UNIVERSITY OF NOTRE DAME

collegiate JAZZ festival

APRIL 7th & 8th • STEPAN CENTER
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Letters of thanks to the volunteers who donated their time to make this
years Festival possible.
Mr. Ridout will be tuning the piano used for CJF.

KENDOR SALUTES THE

Collegiate Jazz Festival

We're grateful for all the CJF "birds". For the brilliant young ones who spread their wings and sing splendid, spontaneous songs. For those curious wise ones who listen with their souls and sing with words of approval. And for the devoted flock that gives so generously of its time to set the enchanted stage.

KENDOR MUSIC, INC.
PO Box 27B
Dobson, New York 14042

CONGRATULATIONS
TO THE COLLEGIATE JAZZ FESTIVAL
FROM

THEODORE'S NIGHTCLUB
FEATUREING THE BEST IN COLLEGE ENTERTAINMENT: COMEDY, CAMPUS BANDS, REGIONAL ACTS, AND MUCH, MUCH MORE!

STOP BY LAFORTUNE STUDENT CENTER AND CHECK IT OUT! OPEN WEDNESDAY - SATURDAY 9PM - 2AM
HISTORY OF THE COLLEGIATE JAZZ FESTIVAL

In 1958, a small but militant group of Notre Dame undergraduates set out to bring jazz and drinking beer. Suddenly, someone slammed down his mug and advanced the idea of having a jazz festival. Deciding to call it the Midwest Collegiate Jazz Festival, they sneaked it into the student calendar for Saturday, April 11, 1959, in the Fieldhouse. The program began with the tiny four page program of sixteen college groups began with the University of Chicago.

PAST CJF JUDGES

1959 Art Van Damme, Frank Holzfiend, Charles Suber, Robert Trendler
1960 Willis Conover, Frank Holzfiend, Stan Keaton, Robert Share, Charles Suber
1961 Bill Evans, Johnny Richards, George Russell, Robert Share, Charles Suber
1962 Don McDowell, Quincy Jones, Henry Mancini, Robert Share, Charles Suber
1963 Manny Albam, Leonard Feather, Terry Gibbs, Robert Share, Charles Suber
1964 Julian "Cannonball" Adderley, Cory McFarland, Oliver Neison, George Russell, Robert Share, Charles Suber
1965 Paul Horn, Arif Mardin, Robert Share, Charles Suber, Clark Terry
1966 Don McDowell, Quincy Jones, Charles Suber, Billy Taylor, Fr. George Wiskirchen, C.S.C.
1967 Donald Byrd, Don McDowell, Eydie Hardance, William Russo, Lalo Schifrin, Robert Share
1968 Ray Brown, Dan Morgenstern, Oliver Neison, Robert Share, Gerald Wilson
1969 Mary McFarland, Dan Morgenstern, Sonny Stitt, Clark Terry, Ernie Williams, Fr. George Wiskirchen, C.S.C.
1970 Richard Abrams, Leon Breeden, Joe Farrell, Dan Morgenstern, Ernie Williams
1971 Richard Abrams, Willis Conover, Charles Haden, Dan Morgenstern, Leon Thomas, Gerald Wilson
1972 Jimmy Heidman, Bob Syburg, Henry Mancini, Paul Neison, Robert Share, Charles Suber
1973 Alvin Battle, Joe Farrell, Jimmy Giuffre, Dan Morgenstern, Lennie Linton Smith, Bill Watrous
1974 Charlie Haden, Billy Harper, Roy Haynes, Dan Morgenstern, Lonnie Shaw, Smith, Bill Watrous
1975 Cecil Bridgewater, Dee Dee Bridgewater, Jack DeJohnette, Hubert Laws, Dan Morgenstern, Chuck Rainey, Sonny Rollins
1976 Lester Bowie, Joe Farrell, Malachi Favors, Bob James, Dan Morgenstern, Don Majors, Dave Young
1977 Randy Brecker, Bob James, Will Lee, Bob Moses, Dyett Shaw
1979 Nat Adderley, Richard Davis, Buddy DeFranco, Stanley Greene, Thaddeus Jones, Joe Sample
1980 Herb Ellis, Bill Hinko, Dan Morgenstern, Zoot Sims, Billy Taylor, Tony Willams
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, Branford Marsalis, Wynton Marsalis, Jimmy McNeely, Dan Morgenstern, Tony Williams
1984 Terence Blanchard, Jeanie Bradshaw, Patiquin D'Rivera, Danny Gottlieb, Dave Holland, Dan Morgenstern
1985 Gene Bertoncini, Stanley Coren, Jimmy Heath, Dave Holland, Bucky Pizzarelli, Dan Morgenstern
1986 Conte Candoli, Alan Dawson, Chuck Is蝉, Ellis Marsalis, Dan Morgenstern, Lew Tabackin
1989 Bob O'Donnell

PAST CJF CHAIRMEN

1959 Bill Graham
1960 Jim Navin
1961 Dave Sommer
1962 Tom Ziff
1963 Charlie Murphy
1965 Sydney Cage
1966 David Behrens
1967 Tony Andrea, Tony Vinizio
1968 Zul Schneider
1969 John Neel
1970 Greg Miller
1971 Alvin Batiste, Joe Farrell, Jimmy Giuffre, Dan Morgenstern
1972 Jamey Abersold, Willis Conover, Aynsley Gillogly, Lalo Schifrin
1973 Bob Syburg
1974 Ken Lee
1975 Barbara Simonds
1976 Alvin Batiste, Joe Farrell, Jimmy Giuffre, Dan Morgenstern
1977 Mike Dillon
1978 Jim Thomas
1979 Joe Carey
1980 Stan Hadleyson
1981 Tim Griffin
1982 Kevin Bauer
1983 Kevin Cronin
1984 Bob O'Donnell
1985 John J. Cenarine
1986 Jerry Murphy
1987 Kevin Cron
1988 David C. Thornton

CJF - 1988

The 1988 regional COARA (Committee on Arts-Related Activities) selected last year's CJF poster and graphics package (poster, t-shirt, and program) winner in the t-shirt category and graphics packet category respectively. The competition made up one of the events of the Annual Fall Conference, Region 9 - Illinois and Indiana, of the Association of College Unions-International.

Tim Letcher's design won the logo contest held by last year's Festival staff and received a $100 prize. Festival Advisory and ACU-I member, Bill Paulson, submitted the design to the contest in the fall of 1988. The Collegiate Jazz Festival receives its sponsorship from the Cultural Arts Commission of the Student Union Board. The Board provides educational and recreational activities for the University of Notre Dame campus.

ACU-I is one of the oldest intercollegiate educational organizations, founded in 1914. Its purpose is to provide an opportunity for member institutions to join in studying and improving their organizations, services and program facilities and personnel. ACU-I also assists in the development of new college unions.

Association membership numbers more than 900 universities, colleges and two-year colleges in the United States, Canada, Great Britain, Australia, New Zealand, Japan, Taiwan, the Philippines and Puerto Rico. Any college or university which presents a general program for the cultural and recreational life of the campus or which is planning a campus community center is eligible for membership.

Plans are under way to submit this year's t-shirt, poster and program in the 1989 COARA contest. The contest will be part of this year's Region 9 Fall Conference at Indiana University, September 23-25.
The Holy Cross Fathers governed the University until 1867, when the young Rev. Edward F. Sorin, C.S.C., traveled from France to found the University of Notre Dame. Together with a small band of clerics he took possession of a log building inbad repair, dedicated the land and their own efforts to the Mother of God, and began theardust of establishing an educational program suitable for the needs of the frontier dwellers.

UNIVERSITY PROFILE

Founders of the University of Notre Dame envisioned a community of scholars, learning and teaching together, with dedication to mankind's development. Today, almost 150 years later, their dreams are flourishing on a campus where spiritual, intellectual, cultural and material needs are daily concerns.


Notre Dame's main academic units are four undergraduate colleges - Arts and Letters, Science, Engineering and Business Administration; the Graduate School and the Law School.

There is no separate graduate faculty, as even the most senior members teach undergraduate courses, and virtually all academic departments offer advanced degree programs.

The university also contains several institutes or centers of learning, such as the Center for International Studies, the Helen Kellogg Institute for International Studies, the Institute for Pastoral and Social Ministry, with its programs serving the Church; the Law School's White Center for International Peace Studies, and the Helen Kellogg Institute for International Studies.

Notre Dame's teaching and research faculty numbers about 800, almost all full-time. An additional 100 people are classified as library faculty, professional specialists and research fellows. Faculty members and graduate students do about $20 million in research and sponsored programs annually.

In addition to an extensive intramural athletic program, Notre Dame's role in intercollegiate sports is legendary. Football teams are an integral part of campus life. The University's varsity athletes meet the same academic standards required of all students - as evidenced by the fact that roughly 92 percent receive their degrees. Notre Dame ranks among the leaders in the number of postgraduate NCAA scholarship awards given its athletes.

Notre Dame has about 80,000 alumni, organized into some 200 clubs in the United States and abroad. A 21-member Board of Directors represents the University's graduates. The University's alumni have one of the best annual giving records among the nation's colleges and universities, and their support is one reason Notre Dame has raised more than $400 million since 1960 and has endowment ranked 20th in size among the country's private universities.

Admission is highly competitive, with about five applicants for each spot in the freshman class. About 80 percent of those accepted were presidents of their senior class or student bodies, and about 19 percent were captains of at least one varsity athletic team.

Notre Dame is one of the country's few truly international colleges or universities. Its student body represents all 50 states and about 65 foreign countries. While about 90 percent of the students are Catholic, religion is not considered when screening applicants. Although its graduate programs had been conducted for some time, the University's undergraduate ranks were not opened to women until 1972. Today about one-third of the student body is female in a student population of 7,757.

Another 1,300 students are enrolled in graduate programs and 800 are in Law School or in Master's in Business Administration program. About half of Notre Dame's seniors go on to graduate or professional schools with 90 percent of those applying to medical or dental schools accepted - a figure twice the national average. Living on campus is a valued tradition, with about three-fourths of the undergraduates living in 26 residence halls. At Notre Dame, where more is meant by "education" than what is taught in the classroom and laboratory, the residence hall is a community of young people learning how to live, not just how to earn a living.

"Notre Dame is one of the country's few truly international colleges or universities. Its student body represents all 50 states and about 65 foreign countries."
CLAUDIO RODITI

Claudio Roditi was born in Rio de Janeiro and spent much of his childhood living in smaller outlying towns. He began taking piano lessons at the age of six and eventually progressed from playing percussion on the kitchen table to playing the bongos. At the age of 10, however, Claudio’s musical direction was determined when he entered the music room of the school behind his house. “I was looking around at the instruments in the band room,” Claudio recalls, “and I saw a trumpet and said this is what I want to play - out of the blue. I liked the way the instrument looked.”

In 1970, Claudio enrolled in the Berklee School of Music in Boston and had read about and said this is what I want to play - out of the blue. I liked the way the instrument looked.”

In 1981, a job with the San Francisco Opera for his wife, Soprano Margaret Hansen, prompted a move to California where Israel has been concentrating on composing, teaching and occasional jobs with Rosemary Clooney, Tommy Flanagan and other visiting artists.

CHUCK ISRAELS

Bassist and composer Chuck Israels, began his career in the early 1950’s in Boston’s then thriving jazz scene. Exposure to Herb Fenney’s line quintet and big band was influential in setting Israels on a path that led to jobs with Bud Powell, Eddie Holland and George Russell’s Sextet as well as recording with John Coltrane while Israel was still in college.

Five years of touring and numerous recordings with The 5th Street Trio followed, leading to a decision in 1966 to stay in New York and study composition. During this period of study, Israels played in and conducted Broadway shows, worked various free lance gigs, and made recordings with J.J. Johnson, Bud Powell, Billie Holiday and George Russell’s Sextet as well as recording with John Coltrane while Israel was still in college.

50/50 years of composing and arranging with the National Jazz Ensemble as a jazz repertory band playing classic compositions from Jelly Roll Morton to Gil Evans, as well as newly commissioned works. Several Ellington transcriptions and some arrangements by National Jazz Ensemble members were published in this period, and Israels received a Guggenheim Fellowship in composition.

In 1981, 4 job with the San Francisco Opera

ED SHAUGHNESSY

Born in Jersey City, NJ, drummer Ed Shaughnessy began playing the trap set at age 14. He got his first professional job at the age of 18 when George Shearing saw him play with bebop pianist Bud Powell in New York City. Shaughnessy was playing in small bands with Charles Mingus and Coleman Hawkins when in 1963, he got a call from Skitch Henderson to do the "Tonight Show." Unaware of a permanent position, he asked for a two week trial period. "But when I got there, there was Clark Terry, and Doc is playing lead." Shaughnessy decided to stay and he's been with the band for 25 years.

The "Show" is not the only band which occupies his time. He enjoys travelling to different colleges, playing concerts, and holding clinics. Shaughnessy’s quintet, which is made up from members of the "Tonight Show" band, plays at Le Cafe on Monday nights. It began as a big band with Don Bradock, Cal Galloway, Eddie Daniels, Buddy Morrow, Gerry Mulligan and Doc Severin. Other bug names that he has played with include Count Basie, Duke Ellington, Tommy Dorsey, Oliver Nelson, Benny Goodman, Teddy Chauchaud and Charlie Ventura.

JIM McNEELY

Jim McNeely was born in Chicago and began playing jazz at age 13. After receiving a bachelor's degree in composition from the University of Illinois in 1975, he moved to New York City. Jim received his first critical acclaim in 1976 as a pianist with Ted Curson's groups. He played with Gil Baker's quintet for much of 1978, then joined the Thad Jones/Mel Lewis Big Band in August. He spent six years with that band and its successor, Mel Lewis and the Jazz Orchestra. 1981 saw the beginning of Jim's 3 1/2 year tenure as a pianist/composer with the Stan Getz Sextet. Currently, Jim leads his own trio, free-lances with greats such as Getz and Joe Henderson, and appearing as a soloist at concerts and festivals in the U.S. and abroad.

Jim has continued to develop as a composer/arranger, working on such projects as Finland's UMK (New Music Orchestra) and the WDR (West German Radio) Big Band, and continuing to write for Mel Lewis' Jazz Orchestra. Teaching is also an important element of Jim's work. Since 1983, he has been a part of the jazz faculty at New York University, where he was currently Adjunct Resident Artist in Jazz Studies. McNeely also teaches at William Paterson College in Wayne, NJ. Appearing at numerous college jazz festivals as performer and clinician, he regularly becomes involved with summer workshops such as Jimmy Honor's Summer Jazz Clinic, the Stanford Jazz Workshop, and the Summer Jazz Workshop in Tultingen, West Germany.
FRANK WESS

Frank W. Wess began his music training at the age of 10. At 15, he attended the Howard University Music Conservatory for one year, then left to begin his incredible music career. He played in various dance, theatre, and club bands for three years, served in the Army Band for four more, and then toured with the orchestras of Billy Eckstine, Eddie Haywood, Lucky Millinder, and Bulletroose Jackson. In 1949, Wess disappeared from the professional ranks. He emerged again four years later, with a Bachelor of Music degree from the Modern School of Music in Washington, D.C., and joined the Count Basie Orchestra. For the next 11 years, he toured throughout the U.S., Canada, and Europe. He won six Down Beat poll awards.

Leaving the Basie Orchestra to free-lance in New York City, he played for Broadway shows and films. His credits include playing with the Billy Taylor Orchestra and the New York Jazz Quartet, and performing at Jazz Festivals in Holland and Belgium, and colleges and jazz clubs across the country. He has recorded with a great number of people ranging from Nat King Cole and Frank Sinatra to Dexter Gordon, Ron Carter, Clark Terry, and Sarah Vaughan. He also performed for many TV specials, such as Juke Box Saturday Night, the Miss USA and Miss Universe Pageants, the Tony Awards, the Central Play Television, and the Duke Ellington and R閙y Mazer Specials.

DAN MORGENSTERN

Director of the Institute of Jazz Studies at Rutgers, the State University of New Jersey, since 1979, Morgenstern has been professionally active in the field for nearly 50 years as writer, editor, teacher, producer, and consultant. The Institute is the world's largest archive of jazz and jazz-related materials, and serves as a repository and research facility. A veteran CJF host, first serving in 1968, Morgenstern is the author of Jazz People and has been the editor-in-chief of Down Beat, Jazz, and Metronome Magazines. Contributing to numerous jazz anthologies, reference works, periodicals, and newspapers, Morgenstern is a prolific writer of record liner notes, winning four Grammy Awards for best album notes. He has taught jazz history at Peabody Conservatory, Brooklyn College, New York University, and Rutgers. Morgenstern has produced radio and television programs, and served as a panelist and consultant to the National Endowment for the Arts' jazz program. On behalf of the Institute, he produced the 100-LP release series. The Greatest Jazz Recordings of All Time, for the Franklin Mint Record Society. Morgenstern is co-editor of The Annual Review of Jazz Studies and the monograph series Studies in Jazz.

MASTER OF CEREMONIES

This year's Master of Ceremonies for the Collegiate Jazz Festival is Tim Eby. Eby is in his seventh year of managing the local Public Radio Station WVPE-FM 88. WVPE is the area's prime outlet for jazz, featuring more than eight hours each week with jazz programming seven days a week.

Eby, a native of New Jersey, was a student at WVPE and later became its general manager. He has developed WVPE from a student-operated radio station to a Public Radio station staffed by a full-time and part-time staff, community volunteers and students. In addition to its jazz programming, WVPE also features blues, folk, classical, new age and reggae music, plus news and informational programming. The station is listener-supported and receives most of its funding from listener and corporate contributions.

Prior to his work at WVPE, Eby worked at WICT in Staunton, Virginia, and numerous other radio stations. He is a 1982 graduate of the University of Evansville in Evansville, Indiana.

WVPE FM 88

Celebrating 6 Years of Jazz For Michiana

Congratulations to the CJF
A Personal Recollection by Dard V. Sommar

The Kingston Trio. Sure. The Tommy Dorsey Orchestra. Okay. Even The Four Freshmen. But a jazz festival? Could not be. Not at Notre Dame. On the bulletin board, however, was a poster which clearly stated that on April 11, 1959, a Midwest Collegiate Jazz Festival would take in the Fieldhouse. I believed that when I heard it. From the mailbox, I shot so many pictures that I ran to the bookstore during intermission for more film. I remember hearing marvelous music.

Those sights and sounds still come back to me. There is Dom Millner of the University of Cincinnati, sitting on a stool and tastefully playing his guitar behind vocalist Lois Nesler, tenor saxophonist Sonny McCreary, alone in the spotlight in front of the Ohio State University Jazz Forum Big Band, feeling his way through "My Funny Valentine." Dave Baker displaying likable leadership and trombone work with his running band from Indiana University; and reed man Bob Pierson and his University of Detroit quartet playing driving bop. (Pierson paid his way through the U of D business and had a wide following among jazz fans.)

The growth which took place was fantastic. The band started out slow and somnous, as Ravel had intended his beautiful composition to be played. With drummer Paul Guerrero leading the way, they moved into a Latin tinged version which lifted the Fieldhouse's rusty rafters. The band leaped into an up-tempo, all-stop-line-effecting up-much-longer version on that old movie tune which blew me off the boards. I remember yelling "wow" or something and sensing the complete spell this power had on the audience. Pure elation.

I had taken a break to hear the North Texas State College band. As a result, I missed some of the best big band and the finest jazz groups, coming from Texas and New York.

The major development was the decision to invite the late Stan Kenton as a judge. While the jazz world was divided on the merits of Kenton's music, there was no debating the fact - he was a presence. Tall of stature, extremely articulate, musically adventurous, possessed with a finesse for the dramatic, Kenton was known by everybody in the music business and had a wide following among jazz lovers.

During the festival itself, I was the person who handled the groups as they arrived at the Fieldhouse, registering them, arranging for rehearsal space, directing them to hotels and rehearsal space, etc., etc., etc., etc. Like Jim Naughton before me, I found myself in a full-time job, and I had had the job for a year before the next CJF. The growth of CJF and the j⌒l tension which took place gave me a marvelous opportunity to deal with, tickets to sell, judges to line up, prizes to obtain, etc., etc., etc., etc. Like Jim Naughton before me, I found myself in a full-time job, and I had had the job for a year before the next CJF.

The band worked its way through a difficult and powerful Johnny Richards composition when leader Len Bloomer introduced it would play "The Lament is Over." The band started out slow and somnous, as Ravel had intended his beautiful composition to be played. With drummer Paul Guerrero leading the way, they moved into a Latin tinged version which lifted the Fieldhouse's rusty rafters. The band leaped into an up-tempo, all-stop-line-effecting up-much-longer version on that old movie tune which blew me off the boards. I remember yelling "wow" or something and sensing the complete spell this power had on the audience. Pure elation.

North Texas was, in the early 1960's, the best big band in the world. This powerhouse swung when it wanted to. They played with soloists who integrated their roles into the arrangements. Student musicians could also be remarkable composers.

The judges had little trouble picking North Texas as the best big band and the finest jazz group of the festival. Marc Skann was chosen as the outstanding instrumentalist.

An added bonus that year was the appearance of the Notre Dame High School Melodons from Niles, Illinois. Led by the "Shouting Man," Father George Wiskirchen, C.S.C., their crisp swing and youthful spirit won them a standing ovation from the audience and the judges.

When it was over, Stan Kenton called CJF '60 "the most magnificent, clean-cut, swinging affair I've ever attended." Take and Down Beat magazines gave it full coverage, and we started work on CJF '61.

I took over as chairman and lined up a committee. Fully aware the Collegiate Jazz Festival had become an important event, I really was not prepared for the work involved in producing it. Many a night I would be in the student government office until two before midnight and then dash over to Sorin Hall before the doors were locked (as was the custom at "old" Notre Dame). There were letters and press releases to write, appointments to get out, printers to deal with, tickets to sell, judges to line up, prizes to obtain, etc., etc., etc., etc. Like Jim Naughton before me, I found myself in a full-time job, and I had had the job for a year before the next CJF.

At times there were so many details to work out that I wondered if CJF would ever come off at all. But it did, and, like its previous editions, it was beautiful.

Between handling minor problems which
Congratulations to
The Collegiate Jazz Festival from
The Observer
See ... Hear... and Taste the Tradition

Congratulations to all participating groups.... Enjoy a Coke, Sprite, or Diet Coke at any of the Dining Commons

Featuring The Huddle
the student center food mall
offering 8 menus including:

- Pizza
- Mexican
- Oriental
- Health
- Barbeque
- Sweets

Full Deli Service

You are invited to eat in our student Dining Halls

South Dining Hall or North Dining Hall

Purchase of single meal ticket provides you with unlimited food at purchase

Oak Room and Night Oak
South Quad
Cash Dining Facility featuring many entrees

- Garden Fresh Salad Bar
- Sandwich Bar
- Desserts
- Ice Cream Bar

Reasonable Prices

We proudly serve these Coca-Cola® products

One of the Great Notre Dame Traditions
COLLEGIATE JAZZ FESTIVAL 1989

Friday Evening, April 7
7:30 ................................ University of Notre Dame Jazz Band
8:15 ................................ Eastern Illinois University Jazz Quintet
9:00 .................................. Crane Jazz Ensemble
9:45 .................................. Northeast Missouri State University Combo
10:30 ................................ Mass. Institute of Tech. Festival Jazz Ensemble
11:30 .................................. Judges' Jam

Saturday Afternoon, April 8
11:30 .................................. Clinic: University of Illinois Big Band
12:30 .................................. Meet the Judges
1:00 .................................. Ohio State University Jazz Ensemble
1:45 .................................. American Conservatory of Music Quintet
2:30 .................................. Emporia State University Jazz Ensemble
3:15 .................................. Northeastern Illinois Jazz Combo

Saturday Evening, April 8
7:30 .................................. Eastern Illinois University Jazz Ensemble
8:15 .................................. University of Notre Dame Jazz Combo
9:00 .................................. Western Michigan University Jazz Combo
9:45 .................................. Central Michigan University Jazz Percussion Ensemble
10:30 .................................. Michigan State University Jazz Band I
11:15 .................................. Feature Band: University of Illinois Big Band
JAZZ BAND

Director - Father George Wiskirchen, C.S.C.; Saxophones - Rob Ginocchio, Brian Meenaghan, Kenneth Schwartz, Karen Mack, Michael McCormick; Trumpets - Michael Ruhling, Paul Carrier, Colin Quinlan, Mel Tardy, Karl Schudt; Trombones - Kent Jeffirs, Michael Drinane, Patrick Fay; Horn - Kathy Barrett; Tuba - Randy Westmoreland; Piano - Greg O'Connor; Guitar - Scott Tallarida; Bass - Andy Kolesar; Drums - Paul Loughridge.

JAZZ COMBO

The Crane Jazz Ensemble is the premier performance group in the Jazz Studies program at The Crane School of Music. The Crane Jazz Ensemble tours regularly, and has performed with such guest artists as Marvin Stamm and the Billy Taylor Trio. The Jazz Studies program consists of three large ensembles, vocal jazz, and small group performance opportunities, with class offerings in improvisation, arranging, history, and pedagogy. Located in Potsdam, New York, The Crane School of Music was founded in 1886 and is part of Potsdam College of the State University of New York.

Director - Bret Zvacek; Saxophones - Keith Austin, Mike Mallory, Mike Edwards, Bill Pomerene, Peter Suzuki; Trumpets - Jay Posteraro, Nick Lieto, Ken Cottrell, Howard Klayman, Trombones - Brad Ward, Alan Cron, Mike Poiassart, Garry Barrow, Charles Leech; Piano - Peter Koppen; Bass - Tom Taylor; Drums - Greg Babcock, Steve Taylor.

CRANE ENSEMBLE

The Crane Jazz Ensemble led by Bret Zvacek is the premier performance group in the Jazz Studies program at The Crane School of Music. The Crane Jazz Ensemble tours regularly, and has performed with such guest artists as Marxism Stom, Ted Taylor, Nick Lieto, Ken Cottrell, Joe Parillo, Howard Klayman, Trombones - Brad Ward, Alan Cron, Mike Poiassart, Garry Barrow, Charles Leech; Piano - Peter Koppen; Bass - Tom Taylor; Drums - Greg Babcock, Steve Taylor.

MASS. INSTITUTE OF TECHNOLOGY

FESTIVAL JAZZ ENSEMBLE

Currently directed by Jimmy Scheriff, the Festival Jazz Ensemble has the tradition of playing original compositions, many of them commissioned by the MIT Council for the Arts. Jimmy, a Boston synthesist and composer, is an MIT alumna and has written much of the band's current library.

The MIT Festival Jazz Ensemble has enjoyed frequent visits to the NDJF since the 1960s and also made recent appearances at the Tulsa and Boston University Jazz Festivals.

Leader/Piano - Kenny Kohne; Trombone - Randy Buss; Trumpet - Ron Fortune; Bass - Greg Mouer; Drums - Chris Clausen.

ARCHIVES OF THE UNIVERSITY OF NOTRE DAME

Archives of the University of Notre Dame
The Hall President's Council wishes the best to the 1989 Collegiate Jazz Festival

Remember to take

WEEKEND WHEELS

On Friday and Saturday Nights
BIG BAND CLINIC

For more information on the University of Illinois please see Feature Band (page 26).

JAZZ ENSEMBLE

The Jazz Ensemble at OSU has been under the leadership of Tom Battenberg since the spring of 1970. Since then, the program has grown from one big band meeting three hours a week to two big bands, seven to ten combos and a full degree program in Jazz Performance and Composition. The Ensemble has traveled and performed concerts throughout the United States, as well as performing at the Collegiate Jazz Festival, Reno, Elkhart, Queensplace, Glassboro and Mondelet USA jazz festivals.

The band has also traveled overseas appearing throughout England, Holland, France, Germany, Austria, and Switzerland. Graduates of the Ensemble have gone on to perform professionally in the bands of Woody Herman, Maynard Ferguson, Glenn Miller, Ray Charles, and many others. In 1977, their album, "Adventures of Captain Wake-Up," was selected as the best collegiate big band album by Down Beat Magazine.

Tom Battenberg, Director, Saxophones; Joe Polen, Debbie Borland, Ben Koen, Jeremy Brown, Joe Svoboda, Trumpets, Steve Wieclaw, Jeff Montgomery, Erin Gilliland, Chris Kennett, Troy Phillips, Trombones; John Allen, Doug Ready, Chris Iram, Jeff Book, Rhythm, Kevin Verrees, piano, Mike Rik, bass, Tim Williams, drums, Derek DiCenzo, guitar, Nino Blanch, percussion.

JAZZ COMBO

The Northeastern Jazz Combo returns to The University of Notre Dame after an absence of five years. Northeastern Illinois Jazz Combo appeared at the Collegiate Jazz Festival in 1981, 1982, 1983, and in 1984, receiving outstanding performance awards. The Jazz Combo has also appeared in Europe, Canada, and at the N.A.J.E convention in St. Louis. Many members of the Northeastern Jazz Combo have been members of noted Jazz Artist groups including Wynton Marsalis, DRB, Ramsey Lewis, and Clark Terry.
Eastern Illinois University Jazz Ensemble

The EIU Jazz Studies program offers a strong foundation in theory, history, improvisation, and ensemble playing. The Jazz Ensemble (under the direction of Allan Horney), the Jazz Lab Band (under the direction of Dan Goble) and three jazz combos led by David Cham-poullion, Mark Maigdlin, and Jonathan Schwabe make up the five performing ensembles in the program. In addition, majors have access to the improvisation lab, and newly developed 16-track recording studio. The program is open to qualified students by audition. Eastern’s Music Department is fully accredited by the National Association of Schools of Music and offers the Bachelor and Master of Arts in Music degrees. Eastern’s Jazz Ensemble performs frequently on campus and tours Illinois high schools each year. The ensemble has performed with many artists at its annual EIU Jazz Festival, and has been a frequent participant in festivals throughout the Midwest. This is the group’s third visit to the CJF.

University of Notre Dame Jazz Combo - "In Cinq"

The University of Notre Dame Jazz Ensemble, under the direction of Professor of Percussion Robert Hohner, was formed winter semester 1985. Since its inception the group has performed concerts and clinics throughout Michigan and at jazz festivals throughout the nation. The group performs regularly at the Central Michigan University / Phi Mu Alpha Sinfonia Jazz Festival and on the Central Michigan University Percussion Ensemble Seminars. Also the ensemble has performed with internationally acclaimed jazz vibist Dave Darling, and Tonight Show Drummer Ed Shaughnessy.

Ensemble Members: Jill Ball, Doug Corella, John Hill, Jen Johnson, Suzanne Galucka, Bob Sugar, Brad Lowman, Dave Zerbe.

Central Michigan University Jazz Percussion

The Central Michigan University Jazz Percussion Ensemble, under the direction of Professor of Percussion Robert Hohner, was formed winter semester 1985. Since its inception the group has performed concerts and clinics throughout Michigan and at jazz festivals throughout the nation. The group performs regularly at the Central Michigan University / Phi Mu Alpha Sinfonia Jazz Festival and on the Central Michigan University Percussion Ensemble Seminars. Also the ensemble has performed with internationally acclaimed jazz vibist Dave Darling, and Tonight Show Drummer Ed Shaughnessy.

Ensemble Members: Jill Ball, Doug Corella, John Hill, Jen Johnson, Suzanne Galucka, Bob Sugar, Brad Lowman, Dave Zerbe.

Michigan State University Jazz Band I

The Michigan State University Jazz Band I has performed at the Collegiate Jazz Festival for ten straight years. They have also performed at the Montreux/Detroit Jazz Festival and at the 1988 National Association of Jazz Educators National Convention in Denver.

Director- Ronald Newman; Saxophones- Jon Neffinger, Avij Shah, Chris Croxton, Chris Avin, James Kaylin; Trumpets- Kerry Melofit, Tim Stepp, Jeff Hopwood, Cullen Land, Joseph Zenas; Trombones- Rob Kilpitis, Dave Cleveland, Eric Wing, Robert Englemann, Piano- Brad Brown; Bass- Rob Hartman; Drum- Sam Kestolenz.
THE UNIVERSITY OF ILLINOIS

JAZZ BAND

John Garvey came to Illinois in 1948 as a violinist in the Walden String Quartet and established the University Jazz Band in 1959 as a result of a performance in the Contemporary Arts Festival involving the Modern Jazz Quartet. Having been the band's only conductor, Garvey has also conducted the University Chamber and Russian Folk Orchestra at Illinois.

Garvey believes "Each person...one on a part, makes a difference. That is a characteristic of this band. How each guy does what he does makes an enormous difference."

A veteran performer of the Swing Era during the 1940s, Garvey is opinionated about "the way it ought to be." "The main thing we do is not be one thing," Garvey said. "We don't have to make money by playing things one way."

Garvey's band promotes an individualistic performance style. Garvey said, "There is a tendency in our non-traditional culture to drop the values of the older generations. Learning from the masters is really OK."

Garvey's musical standards are high and it is reflected in the band's playing. Consistent control and balance persists in his groups. "The band's most engaging characteristic is its original blend of musicianship and showmanship," said Dan Korgenstein of Down Beat magazine.

The Illinois Jazz Band has a proven record that Garvey knows how to communicate. The band's first appearance at the Collegiate Jazz Festival was in 1964 when they won a best performance award. Their successes include a feat, unprecedented in collegiate jazz history, of winning both major collegiate jazz festivals in the same year (Collegiate Jazz Festival, Notre Dame, and Intercollegiate Jazz Festival, St. Louis), as well as playing by invitation at the Newport Jazz Festival.

The band, a student ensemble, has frequently appeared as guest band at the Collegiate Jazz Festival and at the national convention of the National Association of Jazz Educators. Taping took place in Austria, Czechoslovakia, Finland, Ireland, Norway, Rumania, Sweden, and Yugoslavia and the Soviet Union the Illinois Jazz Band has been sponsored by the United States Department of State and the University of Illinois.

Audio recordings and television productions featuring the band have been released locally and nationally. They have performed with Arnett Cobb, Bill Watrous, Clark Terry, Eric Dolphy, J.J. Johnson, Joe Williams and Modern Jazz Quartet.

Critics from across the country marvel at their performances. John S. Wilson of the New York Times said of their performance at the Newport Jazz Festival, "The Illinois band not only matched the professionals in its ensemble and solo work but its arrangements written and imaginative then the cut and dried orchestrations of the professional bands. The University of Illinois Jazz Band is some respects surpassed that of the professional bands at the Festival (Newport) (and they included Count Basie, Duke Ellington, Woody Herman, Dizzy Gillespie, Clark Terry, and Don Ellis)."

Program for Saturday Night

In A Mellotone............arr. Oliver Nelson
Black Butterfly..........Ellington/arr. Benny Carter
Mr. Beautiful
Walla - Ha Pig............Dave Metzger
All Blues..................M. Davis/arr. Chuck Israel
Black Bottom Stomp......J.R. Morton
Novelty Number

ICF '89 SELECTIONS

Saxophones

Brian Dyre
Chris Prunesti
Ted Petho
Neal Compton
Fred Federspiel

Trumpets

Mike Caldwell
Dave Bush
Art Davis
Scott Wood
Ivo Baun

Trombones

Dan Aldge
Lomie Southard
Tim Madden
Joe Schroeder

Tuba

Eric Weissler

Horns

Sandy Erwin

Piano

Ed Minnema

Tom Paynter

Viktor Kniaz

Dave Castle

Kent Johnson

Drums

Ed Koka

The band's most engaging characteristic is its original blend of musicianship and showmanship."

-Dan Morgenstern of Down Beat
The Notre Dame Alumni Association and Student Alumni Relations Group salute another great year of Collegiate Jazz at Notre Dame.

Charles F. Lennon, Jr. Executive Director

June 24-25, 1989
Elkhart Moose Lodge Grounds

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Dixieland

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The Management and Staff of the ALUMNI-SENIOR CLUB Congratulates Those Who Participated in the 1989 COLLEGIATE JAZZ FESTIVAL "Come In And See Us Sometime"
Thoughts from the Chairmen

It is difficult to begin to describe months of work in one page of thoughts. We have both made phone calls, sent letters, and contemplated life - rolled into two days of Jazz in a place called Stephen Center. It would be easy for us to take credit for most of the work because our grades have suffered the most - all in the name of Jazz. If you ask our roommates and what friends we still have they can tell you that we have no identity outside the Jazz Festival.

We take pride in all that goes on this weekend because we have extended more than our time in producing this event - we have given ourselves. At Notre Dame it is easy to get lost in the daily activities which occur every week. National Championships, visiting scholars, literary festivals and parent weekends can easily over shadow this awesome event. But the Festival is a tradition which remains at the top of its class through out the country.

If forced at gun point to do this again we would probably not change a thing. We have met many people who not only love jazz as we do, but love the Collegiate Jazz Festival. The job of Chairman does not come without its problems. Bands canceling at the last minute, companies unwilling to give up that precious buck, and that funny thing called homework which seems to be a requirement to graduate around here, all stand in the way of a full time career with the Festival.

Our staff is invaluable. They have lived out our radical whims and stupid tangents. Thanks guys. We have also been blessed with two people to guide us, support us, and be our devil's advocate. Fr. George Wiskirchen, C.S.C. and Ceil Paulsen have been our biggest and bestest buddies throughout these past months. They will not admit that of course, but our gratitude to them forces our thanks. For being chairman means inheriting all of the problems from previous years and the all things "I tell you guys every year to do this but no one ever does it." Our reputation as chairmen (unorganized, unkind, and unwilling) precedes us and we can only hope to live up to it.

The Festival is yours to enjoy. We have provided a stage for artists to express what we know as Jazz. The Collegiate Jazz Festival continues to remain loyal to both the performers and the audience and the union which occurs between the two here. So, sit back, relax and marvel as we start a new decade in the best of collegiate Jazz.

Remember, jazz is yours,

Paul Loughridge
Kevin A. Keane
Co-Chairmen

On behalf of the 1989 Collegiate Jazz Festival Staff we extend our sincere thanks to the following:

Fr. George Wiskirchen, C.S.C.
Jim Phillips
Tootie Nehmeth
University Bands
Cell Paulsen
Karen Leonard
Nancy Johnson
Amy Kizer
Joe Cassidy
Student Activities Office
Art Hoerner
Flatlander Agency
Rec Rakow
Notre Dame Security
John Monhaut

Maintenance
Lucile Brodie
Friends of the Snite Museum
Cindy Scott
University Information
William J. Fickey, Jr.
University Food Services
Marie Page
Louise Nye
Debbie DiBreca
Brian Rully
Student Union Board
Cathleen Kishlan
Cultural Arts Commission
Maurice Paulsen
John Sherman
Copy Center
Selma Clinic Services

SITTING: Kevin Keane and Paul Loughridge (Co-Chairmen)


SPECIAL THANKS

Selmer Clinician Services
Rex Rakow
Notre·Dame Security
John Monhaut
Notre Dame Security
John Monhaut
Goes to school days, works Tonights.

Anybody who's heard his Energy Force Band, caught one of his guest solo appearances, or watched the Tonight Show knows Ed Shaughnessy is a brilliant player. But he's also a brilliant, and dedicated, teacher. The fact that he's probably the country's most sought-after percussion clinician will attest to that.

Playing and teaching. Ed Shaughnessy is one person who does both well. And he does both on Ludwig.