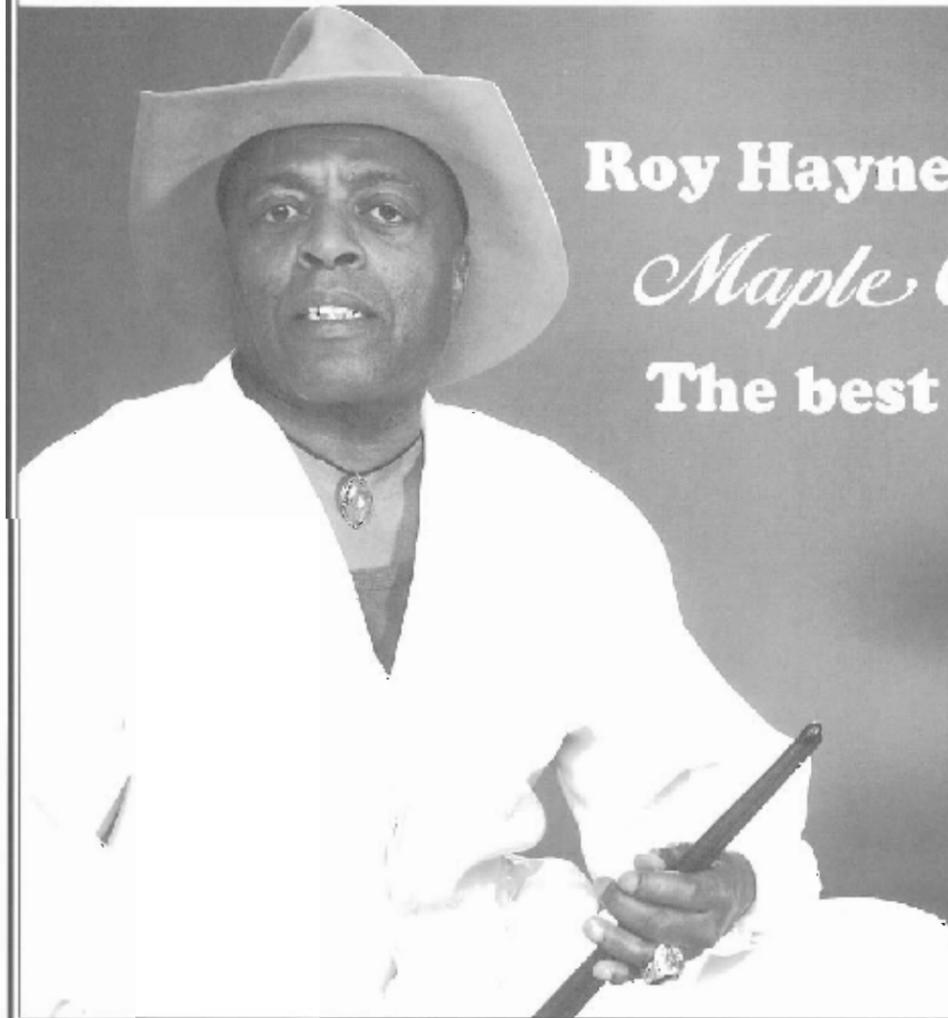


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On behalf of the entire committee for the 1996 Collegiate Jazz Festival, we would like to extend our heartiest welcome to the 38th annual Jazz Festival held on the campus of the University of Notre Dame. CJF, as we affectionately (and sometimes not so affectionately) call it, has added itself to the myriad of traditions that abound here at ND. All this weekend participants will be challenged to play at their utmost and 'shake down the thunder' in front of an audience of their peers, six internationally acclaimed jazz artists, and you. Even more impressive, however, is the tradition of jazz passed down from the now greats to the hopeful greats. Our hope is that you too will join in these traditions in all of their respects.

We'd also like to welcome all of our 13 specially selected collegiate bands and combos, who have spent time and care in order to be performing for all of us this weekend. As college students ourselves, we realize the sacrifice that music sometimes requires, and we're ecstatic that you've decided to sacrifice that Chem test for our festival. On the serious side, though, we do appreciate your efforts and the efforts of your directors as well, who spent hours rehearsing with you, filling out paperwork for us, or talking with either of us on the phone.

The welcomes cannot stop, however, until we have properly acknowledged our panel of distinguished judges. All of them are spending their extremely valuable time and expertise with us this weekend, and we couldn't be happier to have them on our panel. We also eagerly await their traditional jam session on Friday night, one of our favorite parts of the festival, and hopefully soon to be one of their favorite experiences of their weekend with us here at Notre Dame.

Every year someone comes up to one of the staff and asks how many professionals are in charge of running the festival. And every year, that someone is flabbergasted to learn that the entire festival is student run, from booking the judges to setting up the stage to selling our merchandise (which we hope you're buying). The time commitment for such a task is, as one would assume, rather large, and we would like to extend personal congratulations and thank yous to our staff/slaves/support group members. To Ikay Iwobi, our exec whose diligence and hard work as a producer/stapler/address labeler/program assistant has earned him a large slurpy at the local gas station! To our lovely engaged Business/Advertising Manager team of Brian Halloran and Colleen Hagen, we'd like to send our huge thanks for coaxing even the devil himself to place an ad in this book as well as keeping track of our funds — have a great future and go share some nachos. To John "What's his number again?" Gorman and Curtis "James Earl Jones" Norvett, our publicity gods, we deliver our gratitude for telling all of you about this festival in some of the most innovative ways we've watched in years. To Lisa "those-bleep-" Zimmer, our program director (as well as next year's insanity poster child), we'd like to send our immense thanks, all of our prayers, and one hint: don't write a thesis the week before the festival. To Cindy Dubell, we send our thanks for coming to our meetings and making us feel impressive as well as throwing bonds off the stage at the speed of light. To Sean Moran, our font of creativity, we send our big thanks and our complete awe that someone can do something that interesting with an instrument without actually playing it.

Finally, the thanks must not end before we mention Fr. George Wiskirchen, our faculty advisor and valuable source of information throughout this entire year-long process. He has inspired us to participate in this festival, he has let us out of band to run this festival, and he has put up with us for four years, a task which anyone would find daunting. The respect we have for his devotion to jazz and love of music and sheer knowledge of the art is great.

As for the both of us, we'd like to thank each other for actually getting along as well as we have...

I can't leave without a special thanks to Yamaha drums and Selmer for aiding us in bringing Roy Haynes and Donald Harrison respectively to the festival. Your help in keeping the quality of the festival high was very much appreciated. I'd also like to give an extra special thank you to SUB. You guys have been my inspiration, my guiding light, the people who kept me from going over the deep end... I especially want to thank Rob for answering every question humanly possible. Who will I have to answer all of my questions next year?!!

Michael J. Sasena

I'd like to rethank all of the "committee," my support group in Lyons as well as anyone that has listened to my tirades about CJF in Mass, and all of my professors for their understanding. Also, thanks to SUB for their refreshing zaniness and their understanding(?) of Mike's and my behavior. I really cannot believe that I am actually writing this... it's a far cry from watching the doors at a Friday night session freshman year, and I feel honored to be a part of the CJF legacy.

Suzanne M. Riemann

## erformance SCHEDULE Performance SCHEDULE

### Friday Night

UNIVERSITY OF NOTRE DAME JAZZ BAND	7:30
OBERLIN JAZZ SEXTET	8:15
WESTERN ILLINOIS UNIVERSITY JAZZ STUDIO ORCHESTRA	9:00
PURDUE UNIVERSITY JAZZ BAND	9:45
JUDGES' JAM	10:30

### Saturday Afternoon

1:00 CENTRAL MICHIGAN UNIVERSITY JAZZ PERCUSSION & STEEL DRUM ENSEMBLE
1:45 NORTHERN ILLINOIS UNIVERSITY JAZZ COMBO I
2:30 NORTHERN ILLINOIS UNIVERSITY JAZZ BAND
3:15 UNIVERSITY OF NOTRE DAME COMBO
4:00 UNIVERSITY OF ILLINOIS JAZZ BAND II

### Saturday Night

UNIVERSITY OF ILLINOIS JAZZ BAND	7:30
WESTERN MICHIGAN UNIVERSITY'S SHAWN WALLACE QUARTET	8:15
OBERLIN JAZZ ENSEMBLE	9:00
WESTERN MICHIGAN UNIVERSITY JAZZ ORCHESTRA	9:45
ALL-STAR PARTICIPANTS' JAM	10:30

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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, Quincey 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 Wiskerchen, C.S.C. 1967-Donald Byrd, Don McMichael, Herbie Hancock, William Russo, Lalo Schifrin, Robert Share 1968-Ray Brown, Dan Morgenstern, Sonny Sitt, Clark Terry, Ernie Wilkens, Fr. George Wiskerchen, C.S.C. 1969-Gary McFarland, Dan Morgenstern, Sonny Stitt, Clark Terry, Ernie Wilkens, Fr. George Wiskerchen 1970-Richard Abrams, Leon Breeden, Joe Farrell, Dan Morgenstern, Ernie Wilkens 1971-Richard Abrams, Willis Conover, Charlie Haden, Dan Morgenstern, Leon Thomas, Gerald Wilson 1972-Jamey Abersold, Willis Conover, Aynsley Dunbar, Roberta Flack, Hubert Laws, Dan Morgenstern, George Russell 1973-Alvin Batiste, Joa Farrell, Jimmy Guiffre, Roy Haynes, Hubert Laws, 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, Chuck Rainy, 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 Samborn 1978-Louie Bellson, Hubert Laws, John Lewis, Dan Morgenstern, Larry Ridley, Lew Tabackin 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, 1986-Conte Candoli, Alan Dawson, Chuck Israels, 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 Caton Jr., Dan Morgenstern, Lew Tabackin, Ed Thigpen, Bill Watrous, James Williams 1993-Carl Allen, Joe Faddis, Bunky Green, Jimmy Heath, Mulgrew Miller, Rufus Reed 1994-Ray Brown, Benny Green, Christopher Holliday, Dan Morgenstern, Claudio Roditi 1995-Roy Hargrove, Jim McNeely, Butch Miles, Dan Morgenstern, George Mraz, Bobby Watson

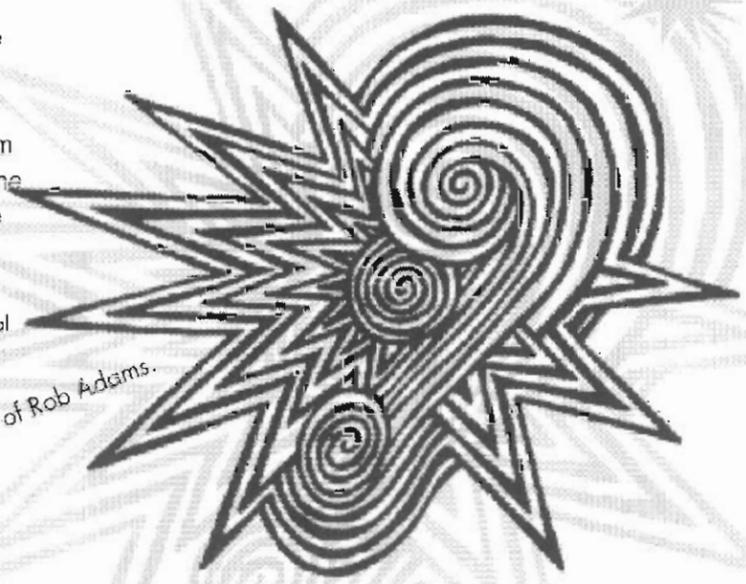
**tCHAIRPERSONS PastCHAIRPERSONS PastC**

1959-Bill Graham	1978-Jim Thomas
1960-Jim Haugton	1979-Joe Garey
1961-Dave Sommer	1980-Stan Kiddleston
1962-Tom Eiff	1981-Tim Griffin
1963-Charlie Murphy	1982-Kevin Bauer
1964-Sidney Gage	1983-Bob O'Connell
1965-Daniel Ekkebus	1984-Bob O'Donnell
1966-Tony Andrea	1985-John J. Cerabino
Tony Rivizzigno	1986-Jerry Murphy
1967-Paul Schlaver	1987-Kevin Cronin
1968-John Noel	1988-David C. Thornton
1969-Greg Mullin	1989-Kevin Keane
1970-Ann Heinrichs	Paul Loughbridge
1971-Ann Heinrichs	1990-Kevin Keane
1972-Bob Syberg	1991-Jerry Larkin
1973-Bob Syberg	1992-Paul J. Goodwine
1974-Ken Lee	1993-Erik Hanson
1975-Barbara Simonds	1994-Gregory J. Gregor
1976-Damien Leader	Brian J. Capozzi
1977-Mike Dillon	1995-Sean P. Henney

"Just as under the world civilization of the Roman Christianity emerged, music now emerges amidst the chaos of modern civilization. Both say to us: 'Our kingdom is not of this world.' That means we come from within, you from without; we derive from the essence of things, you merely from their appearance."

— Hugo von Hofmannsthal

Collegiate Jazz Fest is celebrated in memory of Rob Adams.



*avis* **BASS** *Richard Davis* **BASS** *Richard Davi*

*he Judges The Judges The*



Richard Davis is the Professor of Bass (European Classical and Jazz), Jazz History, and Combo Improvisation at the University of Wisconsin-Madison. Chicago born, Richard Davis came to UW-Madison in 1977 after spending twenty-three years in New York City establishing himself as one of the world's premier bass players. *Downbeat International Critic's Poll* named him *Best Bassist* from 1967-74. He took the same honors from that publication's *Reader's Poll* for seven consecutive years. A virtuoso, highly respected in any jazz style, he has worked with a long and stellar list of artists.

He has made over a dozen albums as a leader and featured artist for various record labels, including the much praised *Epistrophy* and *Now's the Time* (MUSE). Some of his performance/recording credits include Ben Webster, Sarah Vaughan, Eric Dolphy, Dexter Gordon, Frank Sinatra, Barbara Streisand, John Lennon, Miles Davis, and a host of other notables.

Mr. Davis is equally at home in the world of classical music, having played under the batons of Leopold Strkowski, Igor Stravinsky, Pierre Boulez, Gunther Schuller, and Leonard Bernstein. His great versatility as a bassist keeps him in constant demand for worldwide concert appearances. For over thirty years he has drawn enthusiastic audiences in Europe, Russia, Brazil, Puerto Rico, Cuba, The West Indies, Hong Kong, and Israel. The promotion of Mr. Davis's 1987 album and compact disc, *Persia My Dear* (DISC UNION), with Sir Roland Hanna & Frederick Waits, takes the ensemble frequently to Japan, where in the past decade, his popular following has elevated him to superstardom.

*ison* **SAXOPHONE** *Donald Harrison* **SAXOPHO**

*he Judges The Judges The*

Saxophonist Donald Harrison has proven himself a master of bebop, avant garde, pop, and New Orleans Mardi Gras music. Harrison says, "There are many levels of music. I'd like to think I'm striving for my highest level."

A native of New Orleans, Harrison grew up surrounded by the city's rich musical environment. Donald cites the music of Louis Armstrong, Charlie Parker, John Coltrane and Stan Getz as major influences in his early musical development. Given a saxophone at the age of ten by his father, he went on to study with pianist Ellis Marsalis and saxophonist Edward "Kidd" Jordan while in high school. He attended Berklee College of Music and further honed his skills with such notable artists as Roy Haynes and Jack McDuff while he was a student.

In 1982, Harrison and trumpeter Terence Blanchard replaced the Marsalis brothers in "Art Blakey's Jazz Messengers" - the band that had developed many of the most celebrated names in jazz for over four decades. He recorded 12 albums with Blakey and in 1983 the band won a Grammy for *New York Scene*. Since then, Harrison has recorded and performed with everyone from Miles Davis to Don Pullen to Eddie Palmieri. In 1983, Harrison and Blanchard started their own group. Together they recorded five albums. *New York Secondline* and *Black Pearl*, their first and last collaborations, were awarded the Grand Prix du Disque, France's equivalent to the Grammy. In 1988, Herbie Hancock, Quincy Jones and a panel of judges selected Harrison as the first recipient of the Sony Innovators Award, a newly created award to showcase the musical excellence among young talent.

Harrison has toured extensively with his own band and played on the movie soundtracks of Spike Lee's "Do The Right Thing" and "School Daze." He was also a music consultant for "Mo Better Blues."

In 1991, he won critical acclaim for his solo effort *Indian Blues*, an album which fused traditional Mardi Gras Indian music with jazz. Peter Watrous of the New York Times raved, "Impressive...gifted...a debt of both jazz and rock." Also, his contemporary solo effort, *The Power of Cool*, debuted on the Billboard's Top Ten Contemporary Jazz list in 1994.

As of late, Harrison has expanded his musical horizons even further. He was the featured soloist on the legendary Lena Horne's recording, "Live At The Supper Club." Also, he is the first jazz recipient of the prestigious "Meet the Composer Residency." A three year residency usually given to classical composers, Harrison will be writing a jazz opera.

Donald Harrison continues to lead the music of these times with his ever progressive style.



# Haynes DRUMS Roy Haynes DRUMS Roy Ha

he Judges The Judges The

As one of the major pioneers of jazz drumming, Roy Haynes has played with six leaders of jazz's most significant schools of the past 60 years: Lester Young, Charlie Parker, Miles Davis, John Coltrane, Chick Corea, and Pat Metheny. He is the only drummer to have worked with Louis Armstrong, Charlie Parker, Lester Young and John Coltrane.

Born in Rosbury, Massachusetts, he began his professional career in Boston in the early 1940's arriving in New York in 1945 when Luis Russell sent him a one-way ticket to join his band at the Savoy Ballroom in Harlem. Over the years, Mr. Haynes' unique versatility and lyrical consistency have backed up such legends as Billie Holiday, Bud Powell, Thelonious Monk, Miles Davis, and Sonny Rollins. Lester Young called him "The Royal of Haynes." Bird referred to Haynes as his favorite drummer, and Coltrane considered him one of the best drummers with whom he ever worked. Critics often call him the link between bebop and contemporary jazz.

In addition to a long professional engagement with Sarah Vaughan (1953-58), he has collaborated as the innovative and solid rhythmic foundation with a variety of artists such as Eric Dolphy, Stan Getz, Gary Burton, Chick Corea, Pat Metheny, and Michel Petrucciani. In the late 1960's, he led his own group, The Hip Ensemble, which included George Adams and Hannibal Peterson. It was considered one of the first jazz-rock groups.

Roy Haynes' latest album *Te-Vous!* (Dreyfus), with Pat Metheny, Donald Harrison, David Kikoski, and Christian McBride, was released this past spring. Last year's recording, *When It's Haynes It Roars!* (Dreyfus) was "record of the month" after its release in France, and made the Billboard and Gavin charts in the U. S. Another album, *Homecoming* - recorded during an unforgettable night at Sculler's in Boston, and called the best jazz performance of 1992 by the *Boston Globe* - was released on the Evidence label. In 1988, with a group of all-stars, Mr. Haynes won a Grammy for Best Jazz Instrumental Performance, Group, for *Blues for Coltrane: A Tribute to John Coltrane*. The previous year, he was nominated in the same category for *Trio Music, Live in Europe*.

Recently, three jazz reissues were released, including *Live at the Five Spot Discovery!* (Blue Note) featuring Thelonious Monk, John Coltrane, and Roy Haynes; *Dear Old Stockholm* (GRP/Impulse) featuring the John Coltrane Quartet; and *John Coltrane Newport '63* (GRP/Impulse), presenting the best of Haynes and Coltrane live in concert. In September of 1988, Roy Haynes was named an American National Treasure at the Natural Museum of American History. In recognition of his great contribution to music, the Berklee College of Music (Boston)

awarded him an honorary Doctorate of Music Degree in 1991. In August of 1993, from a field of 50 nominations, he won The Danish Jazz Center's Jazzpar Prize for 1994 - the only grand international jazz award that has at times been called the Nobel Prize of Jazz. In December of 1993, he was selected by a worldwide voting committee of jazz critics, writers, composers, and musicians as the 1993 inductee into the International Academy of Jazz Hall of Fame at the University of Pittsburgh. In November of 1994, he was awarded a Jazz Masters Fellowship.



# Keezer PIANO Geoff Keezer PIANO Geoff Keez

he Judges The Judges The

Geoff Keezer is a native of Eau Claire, Wisconsin, where both his parents taught music, and where he began his piano studies at age 3. He listened to and studied jazz as a teenager, and won a high school competition that allowed him to attend and perform at a jazz convention in Atlanta, where he met James Williams. At age 17, Geoff entered the Berklee School of Music in Boston for a year's study. During that year, Williams played Geoff's tape for Francois Zalacain, of Sunnyside Records, and the result was *Waiting in the Wings*, his debut album. His second album, *Curveball*, followed soon after. At the age of 18, Geoff Keezer left Berklee and moved to New York, where again with the help of James Williams, he joined Art Blakey and the Jazz Messengers. His work with the "Iron man" can be heard on *One For All* (A&M 1990). That same year, Geoff recorded *Here and Now*, a quartet/quintet date for Blue Note records.



Currently living in suburban New Jersey, Geoff remains active as a member of Art Farmer's Quintet, and also as a leader of his own groups, most often a quartet featuring saxophonist Steve Wilson. The group has toured in the United States and Canada. In addition, Geoff is a charter member of the Contemporary Piano Ensemble, a four-piano group featuring James Williams, Mulgrew Miller, Harold Mabern, and himself. His other sideman credits include: Benny Golson, Gerry Mulligan, Steve Nelson, Craig Handy, Steve Turre, John Faddis, Roy Hargrove, Terence Blanchard, Jeanie Bryson, Billy Pierce, Marvin "Smitty" Smith, George Coleman, Brian Lunch, Donald Harrison, Bobby Watson, the Mingus Dynasty, and Jerome Richardson.

In August of 1992, Geoff undertook a new venture when he played George Gershwin's "Rhapsody in Blue" in Los Angeles at the Hollywood Bowl in an appearance with the Hollywood Bowl Orchestra under the direction of John Mauceri.

Geoff is also a formidable composer, and his works can be heard on his two most recent CD's, *World Music* (DIW/Columbia) and *Other Spheres* (DIW-japanese import only).

*er* **CRITIC Dan Morgenstern** **CRITIC Dan Mor**

*he Judges The Judges The*



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.

Still a frequent contributor to the jazz and generalist press, Morgenstern is the author of *Jazz People* (DaCapo Press). He served as chief editor of *Down Beat* 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 the *New York Post* and the *Chicago Sun-Times*. He has contributed to numerous anthologies and reference works.

Morgenstern taught jazz history at the Peabody Institute in Baltimore, New York University, Brooklyn College (where he was also a visiting professor at the Institute for Studies in American Music), and the Schweitzer Institute of Music in Idaho.

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

A prolific annotator of record albums, Morgenstern has won six Grammy Awards for Best Album Notes (1973, 1974, 1976, 1981, 1991 and 1995). He also received ASCAP's Deems Taylor Award for *Jazz People*.

*oney* **TRUMPET Wallace Roney** **TRUMPET Wall**

*he Judges The Judges The*

Trumpeter Wallace Roney is a rarity in today's jazz world — a young musician/composer/band leader who has worked his way up through the ranks for over 20 years, earning the respect of countless masters who have paved the way for him and others of his generation. Since age 16, he has worked with the likes of Elvin Jones, Philly Joe Jones and Walter Davis Jr., in addition to fulfilling three stints with Art Blakey's Jazz Messengers and a long tenure with Tony Williams.

In 1991 Roney soloed alongside Miles Davis at the Montreux Jazz Festival in Switzerland. To commemorate the occasion of that collaboration, Davis gave Roney one of his trumpets. After Davis' death Roney joined the members of Davis' ground breaking '60 quintet — Herbie Hancock, Wayne Shorter, Ron Carter and Tony Williams — for a tribute tour in the summer of 1992.

Roney has been playing the trumpet since he was five years old, by the age of 12 he was playing in a classical brass ensemble at the Philadelphia Settlement Music School. He played in New York for the first time when he was 16, appearing with Philly Joe Jones at Ali's Alley. Roney's current group is The Wallace

Roney Quintet which has recently released its namesake album. Jazz critic Eugene Holley, writing in *JazzTimes*, says of the album, "...the telepathic call and response, interplay, and explosiveness of his ensemble will invariably cause some listeners to draw comparisons to Miles Davis' '60's supergroup." "If I'm going to make a contribution in music," says Roney, "I'm going to have to do it in a very creative situation. And I think the only way to do that is with musicians who will help me explore and develop my ideas."





*urdue*WESTERN ILLINOIS *Purdue*WESTERN

*e Bands The B*

**WESTERN ILLINOIS JAZZ STUDIO ORCHESTRA**

The Western Illinois Jazz Studio Orchestra has not only received national recognition, but international as well. Their 1993 CD *Jazz at the Crossroads* was nominated for a Grammy in the professional big band category. Their 1995 CD *The Third Degree* received 4 stars in the October issue of *Down Beat Magazine*.

The band has developed ties in Germany and Spain. Last spring they did a five-country European tour, traveling to Germany, France, Switzerland, Spain, and Italy. The band travels to Europe every two years, playing for standing-room-only audiences.



**PURDUE UNIVERSITY JAZZ BAND**



**'96 PERSONNEL** *Director:* Lissa Fleming May

The Purdue Jazz Band has a tradition of excellence that began in the late 1950's, acting as an ambassador for the university on a USO tour of Germany in 1957. More recently, the band has performed at the Notre Dame, Elmhurst, and Detroit / Montreaux Jazz festivals and has toured Europe on 2 occasions, each time appearing at the prestigious Montreaux Jazz festival in Switzerland. In addition to 4 formal concerts each school year, the Purdue Jazz Band performs for numerous university and community events, playing a wide variety of music, from big band to contemporary jazz. In May of 1995, the 23-member ensemble toured the Orient, performing in Tokyo, Beijing and Shanghai.

The band is directed by Lissa Fleming May, who is in her seventh year as an Assistant Professor of University Bands. Her recent publications include a book, *Getting Started With Jazz* and two compositions for jazz band, *Ray's Tune* and *El Gato Gordo*. She holds Bachelor's and Master's degrees from Indiana University, and is currently fulfilling requirements of the doctorate degree in music education at the university, also.

*an*WESTERN MICHIGAN *Central Michigan*W

*e Bands The B*

**CENTRAL MICHIGAN JAZZ PERCUSSION AND STEEL DRUM ENSEMBLE**



**'96 PERSONNEL** *Director:* Robert Hohner *Percussionists:* John Gage, Mike Hovanian, Erica Jacobs, Seth Kilbourne, Jennifer King, Rebecca Kolinski, Thomas Kozumplik, Aaron Lack, Stephen Lawhorne, Stephen Martin, Michelle Martin, Peter O'Neil, Marc Palma, Don Raaymakers, Andrew Ryan, Jason Scott, Lorne Watson, Jeff White, Stephanie Terpaning, Penelope Walworth

The Central Michigan University Jazz Percussion and Steel Drum Ensemble has performed numerous festivals over the past years. Individual members of the ensemble have received awards for outstanding musicianship, best rhythm section player, outstanding student arranger, and outstanding soloist. The group has been recognized as an "Outstanding Combo" and praised by such great percussionists like Joe Morello, Louis Bellson, Roy Haynes, Ed Thigpen, Ed Shaughnessy, Danny Gottlieb, William Kennedy, Ed Soph, Steve Houghten, John Robinson, Terry Gibb, Kevin Ricard, David Samuels, and David Friedman.

Current and alumni members of the CMU Ensemble have made many recordings, including 3 projects with their director's group, the Robert Hohner Percussion Ensemble. The group's most recent compact disc *World Music Tour* was released in January of this year. The CD combines authentic percussion and traditional voices from Nigeria, Cuba, Ghana, Haiti, Trinidad, and Japan.

The CMU Percussion Studio will be presenting its Summer Percussion Workshop July 7-20, 1996.

**WESTERN MICHIGAN UNIVERSITY JAZZ ORCHESTRA**

**'96 PERSONNEL** *Director:* Trent Kynaston. *Saxophones:* Shawn Wallace, Nick Moleski, Paul Hartsay, Scott Robert Avidon, Greg Nimtz. *Trumpets:* Philip Robison, Chris Smith, Russ McMartin, Tom Eisan, David Lurie. *Trombones:* Mark Miller, Chris Sargent, Dave Gerry, David Krosschell. *French Horn:* Keely O'Hara. *Piano:* Rob Cookman. *Bass:* Shawn Sommer. *Drums:* Michael Caskey. *Guitar:* Barry Duthiez.



The WMU University Jazz Orchestra is an award-winning ensemble that has received national acclaim for its high performance standard and creative approach to big band jazz. Recent recognitions include 1995 co-winner in the College Big Band category of *Down Beat Magazine's* annual "deebee" Student Music Awards, a heralded performance in New York City's Carnegie Hall, thirteen consecutive performances 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 Association of Jazz Educators International Conference. The band performs regularly on the Western Michigan campus, works with international recognized jazz artists, and tours extensively. The ensemble's most recent CD, *Spritely Overdue*, has received rave reviews from the United States to London, and was nominated for a Grammy Award in 1996. It is available on Sea Breeze Vista Recordings.

# nNORTHERN ILLINOIS *Western Michigan* No

*The Bands The B*

## THE NORTHERN ILLINOIS UNIVERSITY JAZZ BAND

The NIU Lab Band is one of the three big bands represented at the university. The formal degree program also offers seven fully coached Jazz combos. The top performing group, "The NIU Jazz Ensemble," directed by Ron Modell, has gained national recognition as one of the premier college jazz bands in the nation. They have toured with Dizzy Gillespie, Louie Bellson, Clark Terry, Carl Fontana, Slide Hampton, and many others. Starting almost 30 years ago, the jazz emphasis program offers bachelor and masters degrees relating to jazz studies.

Under the direction of Ron Carter, former director of the nationally known "East St. Louis Lincoln High Jazz Band," NIU Lab Band has begun to perform all over the Midwest. The Band attended the 1995 University of Wisconsin-Eau Claire Jazz festival, and were selected as the top College Jazz Band attending. The band prides itself on being a very versatile and stylistically aware performing group.



**'96 PERSONNEL** *Director:* Ronald Carter. *Reeds:* Joren Cain, Steve Avallone, Bob Knop, David Levine, Larry Smulson. *Trumpets:* Ray Aukes, Delandon Mason, Mark Rymer, Mark Beening, Brian Hanson. *Trombones:* Adam Bell, Josh Brooks, Eric Stade, Dave Johnson. *Piano:* Mark Balling. *Bass:* Pat Spillane. *Drums:* Eric Johnson, Mark Marzocco. *Percussion:* Robert James. *Guitar:* Don Tisch.

## WMU SHAWN WALLACE QUARTET

The Shawn Wallace Quartet is representative of many student combos in the Jazz Studies Department at Western Michigan University. The group is comprised of four outstanding young talents. While saxophonist, flutist Shawn "Thunder" Wallace is a freshman music major at WMU, he has already recorded four CD's as a leader. The most recent, *And the Music Lives On* on Schoolkids' Records, is currently in the top 20 on the national jazz radio play lists. Bassist Shawn Sommer, a junior, last year won the International Society of Bassists' Jazz Soloist Competition held at Indiana University. Joined by senior pianist Duncan McMillan and freshman drummer Quincy Davis, the group features original compositions by each member, as well as a fresh look at classic jazz standards.

**'96 PERSONNEL**  
*Saxophone, Flute:* Shawn "Thunder" Wallace  
*Piano:* Duncan McMillan  
*Bass:* Shawn Somer  
*Drums:* Quincy Davis

## NIU JAZZ COMBO I

The members of Northern Illinois Combo I draw from a broad variety of musical backgrounds. The combined experiences of the group range from straight-ahead jazz and big band performance to Caribbean and Brazilian music, and members of the ensemble have studied with such noted musicians as Fareed Haque, Mark Walker, Dave Liebman, Jerry Bergonzi, and Bill Molenhof. All of the players in the combo are active as professional performers, in jazz as well as other musical genres.

The ensemble, comprised of both graduate and undergraduate students, performs a diverse repertoire, ranging from jazz "standards" to original compositions.

**'96 PERSONNEL**  
*Trumpet, Combo Leader:* Tito Carrillo  
*Saxophones:* Mark Nagay  
*Piano, Keyboards:* Eric Levy  
*Vibraphone:* James Walker  
*Bass:* Chris Goricik  
*Drum:* Todd Howell

# inois University of Illinois University of Illino

*The Bands The B*

## UNIVERSITY OF ILLINOIS JAZZ BAND I

*Director:* Thomas K. Wirtel (AKA Thomas Shabda Noor) *Saxophones:* Meghan Northrup, Elise Henderson, Rob Levitt, Frank Liebscher, Jason Tanner *Trumpets:* Adam Richardson, Rusty Haynes, John Vander Gheynst, Tony Prisk, Charles Saenz. *Trombones:* Pete Madsen, Tim Madden, Jason Zych, Dave Morris. *Horn:* David Thurmaier. *Tuba:* Scott Roeder. *Guitar:* Kevin Turner. *Piano:* T.J. Thompson. *Bass:* Greg Garrison. *Drum Set:* Jeff Magby. *Hand Drums:* Dan Desena

## JAZZ AT UNIVERSITY OF ILLINOIS

For over thirty years the University of Illinois Jazz Band has established a reputation for excellence through 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.

The UI Jazz Band has been recognized for outstanding performance at a variety of national festivals, including the Intercollegiate Jazz Festival at St. Louis, and the Collegiate Jazz Festival at Notre Dame. In recent years, the Band has been featured in performance at the Mobile Jazz Festival and at concerts in New Orleans, Memphis, and Chicago. Recent guest soloists with the UI Jazz Band include Louis Bellson, Pete Christlieb, Kim Richmond, Clark Terry, Bill Watrous, and Joe Williams. The UI Jazz Bands and Combos maintain an active performance schedule within the community and perform regularly at a variety of jazz clubs near the university campus.

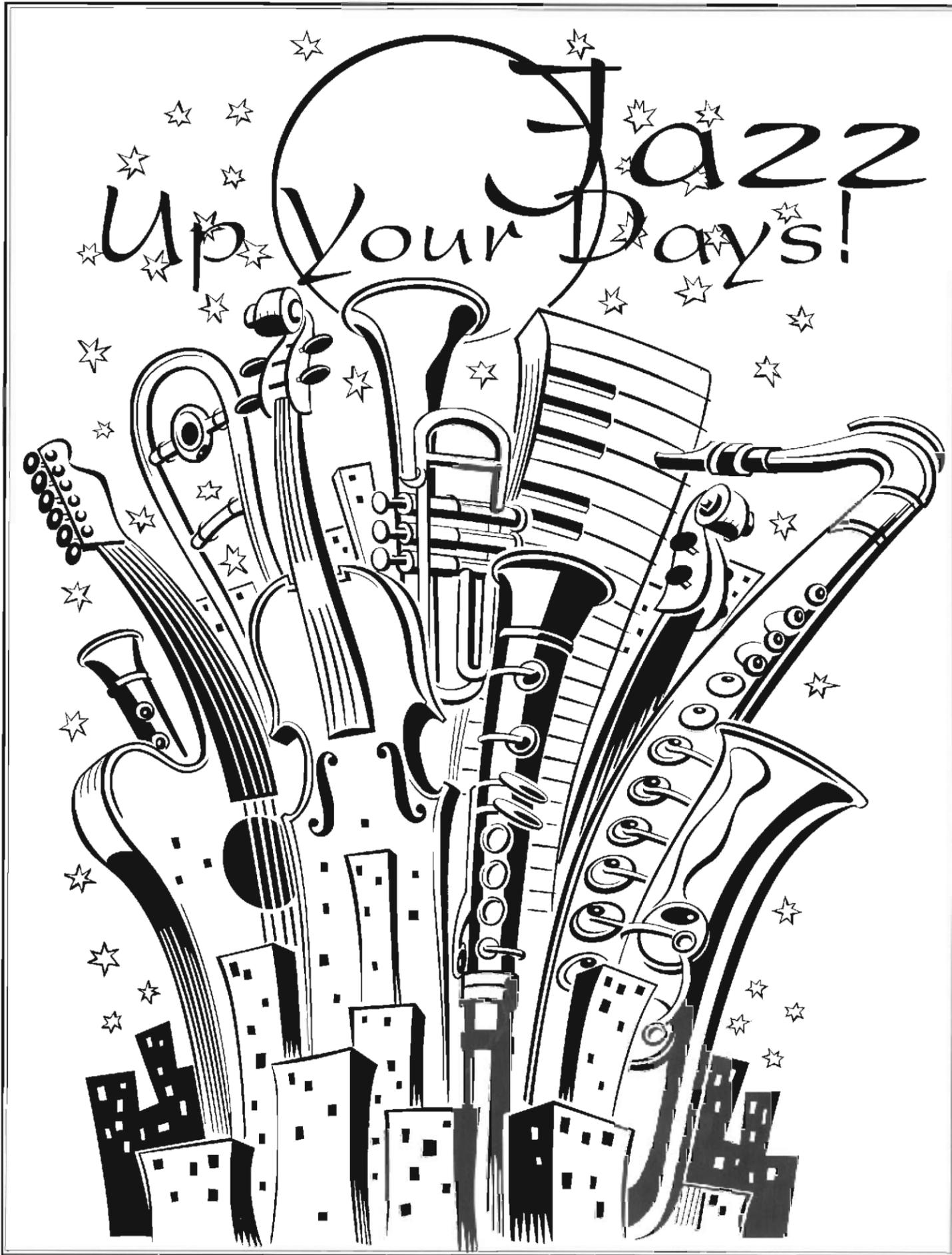
As part of a rich jazz heritage in Urbana-Champaign, a dynamic performance tradition has continued within the UI School of Music. Jazz study is offered at the undergraduate and graduate levels of instruction. The program features five jazz ensembles and study in the areas of ear training, jazz theory, improvisation, jazz history, composition and arranging, piano improvisation, rhythm section techniques, pedagogy, and small ensemble performance. Emphasis is placed on MIDI technology and the incorporation of computers together with interactive software for teaching improvisation and composition. Jazz students work with the new technology in a multimedia jazz practice room designed for their use.

The University of Illinois Jazz Bands are designed to acquaint proficient instrumentalists with traditional jazz literature and new jazz compositions and arrangements written by students and faculty. The new literature emphasizes incorporation of MIDI instruments into the ensemble, and provides an outlet for young composers to hear their works. The ensembles range from expanded big band format, which includes horn, tuba, auxiliary percussion, and synthesizers, to smaller units such as the trombone jazz ensemble (I-Slide). The purpose of the various ensembles is to promote a high degree of stylistic and technical competence in performance, and to serve as a lab for the development of traditional and contemporary improvisational procedures.

Each winter, the School of Music hosts a one-day Jazz Clinic for school bands at the Jr. High and High School levels. This complements the annual Illinois Summer Youth Music Jazz Camp, which lasts a week. In each of these clinics, talented students are given the opportunity to study with an outstanding jazz faculty on the university campus.

## UNIVERSITY OF ILLINOIS JAZZ BAND II

*Director:* Mark S. Rabideau. *Saxophones:* Elise Henderson, David Lee, Matt Bush, Hejke Petith, Dan Moffet. *Trumpets:* Ron Foster, David Diamond, Tom Singer, Aron Johnson, Ben French. *Trombones:* Jim Beckwith, Mark Lyon, Kevin Huggins, Jen Larvick, Scott Svedja. *Horn:* Suzy Svoebe. *Tuba:* Tony Svedja. *Piano:* Matt Shaunnessy. *Bass:* Adam Beck. *Drums:* Marty Kondziolka



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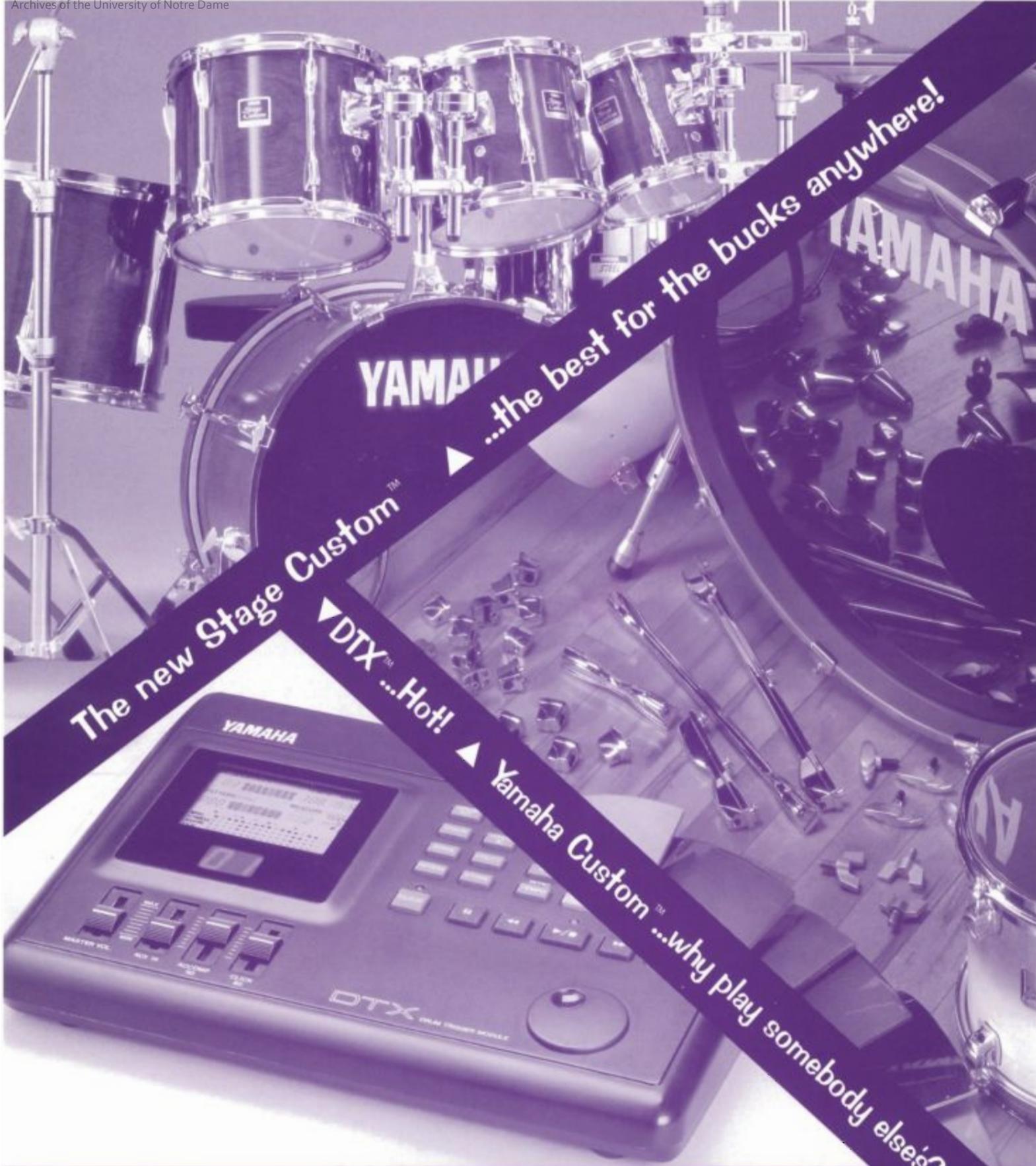
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