

A TRIBUTE TO MAX ROACH



Tuesday, March 25, 2008

**University of Massachusetts
Amherst**

A Tribute to Max Roach



Photo Gallery Presentation & Alumni Jazz Ensemble

1:00pm Cape Cod Lounge, Student Union

Photographer Edward Cohen & Raoul Roach, Max's son, discuss photos. Performance by Music & Dance Department alumni — Jake Epstein, Andy Jaffe, Genevieve Rose, Avery Sharpe, and Royal Hartigan; Reading by Martín Espada.

Panel Discussion

3:30pm New Africa House, 2nd floor

The Influence of Max Roach at UMass Amherst & Beyond. Herb Boyd, Sonia Sanchez, Billy Taylor, Frederick Tillis, Randy Weston, Jake Epstein & John H. Bracey, Jr., moderator.

27th Annual Jazz Showcase Concert

8:00pm Bowker Auditorium

Six UMass Jazz Ensembles, directed by Jeffrey W. Holmes (producer), David Sporny, Catherine Jensen-Hole, Arturo O'Farrill & Paul Lieberman. Guests: Lark String Quartet, Robert Ferrier, Robert Gullotti, Dawning Holmes, Yusef Lateef, Salvatore Macchia, Billy Taylor, Frederick Tillis, Sonia Sanchez, Randy Weston & Reggie Workman.

Presented by the Office of the Provost, College of Humanities & Fine Arts, African-American Studies Department, Department of Music & Dance, the Fine Arts Center and The Center for Student Development.

Photography: Edward Cohen.

Edward Cohen's photographs will be on exhibit in the Student Union Art Gallery for two weeks beginning March 24th.



27th Annual Jazz Showcase: A Tribute to Max Roach

Tuesday, March 25, 2008 • Bowker Auditorium • 8:00pm

Special guests

Billy Taylor, piano
Randy Weston, piano
Yusef Lateef, reeds
Reggie Workman, bass
Sonia Sanchez, poet
Frederick Tillis, sax
Dawning Holmes, voice

Jazz Ensemble I

Jeffrey W. Holmes, director, Showcase
producer/coordinator, trumpet, piano

Chapel Jazz Ensemble

David Sporny, director, trombone

Vocal Jazz Ensemble

Catherine Jensen-Hole, director, voice

Jazz Lab Ensemble

Paul Lieberman, director, tenor, flute

Chamber Jazz Sextets

Arturo O'Farrill, director

Faculty Jazz Septet

Fred Tillis, sax
Paul Lieberman, flute
Jeff Holmes, trumpet
Bob Ferrier, guitar
Dave Sporny, trombone
Salvatore Macchia, bass
Bob Gullotti, drums

Lark String Quartet

Deborah Buck & Lisa Lee, violin
Kathryn Lockwood, viola
Astrid Schween, cello

Introductory remarks

Jeff Cox and Amilcar Shabazz

Video: Max Roach

The solo performances of Max Roach in concert at the 1982 Kool Jazz Festival in New York are from the Axis Video release, *Max Roach: In Concert/In Session*. The video was provided by Tom Reney.

Dr. Free-Zee (1956) Max Roach, transcr.
from Max Roach, Plus 4 on Emarcy Lester Franklin Newton (G'08)
Chris Bill, timpani & Ted Sullivan, drums
Chamber Jazz Quintet

Blue 7 (1956) Sonny Rollins, orch./arr. Jeff Holmes
from Saxophone Colossus, Sonny Rollins tenor solo & drum solo
transcr. Scott Reeves
Mat Schumer, bari; Ted Sullivan & Paul Zilioli, drums
Jazz Ensemble I

In Loving Memory Billy Taylor
Billy Taylor, piano

Daahoud/My Funny Valentine Clifford Brown/Rodgers & Hart
Arr. Paris Rutherford
Vocal Jazz Ensemble

Confirmation Charlie Parker, arr. Keith Foley
Chapel Jazz Ensemble

Tribute Sonia Sanchez & Reggie Workman
Sonia Sanchez, poet & Reggie Workman, bass

Effi (1968) Stanley Cowell,
from Members Don't Git Weary arr. Andrew Smicker (G'08)
by Max Roach
Alan Korzin, drums
Chamber Jazz Sextet

Long As You're Livin' (1960) Tommy Turrentine & Julian Priester
from Long As You're Livin' arr. Paul Lieberman (G'08)
by Max Roach on Enja
Jazz Lab Ensemble

Max Roach Tribute Committee

Jeff Cox, Co-Chair
Chair, Department of Music & Dance

Amilcar Shabazz, Co-Chair
Chair, W.E.B. Du Bois Department of
Afro-American Studies

John H. Bracey, Jr.
Professor, W.E.B. Du Bois Department
of Afro-American Studies

Dennis Conway
Associate Director, Fine Arts Center

Jeffrey W. Holmes
Professor, Department of Music and
Dance, Director of Jazz & African-
American Music Studies Program

Tom Roney
Producer and host of *Jazz à la Mode*
at WFCR

Frederick Tillis
Artistic Director, Jazz in July; Director
Emeritus, Fine Arts Center and
African American Music & Jazz
Studies Program

Special Thanks to:
Brenda Cortina, Christina Grey,
Marilyn Kushick, Tricia Loveland,
Eric Roth, Meredith Schmidt
& Karen Wittshirk

Masara/Hold Your Light/Mutualism

Yusef Lateef
Yusef Lateef, reeds

Lift Every Voice and Sing

R. Rosamund Johnson,
arr. Franklin Newton
Dawning Holmes, voice with Jazz Ensemble I

Intermission

Dexterity

Charlie Parker, arr. Jake Epstein (G '76)
arranged for Max Roach performance
with UMass Jazz Workshop 1973/74
Chapel Jazz Ensemble

Tribute

Randy Weston
Randy Weston, piano

The Drum Also Waltzes (1965) from The Max Roach Trio featuring the Legendary Hassan

Max Roach, arr. Adam Bosse (G'09)
drum transcr./orch. Adam Bosse

*Paul Zilioli, drums
Chamber Jazz Sextet*

Joyspring

Clifford Brown, arr. Catherine Jensen-Hole
Catherine Jensen-Hole, voice

Tender Warriors (1961) from Percussion Bitter Sweet by Max Roach

composed & arr. Max Roach
UMass Jazz Faculty Septet

Pedal Suite For Double Jazz Quartet (1983) commissioned by Max Roach

Jeff Holmes

*Lark String Quartet,
Jeff Holmes, Frederick Tillis, Salvatore Macchia, Bob Gullotti*

January V (1979) from M'Boom "Collage"

Max Roach, arr. Lex Olsen (G'09)

*Frank Newton, guest director & Jeff Holmes, piano
Jazz Ensemble I*

A Tribute to Max Roach

Fred Tillis/Max Roach
Fred Tillis, tenor

One Final Note

Max Roach revolutionized the drum kit, created a new rhythmic language for music, and developed an emotive style of playing.

By Matthew M. Gagnon '09G

This past summer Max Roach passed away at the age of 83. Two thousand friends and family gathered at Riverside Church in New York in late August to celebrate the life of this distinguished drummer. He touched many through his lifelong, innovative musicianship, including the UMass Amherst community. He was a professor here from 1972 to 1994; during his tenure, he received a MacArthur Fellowship (1988).

Born in 1924 in North Carolina, Roach grew up in Brooklyn. He began his career as a musician in a Baptist church, and by the age of 16, was keeping time with Duke Ellington. He broke onto the music scene in the forties, playing with musicians such as Miles Davis, Bud Powell, Charlie Parker, Coleman Hawkins, and others who were experimenting with bebop. Roach was one of the first drummers to play bebop, and he excelled at it, collaborating with a variety of musicians.

Roach's drumming was richly complex, but he was more than a performer. According to his former colleague professor Jeffrey Holmes, head of the Jazz and African-American Music Studies Program, "Roach and Kenny Clarke modernized the very way in which the drum kit is played, carrying the pulse on the ride cymbal and interjecting with the snare and bass drum, which gave more buoyancy to the rhythm section and allowed for a more vertical texture on the drum kit."

Tom Reney, host of *Jazz à la Mode* on WFCR, says that "even drummers who are unfamiliar with Roach by name benefit from the technical advances that he introduced in the forties." Reney offers that Roach's work with musicians such as saxophonist Charlie Parker and trumpeter Miles Davis have made the drum kit a "front-line partner with other instruments."

Roach was also an activist, conscious of the pressing social issues of the early sixties. His 1960 recording *We Insist! Freedom Now Suite* incorporated lyrics sung by Abbey Lincoln that conjured up the African-American experience. "Roach was in the vanguard of a new social consciousness," says Reney, "one reflected in his powerful music, which boldly decried racism, and in his tireless advocacy of jazz as an art form."

During his long tenure as a professor at UMass Amherst, Roach performed in many concerts. Holmes fondly

remembers playing with Roach at a benefit concert in the Fine Arts Center that also featured Billy Taylor, Yusef Lateef, Reggie Workman, and Frederick Tillis. Revealing something of Roach's character and respect for others, Holmes says that his drumming style supported with distinguished taste every soloist. He was not a musician who needed to be in the spotlight; his repertoire included the innate capacity for being a team player.

In later years, Roach's annual teaching gig in the Jazz in July program marked most of his time at UMass Amherst, where he offered workshops in improvisation. From Holmes' perspective, "students benefited the most from his presence and inspiration." By virtue of Roach's transnational contacts, he put UMass Amherst on the radar, giving the jazz program an aura of sophistication it might otherwise not have enjoyed. He eventually pared back and became an adjunct professor in order to concentrate on his own work and to partake in collaborations with other musicians such as saxophonist Archie Shepp, and pianist Cecil Taylor, both known for their experimental edge.

Roach also founded his own ensemble, "M'Boom," in the seventies, made up of nine percussionists, and the "So What Brass Quintet," in the eighties, another ensemble featuring brass instruments.

Throughout the last two decades of the 20th century, Roach was a strong supporter of hip-hop music. He called hip-hop a "boundless palette" and said the artists involved with this brand of music "don't have formal musical training, so they make music from the tones and rhythms of human speech." At the time of his death, Roach was slated to record an album with rapper Fab V Freddie, called "From Hip-Hop to Bebop."

Thousands of fans with a range of musical sensibilities will remember Max Roach for his uncompromising experimentation on the drumset. Along the way, Roach never forgot the musical achievements of his predecessors and contemporaries, but skillfully forged a synthesis between old and new.

— Reprinted from *UMass Amherst magazine*, Fall 2007

Featured Performers

Herb Boyd, author of 18 books, was inducted into the Literary Hall of Fame for Writers of African Descent and the Madison Square Garden Hall of Fame as a journalist. He won the American Book Award for nonfiction and three, first-place awards from the New York Association of Black Journalists for his articles in the *Amsterdam News*. Boyd worked with composer/performer Yusef Lateef on his autobiography *The Gentle Giant*. Boyd, Managing Editor of *The Black World Today*, teaches African and African-American History at the College of New Rochelle and is an instructor at City College of New York in the Black Studies Department.

John H. Bracey, Jr., a member of the W.E.B. Du Bois Department of Afro-American Studies at UMass Amherst, is co-editor of several publications including: *Black Nationalism in America*, eight volumes in the series *Explorations in the Black Experience*, a revised edition of *Black Protest in the Sixties and African American Women and the Vote: 1837-1965*. His microfilm series *Black Studies Research Sources* includes papers of the NAACP, A. Philip Randolph, Mary McLeod Bethune, the National Association of Colored Women's Clubs and Horace Mann Bond. He is a life member of the Organization of American Historians.

While **Jacob (Jake) Epstein** was obtaining his B.S. in Animal and Veterinary Sciences at UMass Amherst, he performed with the Marching and Symphony Bands and studied clarinet with Joseph Contino. He served with the 113th Army Band, arranging, performing and directing its Jazz Rock Ensemble. He returned to UMass, assisted Frederick Tillis with African American Music and Jazz programs, completed a Master's Degree in Theory (studying with Max Roach) and taught Roach's classes as the great artist devoted more time to performance. Epstein, founder and Chief Technologist with RECOL, LLC, an Internet Solutions Provider in New Haven, has created an endowment to perpetuate the legacy of Jazz In July.

Martín Espada, called the "Latino poet of his generation" and "the Pablo Neruda of North American authors," has published sixteen books. He received the 2007 Paterson Award for Sustained Literary Achievement and an American Book Award, and was a finalist for the Pulitzer Prize and the National Book Critics Circle Award. His poems have appeared in the *The New Yorker*, *The New York Times Book Review*, *Harper's* and *The Nation*. His work has been translated into ten languages. Espada, a professor in the UMass Amherst English Department, teaches creative writing and the work of Pablo Neruda.

Bob Ferrier is the Applied Jazz Guitar instructor at UMass Amherst. He is also the Director of Jazz Studies

at Holyoke Community College. Professor Ferrier holds a B.M. in performance from Berklee College of Music and a M.M. in Jazz Composition and Arranging from UMass Amherst. He has performed with many great artists such as Jon Faddis, Randy Brecker, Peter Erskine, John Abercrombie and Rufus Reid.

Robert Gullotti, drummer, is on the UMass Amherst Department of Music & Dance faculty. He has performed at Jazz Festivals in the U.S., (the New Orleans Jazz and Heritage, New York's Kool Jazz, San Francisco International Jazz), Holland (North Sea Jazz Fest), Finland (Pori International Jazz), Denmark (Copenhagen International Jazz), Israel (Red Sea Jazz), and in Italy, Colombia and Australia. He has performed with J.J. Johnson, Gary Bartz, Eddie Henderson, Shirley Scott, Chucho Valdez, George Mraz, Tom Harrell, Mike Mainieri, Eddie Gomez, John Patitucci, Phish, Joe Lovano, John Medeski and Steve Turre and is a member of The Fringe. Gullotti has over 50 CD's on labels including RCA, ECM, Warner Brothers and Soul Note.

Drummer, Royal Hartigan, a UMass Amherst alumnus who studied with Max Roach, holds a Ph.D. in ethnomusicology from Wesleyan University. An Associate Professor in Music at UMass Dartmouth, he has published three books. He received a Fulbright award, working in the Philippines through the U.S. State Department. He has given lectures and clinics on world music and jazz in Asia, Europe, North America and Africa. Hartigan performs and records with his own quartet, Juba, Talking Drums, the Fred Ho Afro-Asian Music Ensemble, Hafez Modirzadeh's Paradox, the David Bindman-Tyrone Henderson Project and poet Nathaniel Mackey.

Jeffrey W. Holmes is Professor of Music and Director of Jazz & African-American Music Studies at UMass Amherst, where he directs the award-winning Jazz Ensemble I and Studio Orchestra. Holmes has written for Max Roach, Ernie Watts, Yusef Lateef, Doc Severinsen, Tommy Dorsey Orchestra, and military, college, junior/senior high school, concert and marching ensembles. He performed on the Jazz at Kennedy Center Series with the Billy Taylor Trio and with Dizzy Gillespie, Sammy Davis Jr., Louis Bellson, Vanguard Orchestra, Sheila Jordan, Henry Mancini, Johnny Mathis, Mel Torme, Bob Mintzer and Slide Hampton. He subs regularly with the Grammy-award winning Paul Winter Consort and is a two-time National Endowment for the Arts Jazz Composition recipient.

Pianist Andy Jaffe, Lyell B. Clay Artist-in-Residence in Jazz and Director of Jazz Performance at Williams College, directs the Williamstown Jazz Festival. He was guest artist/conductor at the Winooski Valley Music Festival, Bratislava Conservatory, and the Universities

Featured Performers (continued)

of Auckland, Kentucky and Maine. Recipient of the IAJE "Outstanding Service to Jazz Education" award, his 1996 text, *Jazz Harmony*, is in its fourth printing. He recorded with Branford Marsalis, the Slovak Radio Orchestra and Big Band, Thomas Chapin, Tom McClung and Richard Stoltzman and arranged for Kitty Kathryn, Semanya McCord and the Coltrane Big Band. Jaffe wrote for and performed with the Max Roach Double Quartet, Greg Hopkins Big Band and the Kings Singers.

Catherine Jensen-Hole has performed as a vocal jazz artist in Australia, Great Britain, Indonesia and the U.S. Jensen-Hole performs and teaches at Jazz in July, team-teaching with jazz vocalist Sheila Jordan. A nationally published vocal jazz composer/arranger, she has received two DOWNBEAT magazine awards for her performance work. She teaches the Vocal Jazz Ensemble, and undergraduate composition and arranging at UMass Amherst Department of Music & Dance. Former Director of Vocal Jazz, Central Washington University, Jensen-Hole holds a Ph.D from the University of North Texas.

Lark String Quartet, in-Residence at UMass and winner of the Naumburg and Shostakovich prizes, performed at Carnegie Hall, Lincoln Center, the Kennedy Center, Library of Congress, L'Opera de la Bastille, Wigmore Hall and throughout Sweden, Denmark, Mexico, Australia and New Zealand. Active in commissioning/premiering new music, the Lark worked with Aaron Jay Kernis, Peter Schickele, Jennifer Higdon, Julia Wolfe, Giovanni Sollima, Paul Moravec and Daniel Bernard Roumain. The Quartet appeared at international festivals including the Istanbul, Schleswig-Holstein, Lockenhaus and the Beethoven Festival (Moscow), and can be heard on Arabesque, NewWorld, Point, Argora and Decca/Argo ERI labels.

Yusef Lateef, performer on nine different reed instruments, is active in the African American tradition of autopsiopsychic music. His catalogue includes compositions for small and large ensembles with performances by the WDR (Cologne), NDR (Hamburg), Atlanta, Augusta and Detroit Symphony Orchestras. He toured and recorded with Charles Mingus, Cannonball Adderley, Miles Davis, Dizzy Gillespie and Babatunde Olatunji; and with his own ensemble in the U. S., Europe, Japan and Africa. A Grammy award winner, Lateef has been on the faculties of the Manhattan School of Music, UMass and the Five Colleges, Inc., and was a Research Fellow at the Center for Nigerian Cultural Studies at Ahmadu Bello University in Zaria, Nigeria.

Saxophone and flute player Paul Lieberman performed/recorded with Pat Metheny, David Sanborn, Don Grusin, Jaco Pastorius, Mickey Hart, Taj Mahal, Jaki Byard, David "Fathead" Newman, Lew Soloff, Paquito

D'Rivera, Hermeto Pascoal, Cesar Camargo Mariano and The Temptations. He made his Lincoln Center debut with Buddy Rich and Brazilian Jazz legends Airto and Flora Purim. Living in Brazil from 1985-1989, he played on over 50 albums, and many jingles and TV soundtracks, which led to arranging and producing work for CBS and Warner. In addition to extended gigs at such New York music shrines as Sweet Basil and SOB's, he has performed throughout Europe. He teaches Jazz Theory and Improvisation at UMass Amherst.

Salvatore Macchia, Professor of Contrabass and Composition at UMass Amherst, soloed with the Berkshire Choral Festival Orchestra, Dinosaur Annex under Gunther Schuller, Springfield Symphony Orchestra (where he is principal bass), Jazz Composer's Orchestra and at the Boston Festival of Quarter Tone Music. He premiered nearly 100 new doublebass works and performs with Duo Cambiata, Iadone Consort (as violonist) and Ritornello (as gambist). Macchia's compositions, published by Rinaldo and Dorn Presses, have been performed in the U.S., Europe, and Japan, and at the Warsaw (Poland) Autumn Festival, American Academy (Rome), The Computer Arts Festival in Padua, Italy, and the Aspen and Monadnock Festivals.

Arturo O'Farrill, pianist and Professor of Jazz Studies at UMass Amherst, is the 2003 winner of the Latin Jazz USA Outstanding Achievement Award. He soloed with Dizzy Gillespie, Steve Turre, Freddy Cole, The Fort Apache Band, Lester Bowie, Wynton Marsalis and Harry Belafonte. His Afro-Latin Jazz Orchestra, created by O'Farrill and Wynton Marsalis, moved from its first home, Jazz at Lincoln Center, to its new New York City location in January at Symphony Space. O'Farrill directs Chico O'Farrill's Afro-Cuban Jazz Orchestra, in residence at Birdland, New York City's famed nightclub. O'Farrill received commissions from Meet the Composer, Jazz at Lincoln Center, The Philadelphia Music Project and The Big Apple Circus.

Genevieve Rose is a freelance acoustic/electric bassist who performs regularly with Jazz, Big Band, Dixieland, Vocal and Latin ensembles. She performed with Benny Waters, Claude "Fiddler" Williams, Tradewinds, the Benny Goodman Tribute Orchestra and The Sammy Kaye Orchestra. A Magna Cum Laude graduate of UMass Amherst, Rose has been on the Music & Dance Department's Summer Music Program faculty since 1997. She is the director of the Smith College Jazz Ensemble, teaches at Amherst College and is the music director for Orchard Hill Elementary School in South Windsor, CT.

Sonia Sanchez is the author of over twelve books including *Homecoming*, *We a BaddDDD People*, *I've Been a Woman: New and Selected Poems*, and *Shake Loose My Skin*. The 1995 winner of the American Book Award in Poetry, she edited two anthologies and published numerous plays. She taught at Temple University from 1977 until her retirement in 1999, and lectured/read poetry at more than five hundred universities and colleges in the U.S., Africa, Nicaragua, Cuba, the Caribbean, Europe, China, Australia and Canada. In the forefront of the Black Studies movement, Sanchez taught the first course in the country on Black Women.

Avery Sharpe, a UMass Amherst graduate, has performed on the acoustic bass with Archie Shepp, Art Blakey and other greats from Dizzy Gillespie to Pat Metheny. Since 1980, he has worked with McCoy Tyner, playing hundreds of live gigs and appearing on more than 20 records. He wrote and conducted the soundtrack for the movie *An Unremarkable Life*. His other compositions include the six-movement *America's Promise* debuted with Sharpe's quintet, a gospel choir and the Springfield (MA) Symphony Orchestra, and commissions from the Classical group Fideleo. He can be heard on the Sunnyside and JKNM labels.

David Sporny, Professor of Trombone at UMass Amherst and Director of the Chapel Jazz Ensemble, performs in jazz and European traditions throughout the U.S. with the Chicago Little Symphony, American Wind Symphony, Les and Larry Elgart Orchestra and the Jimmy Dorsey Orchestra. State Department tours have taken him to Europe and South America. He initiated jazz programs at Interlochen Arts Academy and is founder of the Dave Sporny Big Band. A member of the National Association of Recording Arts and Sciences, Sporny can be heard on the RCA, Monument, Jazz Masters and Original Cast labels.

Billy Taylor got his start with Ben Webster's Quartet on New York's famed 52nd Street in 1944, and as Birdland's house pianist performed with Charlie Parker, Dizzy Gillespie and Miles Davis. Since the 1950s, Billy Taylor has led his own trio. Winner of two Peabody Awards and an Emmy, he founded New York's Jazzmobile, hosted National Public Radio's *Jazz Alive*, served as music editor for CBS' *Sunday Morning*, and music director for the David Frost Show. He is artistic advisor for jazz at the Kennedy Center, where he developed the Louis Armstrong Legacy series and the Mary Lou Williams Women in Jazz Festival. Recipient of the National Medal of the Arts, Taylor holds a Masters and Ph.D in music education from UMass Amherst.

Frederick C. Tillis is the Artistic Director of Jazz in July and Director Emeritus of the UMass Amherst Fine Arts Center and the African American Music and Jazz Studies Program. Composer of numerous jazz and classical compositions, including orchestral, chamber and vocal works, his music can be heard on the Serenus, Columbia and New World Records labels. Tillis has performed on saxophone and recorded with the Tillis-Holmes Duo and the Billy Taylor Trio. He is the author of *Jazz Theory and Improvisation* plus five books of original poetry.

Composer/pianist **Randy Weston** has received several honors: Honorary Doctorate in Music from Brooklyn College, Arts Critics and Reviewers Association of Ghana's Black Music Star Award, The French Order Of Arts And Letters, and a Five Night Tribute at the Montreal Jazz Festival. He served as artist-in-residence at New York and Harvard Universities and it was during the time when he performed with Cecil Payne and Kenny Dorham that he wrote *Saucer Eyes*, *Pam's Waltz*, *Little Niles* and *Hi-Fly*. Weston is a three-time winner of Downbeat Magazine's Composer of the Year award. His many recordings reflect the strong connections between American jazz and African music.

Bassist **Reggie Workman**, whose style spans Post-Bop to Futuristic, performed and recorded with Max Roach, John Coltrane, Art Blakey, Eric Dolphy, Abbey Lincoln, Cecil Taylor, Mal Waldron, Archie Shepp and Sam Rivers. Workman is a Professor at the New School for Jazz and Contemporary Studies, co-founder of the Collective Black Artists, and co-director of The Montclair Academy of Dance & Laboratory of Music Studio. Workman tours, develops arts curriculums and workshops, and presents ensembles in the U.S. and internationally under the umbrella of his company, Sculptured Sounds.

Student Performers

JAZZ ENSEMBLE I

Jeffrey W. Holmes, director, arranger

Saxes

Tobias Thomas, alto, clarinet, soprano
& orch. bells

Chris Reichers, alto, clarinet

Frank Newton, tenor, flute, arranger,
guest director

Mike Wilbur, tenor

Mat Schumer, baritone, clarinet, chimes

Trumpets/Flugelhorns

Bart Baker

Andrew Smicker, arranger

James Shetler

Nick Borges

Margaret Virzi

Trombones

Paul Olesuk

Daniel Gabel

Dave Mansfield

Dave Mortenson, bass

Horns

Libby Jones

Mindy Swanson

Guitar

Adam Bosse

Chris Lapidis

Bass

Walther Greineder

Drums/Percussion

Paul Zilioli

Ted Sullivan

Piano/Vibes

Chris Bill

Timpani

Josh Perry

Marimba

Sheila Heady

Jess Rogean

CHAPEL JAZZ ENSEMBLE

David Sporny, director

Saxes

Thomas Frink, alto

Brian Carpentier, alto

Rob Cavallaro, tenor

Jon Frett, tenor

Rick Cavallaro, bari

Trumpets

Jimmy Verdone

Josh Burton

Andy Fantuccio

Taryn Smith

Andrew Crimer

Trombones

Trevor Hartford

Matt Stebbins

Liz Mackenzie

William Ragusa

Tuba

Andrew Nosal

Piano

Eric Blanchet

Guitar

Nick Wilby

Dan Thomas

Bass

Amato Zinno

Tom Rizzacasa

Drums

Alan Korzin

Tim Harrington

JAZZ LAB ENSEMBLE

Paul Lieberman, director, arranger

Saxes

Elizabeth Hansen, alto

Meghan Fuller, alto

Peter Van Siclen, tenor

Jeff Faxio, tenor

Camille Silliman, bari

Trumpets

Carl Nigro

Becca Reddish

Brenda Ferrari

Matthew Izykowski

Michael Butler

Trombones

Alex Malphrus

Chris Nailos

Piano

Paul Kinsman

Guitar

Ken Ross

Jared Rose

Bass

Dave Hassell

Drums

Dylan Kumnick

Zach Stein

CHAMBER JAZZ ENSEMBLES

Arturo O'Farrill, director

Andrew Smicker, asst. director

• On *Effi*

Frank Newton, sax

Andrew Smicker, trumpet, arranger

Paul Olesuk, trombone

Chris Lapidis, guitar

Amato Zinno, bass

Alan Korzin, drums

• On *The Drum Also Waltzes*

Paul Zilioli, drums

Walther Greineder, bass

Nick Wilby, guitar

Dan McGinney, piano

Mat Schumer, bari

Mike Wilbur, tenor

• On *Dr. Freezie*

Frank Newton, sax, arranger

Bart Baker, trumpet

Chris Bill, timpani

Walther Greineder, bass

Ted Sullivan, drums

VOCAL JAZZ ENSEMBLE

Catherine Jensen-Hole, director

Sopranos

Amanda Burry

Lindsay Graves

Kristin Roth

Altos

Sierra Partlan

Ali McGuirk

Tenors

Luke Reed

Brian Wroten

Basses

Isaac Luxton

Nick Borges

Piano

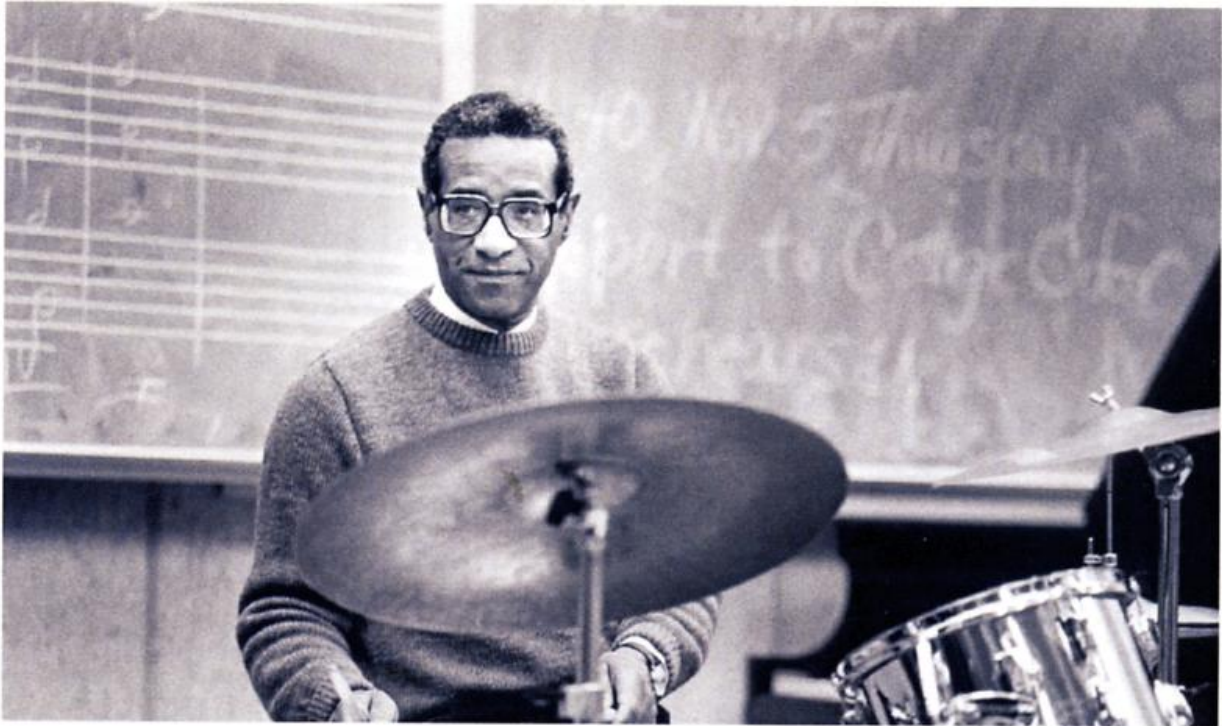
Eric Blanchet

Guitar

Chris Lapidis

Drums

Alan Korzin



Fletcher Henderson Memorial/ Max Roach Endowed Scholarship Fund

Max Roach established this scholarship fund in memory of his mentor and colleague Fletcher Henderson through a series of benefit performances on campus by jazz greats such as Ella Fitzgerald. The Henderson/Roach Fund recognizes undergraduate students of jazz for their performance and service accomplishments by awarding a scholarship annually to a student selected by Jazz and Afro-American Music faculty members. Additionally, students in the Fine Arts Center's Jazz in July Summer Music Programs are recruited through assistance from this fund removing financial need as a barrier to participation and allowing the recruitment of the highest quality students regardless of ability to pay.