

The late Mel Tormé said, "Since the advent of Benny Goodman, there have been too few clarinetists to fill the void that Goodman left. **Ken Peplowski** is most certainly one of those few. The man is magic. The New York Times pronounced a concert of Ken's as "Goodman Straight Up, With A Twist Of Lightning." This quote only hints at Peplowski's virtuosity – not only is he an outstanding clarinetist and saxophone player, but he's also a charismatic entertainer who has been delighting audiences for over 30 years with his warmth, wit, and musicianship.

"When you grow up in Cleveland, Ohio, playing in a Polish polka band, you learn to think fast on your feet," says Peplowski, who played his first pro engagement when he was still in elementary school. "From my first time performing in public, I knew I wanted to play music for a living." By the time Ken was in his early teens, he was experimenting with jazz by playing in the school "stage" bands, and also by jamming with many of the local jazz musicians. "By the time I hit high school, I was teaching at the local music store, playing in our family band, and playing jazz gigs around town while still getting up early every day for school." After a year of college, Ken joined the Tommy Dorsey Orchestra under the direction of Buddy Morrow. Peplowski met Sonny Stitt while on the road with the Dorsey band and studied with him. "He was, and is, an inspiration to all of us who make a living 'on the road' – I've never heard anybody play with such amazing consistency as Sonny, through all kinds of settings." In 1980, Ken moved to New York City and was soon playing in all kinds of settings, from Dixieland to avant-garde jazz.

In 1984, Benny Goodman came out of retirement and put together a new band, hiring Ken on tenor saxophone. Peplowski signed with Concord Records under the tutelage of Carl Jefferson, the founder and president, and recorded close to 20 albums as a leader, including *The Natural Touch* in 1992 which won "Best Jazz Record of the Year" by the Prises Deutschen Schallplatten Kritiken, and *The Other Portrait*, recorded in Sophia Bulgaria with the symphony orchestra and highlighting Ken's classical side. His last two records were *Lost In The Stars* and *Easy To Remember* (on Nagel Heyer Records), the latter of which features Bobby Short on his last recording. "I loved Bobby Short's approach to the American songbook, and we'd talked about doing a record together for a while – I'm glad we got this one 'in the can.'" Ken has appeared at the Hollywood Bowl, headlining in Las Vegas, and the Newport Jazz Festival, pops concerts, European festivals clubs, and at home in NYC doing everything from playing on the soundtracks to Woody Allen movies, to taking on the role of music director for interactive French and Italian cookbooks ("Menus And Music").

The litany of musicians Ken has collaborated with includes: Mel Tormé, Leon Redbone, Charlie Byrd, Peggy Lee, George Shearing, Madonna, Hank Jones, Dave Frishberg, Rosemary Clooney, Tom Harrell, James Moody, Cedar Walton, Houston Person, Steve Allen, Woody Allen, and Erich Kunzel. ("Although not necessarily in that order," says Ken.) Ken's new releases include *Memories of You* on Venus Records, and two upcoming releases: *Little Dogs* with Greg Cohen and a two-CD set on Venus Records. He received the lifetime achievement award at the Elkhart Jazz Festival and is musical director for "The Jazz Cruise," the Oregon Festival of American Music, and the Eugene Oregon Jazz Festival.

Jiggs Whigham is an internationally acclaimed trombonist, band leader, and educator. This versatile performer, born Oliver Haydn Whigham III (the nickname Jiggs was given by his grandfather) in Cleveland, Ohio on 20 August 1943, first came to the attention of critics and fans at age 17 as featured soloist and first trombonist with the Glenn Miller Orchestra, directed by Ray McKinley. Two years later, he was first and solo trombonist with Stan Kenton. Following a year of studio and Broadway musical engagements in New York, he became featured soloist with the Kurt Edelhagen Jazz Orchestra at the West German Broadcasting Company in Cologne, Germany in 1965. In 1966 he was awarded 1st Prize at the first competition for Modern Jazz in Vienna. He uses Bonn, London and Cape Cod as home bases. In 1979 he was named Professor and Head of the Jazz Department at Cologne University College of Music, the first appointment of its kind in Germany. In 1995 he was named "Professor for Life" and head of the Jazz-Popular Music Department at the "Hanns Eisler" College of Music in Berlin. From 2000–01 he was visiting professor at Indiana University. He was bandleader of the Swiss Radio Band (Radio DRS) from 1984–86. From 1995–2000 he was chief conductor and artistic director of the Berlin Radio Orchestra (RIAS Big Band Berlin).

He is currently soloist and clinician worldwide, conductor of the BBC Big Band in Great Britain, artistic director of the Berlin Jazz Orchestra, visiting Professor at the Guildhall School of Music and Drama in London, and visiting tutor at the Royal Northern College of Music in Manchester, England. He was recently appointed musical director of the LaJOB (Brandenburger Youth Jazz Orchestra). In addition, in 2008 he will be the musical director of the 'BUJAZZO' (German national Youth Jazz Orchestra). Currently Vice President (President-Elect) of the International Trombone Association, he is active as a soloist, conductor, and educator. He is a clinician for the Conn-Selmer Company. Jiggs is also author of the new book, "Jazz Trombone" (Edition Schott – ED 12710).

Jiggs has played and/or recorded with hundreds of the best known names in jazz over the past 40 years . A shortened list includes: Pepper Adams, Cannonball Adderly, Count Basie, Louis Bellson, Tony Bennett, Gene Bertocini, Michael Brecker, Randy Brecker, Dee Dee Bridgewater, Nick Brignola, Bob Brookmeyer, Ray Brown, Michael Bubl , Don Byas, Charlie Byrd, George Cables, Betty Carter, Ron Carter, Ray Charles, Buddy Childers, Pete Christlieb, Terry Clarke, John Clayton, Billy Cobham, Keith Copeland, Larry Coryell, Eddie Daniels, John Dankworth, Buddy De Franco, Alan Dawson, Paquito D'Rivera, Harry "Sweets" Edison, Kurt Elling, Peter Erskine, Robin Eubanks, Bill Evans, Gil Evans, Jon Faddis, Art Farmer, Joe Farrell, Maynard Ferguson,

Ella Fitzgerald, Bob Florence, Carl Fontana, Curtis Fuller, Judy Garland, Stan Getz, Astrud Gilberto, Dizzy Gillespie, Benny Golson, Benny Goodman, Eddie Gomez, Paul Gonzalves, Dexter Gordon, Benny Green, Johnny Griffin, Jeff Hamilton, Scott Hamilton, Jan Hammer, Lionel Hampton, Slide Hampton, Tom Harrell, Billy Hart, Horacio 'el negro' Hernandez, Joe Henderson, Billy Higgins, Milt Hinton, Freddy Hubbard, Chuck Israels, Hank Jones, Harold Jones, Quincy Jones, Thad Jones, Sheila Jordan, Roger Kellaway, Stan Kenton, Barney Kessel, Chaka Khan, Lee Konitz, Mel Lewis, Christian McBride, Rob McConnell, Bob Mintzer, Jane Monheit, James Morrison, George Mraz, Gerry Mulligan, Mark Murphy, The New York Voices, Joe Pass, Jaco Pastorius, Niels-Henning Orsted Pederson, Chris Potter, Max Roach, Frank Rosolino, Maria Schneider, Lalo Schifrin, Doc Severinsen, Bud Shank, Ed Shaughnessy, Woody Shaw, Terell Stafford, Grady Tate, Clark Terry, Toots Thielmans, Ed Thigpen, Sarah Vaughn, Miroslav Vitous, Cedar Walton, Kenny Werner, Joe Williams, Gerald Wilson, Nancy Wilson, Phil Wilson, Kenny Wheeler, Phil Woods, Snooky Young, and Joe Zawinul.

Pianist, composer, arranger, and educator **Shelly Berg** brings a considerable array of talents to the contemporary music scene. Versatility coupled with innate talent has shown to be the keynote of his career. Shelly has enjoyed a long collaboration with the great trombonist Bill Watrous, with several CDs as a result. He is also the musical director for former Count Basie vocalist Carmen Bradford and regularly travels to perform with prominent jazz artists worldwide. Renowned as a great accompanist, Shelly has also been the pianist of choice for vocalists Monica Mancini, Patti Austin, Tierney Sutton, and Joli Jones. Shelly's abilities as a composer/arranger have led to work in motion picture and television studios and for major record companies, and has contributed music to feature films, including Fox 2000's "Men of Honor" and Warner Brothers' releases "Almost Heroes" and "Three to Tango." He provided orchestrations to the NBC miniseries "The '60s," and composing credits include the ABC series "Fudge," the HBO series "Dennis Miller Live," and the CBS series "A League of Their Own."

Berg's eclectic writing career has led to assignments with such diverse artists as KISS (the Grammy® nominated "Psycho Circus"), Chicago ("Night and Day"), Richard Marx ("Flesh and Bone"), Kurt Elling, Bonnie Raitt, and the Japanese superstar Yoshiki. His orchestrations for *XO*, the 1998 release from alternative rock artist Elliott Smith, contributed to that album being named the #2 recording of the year by Spin Magazine. His work with symphony orchestras includes the Royal Philharmonic, American Symphony, and Dallas Philharmonic, to name a few. In 2001, Shelly orchestrated "Japan Concerto," commemorating the 10th anniversary of the Emperor of Japan's coronation. The concerto was performed to a live audience of 100,000 and a television audience in the millions. Berg was commissioned to compose "Turn It On," the official theme of the 1986 Olympic Festival. He is also a seven-time ADDY award winner for commercial jingles, with industrial clients that have included Kellogg, Boston Market, Texaco, Dole, and Wendy's. Johnny Mandel called Shelly's orchestrating "magnificent ... incredible!"

Shelly was recently appointed Dean of the Frost School of Music at the University of Miami and is formerly a professor and the Chair of Jazz Studies in the Thornton School of Music at the University of Southern California, where he conducted the Thornton Jazz Orchestra. In 1996 he attracted the Thelonious Monk Institute of Jazz Performance to USC. Shelly served as President of the International Association of Jazz Educators (IAJE) from 1996-98, and in 2002 he received that association's prestigious Lawrence Berk Leadership Award. Berg was the subject of an in-depth profile in the Los Angeles Times Sunday Magazine, when in 2000 he was named one of three "Educators for the Millennium." Shelly is also the 2003 recipient of the Los Angeles Jazz Society's "Educator of the Year" award.

Berg is a prolific jazz author and clinician. His groundbreaking text, "Jazz Improvisation the Goal-Note Method," is widely considered to be among the most succinct and complete tomes on the subject. Shelly's "Chop Monster" improvisation series (Alfred) has been hailed as a revolutionary development in the teaching of improvisation at a beginning level. His numerous published compositions for jazz ensemble are widely available. He has written articles for The Jazz Educators Journal, Keyboard, and BD Guide, and served as the Jazz/Pop Editor for Piano and Keyboard. An in-demand clinician, he has conducted more than 20 all-state ensembles and lectured at virtually every major U.S. teacher conference, the IAJE Teacher Training Institutes, and other teaching camps. Shelly has presented workshops in most U.S. states, Mexico, Canada, Israel, Japan, and throughout Europe.

The genial, complete musician was born in Cleveland, Ohio. His father, trumpeter Jay Berg, instilled in his young son an appreciation of music such that, at the age of six, he was accepted into the gifted program at the Cleveland Institute of Music where he studied solfege, theory, and history. At 13, he was playing professionally, accompanying theater productions. At the same time, he was venturing further into classical music, prodigiously playing Beethoven, Chopin, and the *Well-Tempered Clavier*. Simultaneously, his keen interest in jazz took hold, and he accompanied his father to numerous jam sessions, always attempting to sit in.

Tom Knific has performed with many of the great jazz and classical artists of our time on tour and on record. They include Gene Bertoncini, Billy Hart, Randy Brecker, Dave Brubeck, Fred Hersch, and others. He and Eric Marienthal co-led the "Dream Band" with Toots Thielmans, Kenny Werner, and Harvey Mason in the first live interactive concert multi-cast over the Internet. As a classical artist, he has recorded with Pepe Romero, Andre Watts, Philippe Entremont, and the Merling Trio. He has appeared as a soloist with orchestras throughout the U.S. and has performed as principal bassist with orchestras and chamber orchestras in

the U.S. and Europe. He has appeared at chamber music festivals throughout North America and Europe and is a founding member, bassist, and composer for the contemporary music group Opus 21. Tom is professor of double bass and director of jazz studies at Western Michigan University. He has also taught at the Interlochen Arts Academy, Michigan State University, the Cleveland Institute of Music, and has presented over a hundred master classes worldwide.

As a composer, Tom has written over a dozen works in a variety of idioms. He has been commissioned by Opus 21, the International Society of Bassists, and leading instrumentalists and has received numerous grants and awards for his writing. His music may be heard on six CDs. He is published by Editions Delatour, Paris, and ISB Publications, Dallas. In contemporary music, Tom has worked with John Cage, Donald Erb, Mario Davidovsky, Eve Beglarian, Daniel Bernard Roumain, Curtis Curtis-Smith, Chen Yi, Tania Leon, and others.

A renowned educator, Tom's students have toured and recorded with Betty Carter, Vincent Herring, Cedar Walton, John Scofield, and perform in orchestras on three continents. In addition, he received the Down Beat magazine "Achievement in Jazz Education" award in 2004. Tom is leader of the Western Jazz Quartet. The WJQ has appeared on four continents and has received rave reviews for its five CDs of original music. He has released over two dozen recordings including three solo CDs, *Home Bass*, 1998, *Siena*, 2004, and *Lines of Influence*, 2009. He has recorded on the Universal, Mercury, Koch International, SMR, Centaur, Sea Breeze, Jazzheads, Azica, and Polonia labels. Tom is Past President of the International Society of Bassists and hosted the 2005 world convention in Kalamazoo, Michigan. 2008 highlights include four tours of Europe, a tour of South America, and master classes and concerts at the National Conservatory of China in Beijing.

Born in Cleveland, Ohio, percussionist/drummer **Jamey Haddad** holds a unique position in the world of jazz and contemporary music. Haddad's musical voice transcends styles and trends, and the universal quality of his playing has attracted many international collaborations. Regarded as one of the foremost world music and jazz percussionists in the U.S., Haddad is an associate professor at Boston's Berklee School of Music, the New England Conservatory, Oberlin Conservatory, and Cleveland Institute of Music.

Haddad was voted one of the top four world percussionists in the world by the most largely read percussion periodical *Modern Drummer* (July 2007). Recent tours include The Fez Festival of World Sacred Music U.S. and the Paul Winter Consort tour in Japan. Haddad collaborates regularly with Paul Simon, Simon and Garfunkel, Osvaldo Golijov, Yo-Yo Ma, Dawn Upshaw, Joe Lovano, Elliot Goldenthal, Brazil's Assad Brothers, Daniel Schnyder, Simon Shaheen, The Paul Winter Consort, Nancy Wilson, Dave Liebman, Esperanza Spalding, Maya Beiser, Trichy Sankaran, vocalist Betty Buckley, Steve Shehan, Leo Blanco, and Nguyen Lee, among others.

Most recently Haddad performed with Paul Simon, one of America's most respected songwriters and musicians, as Paul was the recipient of the first annual Library of Congress Gershwin Prize for Popular Song. Named in honor of the legendary George and Ira Gershwin, this newly created award recognizes the profound and positive effect of popular music on the world's culture. Jamey has been a member of Paul's band for nine years.

Jamey is the recipient of three National Endowment for the Arts Performance Grants and a Fulbright Fellowship. He can also be heard on more than 170 recordings and routinely has articles published internationally relating to the experiences of the contemporary world musician.

This concert is a **Bullock Performance Institute (BPI)** presentation. BPI events are made possible through the cooperation and support of several community fine arts units: the Donald P. Bullock Music Performance Institute; the Irving S. Gilmore Foundation; WMUK National Public Radio; the Western Michigan University College of Fine Arts, School of Music, and University Cultural Events Committee; and WMU's chapters of Phi Mu Alpha Sinfonia and Sigma Alpha Iota music fraternities.



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