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Thoughts from the Chairman.

Welcome. It is an honor and a privilege to chair the 32nd annual Collegiate Jazz Festival. If you are here for the first time you are in for a spectacular weekend of jazz. It is a difficult task to try to improve the Festival each year; our two goals are to provide a stage with great jazz musicians and get as many people as we can to listen. They sound rather simple, however, each year the Jazz Guru, sitting in a blues bar somewhere Chicago presents us with new obstacles to overcome. The Guru just sits in front of the crystal ball, creating ways to make our lives hell. By the time the Festival roles around the staff has become a scaled down version of the American Gladiators.

In the hustle and bustle to create the “perfect” Jazz Festival, the staff has dedicated itself to maintaining the highest standards for our performers and audience. It would be easy to fall back in the storied tradition of past CJFs and assume that this will be another great Festival. Instead, we set new goals for ourselves in order to maintain the distinguished privilege of being the most prestigious festival in the country. Judges, performers and audiences remind us each year of this distinction. This is not an honor we have put upon ourselves but rather one which we willfully submit to by becoming members of this staff.

My predecessors have used this space to gain sympathy for the late nights, bad grades, unfinished homework assignments, and stress related illness. However, I can not continue this tradition. I have dutifully delegated my stress related responsibilities to the staff so they could share in the joy and the pain which comes with this position. The staff tops previous records for size and quality. Twelve of our staff members will be receiving class credit for their participation in the Festival. In addition, other staff members are working in areas related to their major. I will not attempt to thank them for their hard work and dedication on this page but rather ask you to congratulate the staff that you see this weekend on a job well done.

I would like to thank Julie Paradis, Julie McCarthy, Mark Rabideau, and Shannon Crosby for their encouragement and support. I have had the privilege of working with a few mentors as well. First, allow me to introduce to you the CJF rookie from Wisconsin(??), Gary Koenen. Gary, the Student Activities Program Coordinator, has never experienced a Festival before. But before we harass him, I want to thank him from keeping all of us within guidelines of the pocket bible Du Lac. Next, a relative unknown to CJFers is our printer Art Heemer. In my three years with the Festival, Art has provided moral inspiration and support, in addition to the posters and programs, to past chairmen and staff. Finally, Mr. CJF, Fr. George Wiskirchen. I can’t and won’t begin to tell you the ways the man has made us crawl into his office on our hands and knees only to slither out on our bellies crying because of genetic defect we have. No, no, no. I’m just kidding, we weren’t crying. The man will be missed by all of the graduating CJF staffers.

Well enough already from me. Enjoy the weekend, there will not be another March 30 & 31, 1990 like it.

Sincerely,

Kevin A. Keane
to the past...

Looking Back

to the past...

past cjs chairpersons
1959 Bill Graham
1960 Jim Naughton
1961 Dave Sommer
1962 Tom Ellis
1963 Charlie Murphy
1964 Sidney Gage
1965 Daniel Elkebus
1966 Tony Andrea, Tony Rizzitano
1967 Paul Schlager
1968 John Noel
1969 Greg Mullin
1970 Ann Hennrichs
1971 Ann Hennrichs
1972 Bob Syburg
1973 Bob Syburg
1974 Kent Lee
1975 Barbara Simonds
1976 Brian Leader
1977 Mike Dillon
1978 Jim Thomas
1979 Joe Corey
1980 Stan Huddleston
1981 Tim Griffin
1982 Kevin Bauer
1983 Bob O'Donnell
1984 Bob O'Donnell
1985 John J. Cerabino
1986 Jerry Murphy
1987 Kevin Cronin
1988 David C. Thornton
1989 Kevin Keane, Paul Loughridge

past cjs judges
1959 Art Van Damme, Frank Halverson, Charles Suber, Robert Trendler
1960 Willis Conover, Frank Halverson, Stan Kenton, Robert Share, Charles Suber
1961 Bill Evans, Johnny Richards, George Russell, Robert Share, Charles Suber
1962 Don DeMichael, Quincy Jones, Henry Marnell, Robert Share, Charles Suber
1963 Manny Albam, Leonard Feather, Terry Gibbs, Robert Share, Charles Suber
1964 Julian "Cannonball" Adderley, Gary McFarland, Oliver Nelson, George Russell, Robert Share, Charles Suber
1965 Paul Horn, Arif Mardin, Robert Share, Charles Suber
1966 Don McMichael, Quincy Jones, Charles Suber
1967 Donald Byrd, Don McMichael, Herbie Hancock, William Russo, Lalo Schifrin, Robert Share
1968 Ray Brown, Dan Morgenstern, Oliver Nelson, Robert Share, Gerald Wilson
1969 Gary McFarland, Dan Morgenstern, Sonny Stitt, Clark Terry, Ernie Wilkins, Fr George Wiskirchen, C.S.C.
1970 Richard Abrams, Leon Breeden, Joe Farrell, Dan Morgenstern, Ernie Wilkins
1971 Richard Abrams, Willis Conover, Charlie Haden, Dan Morgenstern, Leon Thomas, Gerald Wilson
1972 Jamey Aebersold, Willis Conover, Aysley Dunbar, Roberta Flack, Hubert Laws, Dan Morgenstern, George Russell
1973 Alvin Batiste, Joe Farrell, Jimmy Giuffre, Roy Haynes, Hubert Laws, Dan Morgenstern, Jimmy Owens
1974 Charlie Haden, Billy Harper, Roy Haynes, Dan Morgenstern, Lonnie Liston Smith, Bill Warne
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 Moye, Dave Remington
1977 Randy Brecker, Bob James, Will Lee, Bob Moses, David Sanborn
1978 Louie Bellson, Hubert Laws, John Lewis, Dan Morgenstern, Larry Ridley, Lew Tabackin
1979 Nat Adderley, Richard Davis, Buddy DeFranco, Burley 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 Morelly, Dan Morgenstern, Mike Vax
1982 Frank Foster, Charlie Haden, Shelly Manne, Dan Morgenstern, Jim McNeely, Dan Morgenstern
1983 Ron Carter, Branford Marsalis, Wynton Marsalis, Jimmy Owens, Dan Morgenstern, Tony Williams
1984 Terence Blanchard, Joanne Brackeen, Paquito D'Rivera, Danny Gottlieb, Dave Holland, Dan Morgenstern
1985 Gene Bertoncini, Stanley Cowell, Jimmy Heath, Dave Holland, Butch Miles, Dan Morgenstern
1986 Conte Candoli, Alan Dawson, Chuck Isreals, Ellis Marsalis, Dan Morgenstern, Lew Tabackin
1987 Charlie Haden, Roy Haynes, Larry Dwyer, Dan Morgenstern, Red Rodney, Frank Wess
1988 John Clayton, Jr., Danny Gottlieb, Eddie Harris, Mulgrew Miller, Dan Morgenstern, Jimmy Owens
1989 Dan Morgenstern, Jim McNeely, Claudio Roditi, Ed Shaungway, Frank Wess
This year's Master of Ceremonies for the Collegiate Jazz Festival is Tim Eby. Eby is in his eighth year of managing the local Public Radio Station WVPE-FM 88. WVPE is the area's prime outlet for jazz, featuring more than ninety hours each week with jazz programming seven days a week.

Eby has developed WVPE from a student operated rock oriented station to a Public Radio station staffed by full-time and part-time employees, community volunteers, and students. In addition to its jazz programming, WVPE also features blues, folk, and new age, plus American Public Radio news. The station is listener supported and receives most of its funding from listener and corporate contributions.

Prior to his work at WVPE, Eby worked as Music Director at WTON in Staunton, Virginia and various other radio stations. He is a 1982 graduate from the University of Evansville in Evansville, Indiana.
See ... Hear... and

Taste the Tradition

Congratulations to all participating groups
Featuring
The Huddle
the student center food mall
offering 8 menus including:

South Quad
Pizza
Western Michigan University Jazz Orchestra

Eastern Illinois Contemporary Jazz Combo
Acoustic Outlet (Univ. of Northern Iowa Jazz Combo)

MIT Festival Jazz Ensemble
University of Kentucky Jazz Ensemble

University of Massachusetts Jazz Sextet
University of Notre Dame Combo

Emporia State University Jazz Ensemble
University of Northern Iowa Jazz Ensemble

Judges' Jam

Saturday Afternoon

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

Saturday Evening

Southwest Texas State University Jazz Ensemble

Brooks Giles Quartet (The New School)

Michigan State University Jazz Band I

The New Jazz Ensemble (William Paterson)

University of Massachusetts Jazz Ensemble I

Guest Band:
University of North Texas One O'Clock Lab Band

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
The University of Notre Dame jazz band

Jazz fans at CJF '90 will be welcomed for the 18th consecutive year by a performance of the Notre Dame jazz Band. The band, composed largely of nonmusic majors from every college of the University, performs on campus each year in their "Dimensions in jazz" concert, as well as for the Junior Parents Weekend and their spring "Afi fresco" concerts on the mall. This year they have also given concerts at Century Center in South Bend, in Holland, Michigan, and in Chicago. The jazz program at Notre Dame involves two big bands and four smaller combos under the direction of Father George Wiskirchen, C. S. C. who has founded and directed big bands at all but the very first running of the Collegiate Jazz Festival - bands from Notre Dame High School in Niles, Illinois (The Melodons) for thirteen years, Northwestern University and the UNDJB for eighteen years. CJF '90 marks Father George's 31st anniversary as a CJF band director and his 16th year as Faculty Advisor to the Festival.

Director - Fr. George Wiskirchen; Saxophones - Brian Meenaghan, Maria Santos, Susan Loveless, Karen Hack, James Stepenosky; Trumpets - Bryan Miller, Paul Carrier, Colin Quinn, Karl Schudt, Mel Fardy; Trombones - Mark Rabideau, Steve Koester, Carl Loesch, Pat Fay; Rhythm - Kevin Tracy (piano), Scott Tallarida, Vince Marcopoli (guitars), Andy Kolbaur (bass), Masten Koller (synthesizer), Brian Doberry, Richard Dachrana (drums); Vocalist - Leslie Edwards.

Eastern Illinois Contemporary Jazz Combo

The Eastern Illinois Contemporary Jazz Combo is one of seven groups in the EIU Jazz Program. The EIU Jazz Ensemble and the Contemporary Jazz Combo won outstanding performance awards at the Collegiate Jazz Festival last year. Now in its fourth year, the Jazz Studies degree includes four semesters of improvisation, two semesters of jazz theory, jazz history, arranging, recording techniques, jazz piano and ensemble playing. The program is open to qualified undergraduates by audition at the end of their freshman year. Over the last two years various EIU jazz groups have performed with Mel Torme, Clark Terry, Pat Methenys, John BENEDICT, ROGER PETER, JIM SANDERS, BOB MACK, and the legendary Dizzy Gillespie.

The Jazz Faculty at EIU includes Allen Horneyn, trombonist and assistant professor of music, and Nils Johansson, associate professor of music and director of jazz studies. The program offers four semesters of improvisation, two semesters of jazz theory, jazz history, arranging techniques, jazz piano and ensemble playing. The program is open to qualified undergraduates by audition at the end of their freshman year. Over the last two years various EIU jazz groups have performed with Mel Torme, Clark Terry, Pat Methenys, John BENEDICT, ROGER PETER, JIM SANDERS, BOB MACK, and the legendary Dizzy Gillespie.

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The MIT Festival Jazz Ensemble is one of two ensembles at the Massachusetts Institute of Technology which studies big band jazz. The Concert Jazz Ensemble, under the direction of Everett Longstreth, plays from the main stream big band library, emphasizing the fundamentals of swing. Currently directed by Jamshied Sharifi, the Festival Jazz Ensemble has a tradition of playing original compositions, many of them commissioned by the MIT Council for the Arts. Jamshied Sharifi is a Boston synthesist and composer, an MIT alumnus and has written much of the band's current library.

The MIT Festival Jazz Ensemble has enjoyed frequent visits to the NDJF since the 1960's and also made recent appearances at the Tufts University and the Boston University Jazz Festivals. Jamshied Sharifi - Director

University of Massachusetts Jazz Sextet

The University of Massachusetts at Amherst Chamber Jazz Sextet represents an evergrowing combo program in the Department of Music and Dance. All the members are composers/performers as well as performers and are truly international in background, hailing from Finland, Germany, and South Africa as well as from, Louisiana, and Massachusetts. This is their first Festival appearance.

Saxophones - Zim Nogawana (alto), Chris Mere (tenor); Piano - Reimund Koehler; Bass - Wade Mikkola; Drums - Herman Beaux; Archives of the University of Notre Dame
Emporia State University provides a variety of performing ensembles and courses in jazz through the Division of Music. Bob Lark, Director of Jazz Studies, teaches courses in improvisation and jazz methods in addition to directing the Jazz Ensemble and combos. The Jazz Ensemble received an Outstanding Performance Award at the 1989 Notre Dame Collegiate Jazz Festival. The band has commissioned a number of charts, including works this past year by Bob Mintzer and Frank Mantooth.

The Great Plains Jazz Camp is held annually on the campus of Emporia State University. Students from throughout the country attend the camp, which includes a faculty of outstanding professional jazz musicians. Recent faculty members include Bob Mintzer, Marvin "Smitty" Smith, Frank Mantooth, Clark Terry, and Jon Faddis.

Director - Bob Lark; Saxophones - Jim Poplau (alto), Brandon McCray (alto), Don Shimkus (tenor), Michelle Stewart (tenor), Susan Holbrook (baritone); Trumpets - J Roberts (lead), Dan Hagan, Kevin Powers, Phil Karan; Trombones - Cory Shirk (lead), Mike Montgomery, Shawn Hornbeck, Marc Charbonneau, Ken Zuei (bass); Rhythm - Jerry Tyson (guitar), Darrin Devinney (bass), Vic Rodriguez (drums).

Judges' Jam

Proud to bring you this year's show
Carl Allen

He has performed with greats like Dizzy Gillespie, Art Hanner, Woody Shaw, Lena Horne, and Sammy Davis, Jr. He is the leader of his own quintet and is a member of three other groups. He serves as a clinician and consultant for Ludwig Drums and Sabian Cymbals, and President and C.E.O. of Allen Enterprise. He has toured all over the United States, South America, and Europe and hasn’t even reached the age of 29 yet. He is jazz drummer Carl Allen.

Born in Milwaukee, Wisconsin on April 25, 1961, Mr. Allen attended the University of Wisconsin, Green Bay and received a B.M. in Jazz Studies and Performance in 1983 from William Paterson College of New Jersey. Besides music, Mr. Allen is quite interested in helping children, particularly in the fight against drugs. Allen Enterprises, which runs several programs and endeavors, began J.A.D., an acronym for Jazz Against Drugs. It is a 6 (or is workshop series designed designed to help fight the war against drugs and at the same time promote artistry of jazz. The goal is to prove that “you don’t have to be bad to swing.”

As far as being a drummer, Mr. Allen “has dynamic style and great musical acumen. One of today’s top pros” according to Vic Firth of the Boston Symphony. The United States is not the only country that is privileged to hear this great talent. He has played in Rio de Janeiro, Tokyo, Hong Kong, Toronto, Montreal, Berlin, and Montreux. He has also appeared on numerous television shows, such as “Jazz at 90” (in India, Indonesia, and South Korea), a Carl Allen documentary. The London Times described him as a “top drummer in the style of Art Blakey or Philly Joe Jones.” One could also hear his work on Frank Gordon’s “Clarinet Blues” or Freddie Hubbard’s “Life Flight,” to name a few. Freddie saw Carl as a “future legend and innovator.” Allen has said that his ultimate goal musically “is to get to a level like Art Blakey and Billy Higgins and Art Blakey.”

As a cello, and started playing bass in high school. By the time he entered North Texas and “86 Soul Note release), and John State University, he has taken on his first professional assignment - at the age of 19 - as a Musician and an educator has made a quite an impact on the story of jazz.

Marc Johnson

Born in Nebraska in 1953, Johnson studied piano with his father, later took up the cello, and started playing bass in high school. By the time he entered North Texas University, he had taken his first professional assignment - at the age of 19 - as a Musician and an educator has made an impression on his story of jazz.

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Alan Broadbent


In 1972 moved to Los Angeles, California. Recorded three albums with the late great Knoll of which: “Where is Love” and “Gentle Rain” were nominated for Grammy’s. In 1983 “Suite for Orchestra” was performed in Los Angeles premiere by “The New American Orchestra.” In 1989, “Conversation Piece” commissioned by New Zealand Broadcasting was performed in Wellington NZ by the NZ. Youth Symphony and the Youth Jazz Orchestra, Doron Salmenson, conductor.

Currently residing in Santa Monica, California playing and recording with many artists on the Los Angeles scene including: Bud Shank, Bill Holman, Bud Collette, Bill Perkins, Johnny Mandel, Pat Williams, Buddy DeFranco, Henry Mancini, Charles MacPherson, Charlie Haden, Lee Ritenour, Harvey Mason.

Gerald Wilson

Gerald Wilson’s jazz career began in 1928 as an arranger for the orchestras of Jimmy Lunceford, Count Basie, Dizzy Gillespie, and Duke Ellington. In 1944 he got away from that for a couple years by forming his own band. Economically, times were tough. Salaries and transportation costs were increasing the number of dance halls were decreasing. The band dissolved in 1946. As an arranger and trumpet player for Count Basie’s band, he composed “Royal Suite in Seven Movements.” To Duke Ellington, he contributed, among other compositions, “Imagine My Frustration.” Wilson never really had the chance to become a household name, but among other musicians the Mississippi native is considered one of the most distinctive of jazz orchestrators. In the 50’s and 60’s Wilson became popular in the LA Studio scene due to his arrangements for the likes of Ray Charles, Bobby Darin, and Nancy Wilson. His recordings for Pacific Jazz during the 60’s earned two Grammy nominations. Members of this band include Harold Lord, Teddy Edwards, Bud Shank, Joe Pass, and Mel Lewis.

In 1970 Wilson made the decision to leave the bandstand and enter the classroom. He became a faculty member of the California State University at Northridge and continues to teach jazz history in that state. Teaching did not mean completely giving up arranging as he had a Top 40 hit in the early 70’s. The last decade has seen the what new occupies most of Mr. Wilson’s time. The music of the Orchestra of the 80’s has been described as “powerhouse, big-band stuff that really gets up and runs” (Sacramento Bee, Jan. 24, 1983). Within the past year Mr. Wilson also had the opportunity to contact the American Jazz Orchestra, a concert which brought him back east after a long absence. One review of the concert claimed that the “band sounded so much tighter, more cohesive, and more spirited” than it ever had. It is obvious that when Mr. Wilson stands in front of the band, he is the man in charge. As he told AP during their one and only rehearsal, “all of my music is strong. That’s the way it should be played. I don’t care if it’s soft. I’m not up here clowning or dancing. Everything I do up here has meaning.”

Mark Johnson

Marc Johnson, Bassist, is one of the country’s most extraordinary and visible young jazz bass players. Since the beginning of his career ten years ago, he has worked with some of the greatest names in jazz, including Bill Evans, Stan Getz, Woody Herman, Percy Jones, and John Lewis.

Born in Nebraska in 1953, Johnson studied piano with his father, later took up the cello, and started playing bass in high school. By the time he entered North Texas State University, he had taken his first professional assignment - at the age of 19 - as a Musician and an educator has made an impact on his story of jazz.

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Steve Turre

Mr. Turre grew up in the San Francisco Bay Area, where he began playing the trombone at the age of 10. By the time he was 13, Turre was already working professionally! His first break came when he joined the Ray Charles Orchestra in 1972, and went on his first tour. Turre moved on to perform with Woody Shaw, Art Blakey, the Thad Jones/Mel Lewis Big Band, Van Morrison, Chico Hamilton and Austrian Roland Kirk. It was due to Kirk's influence that he began experimenting with the variety of exotic shells which have become one of his trademarks, and from which he elicits an astonishing array of beautiful sounds. Mr. Turre's exceptional talents on the plunger promoted trombone master Al Grey's comment to him, "After me, there's you!!"

Mr. Turre has toured as a featured performer with such luminaries as McCoy Tyner, Dexter Gordon, Dexter Gordon, Slide Hampton and Bobby Hutcherson. He has also performed with such renowned Latin artists as Dave Valentin, Poncho Sanchez, Hillary Ruiz, El Grand Combo, Tito Puente, Johnny Ventura, Oscar DeLeon, Conjunto Libre, the Fort Apache Band and Celia Cruz.

In 1976, Turre was invited to join Wolf Trap's gala tribute to Dizzy Gillespie, on the occasion of his 75th birthday and 50th anniversary as a performing artist. This led to Turre's becoming a feature artist with Mr. Gillespie's United Nation Orchestra, a 15-piece all-star ensemble that has earned critical acclaim during the past two years. He also performed with Lester Bowie and Brass Fantasy during the past two years, and with Hugh Masekela. Last summer he joined the Dizzy Gillespie/Phil Woods Big Band for an extended European tour.

This is all in addition to Turre's work with his own quartet, quintet and sextet, which have performed extensively throughout the United States and abroad, and his latest release, an exciting collaboration with fellow trombonist Robin Eubanks, "Dedication," has garnered rave reviews both in the United States and Europe. The "first" Harrison is the most accomplished of the young altoists on the contemporary scene. His sound has been called "mesmerizing" and "intense." But one fan put it simply, and best: "He can do anything, and he does it excellent!"

Mr. Turre was graduated from the University of Massachusetts at Amherst with a B.A. in Afro-American Music, and Trombone. In 1988, he received his Masters Degree from the Manhattan School of Music, where he is presently a member of the faculty. He also teaches at William Patterson College in New Jersey. As a solist, and clinician for Yamaha Artist, Turre has given numerous clinics, master classes and workshops. He also accepts a select number of private students. "Young people are the future of the music," says this cornetistic musician, who Dizzy Gillespie describes as, "one of our new Grand Masters."

Donald "Duck" Harrison

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His weekly appearances on national television now lasting a decade — since 1986, he has been a member of the NBC "Saturday Night Live" band — Steve Turre may be one of the best kept secrets of the jazz world.

Born in Oklahoma, Mr. Turre grew up in the San Francisco Bay Area, where he began playing the trombone at the age of 10. By the time he was 13, Turre was already working professionally! His first break came when he joined the Ray Charles Orchestra in 1972, and went on his first tour. Turre moved on to perform with Woody Shaw, Art Blakey, the Thad Jones/Mel Lewis Big Band, Van Morrison, Chico Hamilton and Austrian Roland Kirk. It was due to Kirk's influence that he began experimenting with the variety of exotic shells which have become one of his trademarks, and from which he elicits an astonishing array of beautiful sounds. Mr. Turre's exceptional talents on the plunger promoted trombone master Al Grey's comment to him, "After me, there's you!!"

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This is all in addition to Turre's work with his own quartet, quintet and sextet, which have performed extensively throughout the United States and abroad, and his latest release, an exciting collaboration with fellow trombonist Robin Eubanks, "Dedication," has garnered rave reviews both in the United States and Europe. The "first" Harrison is the most accomplished of the young altoists on the contemporary scene. His sound has been called "mesmerizing" and "intense." But one fan put it simply, and best: "He can do anything, and he does it excellent!"

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Western Michigan University Jazz Orchestra

The University Jazz Orchestra is the top instrumental ensemble representing the Jazz Studies Program in the School of Music at Western Michigan University. The group has received national acclaim for its high performance standards, outstanding soloists, and creative approach to big band jazz. It has been featured as the Montreux (Switzerland) International Jazz Festival, has presented ten consecutive performances at the Montreux-Detroit International Jazz Festival, and has received “Outstanding Performance” recognition at the Notre Dame and Elmhurst Collegiate Jazz Festivals. It has recorded three albums, the most recent, Midnight Mistress, is available on compact disc.

Saxophones - Eric Wendlandt, Doug Martin, Jon Ball, Michele Moretti, Joe Lekan; Trumpets - Kevin Mossman, Alex Jokipi, Steve Stuaffer, Joe Streets, Mike Shires; Trombones - Jay Leaman, Paul Mundo, Chris Nigrelli, Bruce Gillen; Rhythm - Tom Bourcier (piano), Dave Foster (guitar), Tom Michael (bass), Mark Van Etten (drums), Brett Vargeson (percussion).

Acoustic Outlet (University of Northern Iowa Jazz Combo)

Acoustic Outlet is comprised of six members of the University of Northern Iowa Jazz Band. Their repertoire includes their own arrangements of jazz standards as well as contemporary tunes for the pen of Dave Holland, Ray Anderson, Pamela Watson, and others. As members of UNI Jazz Band II, the Acoustic Outlet scored the Ozone, Montreaux, and North Sea Jazz Festivals in Europe during the summer of 1989.

Saxophone - Scott Zimmer (alto, tenor); Trumpets - Dave Rezek; Trombone - Carson Holloway; Double Bass - Nate Lentland; Drums - Scott Chidester; Guitar - Bob Doherty.
Southwest Texas State University Jazz Ensemble

Southwest Texas State University emphasizes the importance of jazz education and performance as part of a comprehensive music department curriculum, a tradition that began with the first "Stage Orchestra" formed in 1951. Two jazz ensembles, a nine-piece Little Big Band, combos, and independent study in jazz history and pedagogy are an integral part of the jazz program at SWT. Students also have the opportunity to interact with internationally recognized jazz artists who regularly appear in on-campus concerts and clinics or in performances with the SWT jazz ensemble. For example, Woody Herman's Young Thundering Herd, Fr. George Wiskirchen, The Air Force Band of the West, Rich Matthews, The Jugend Landes Jazz Orchestra from Germany, trombonists Paul McKee and Chris Seider, and saxophonist Pete Brewer are some of the prominent musicians who have recently appeared. Many SWT jazz alumni are currently active in commercial music as musicians, arrangers, and recording studio technicians. In addition, SWT sponsors an annual jazz festival that features outstanding high school jazz ensembles and advanced jazz clinics.

Director - Keith Winking; Saxophones - Victor Garza, Rick Rodriguez, John Scarpulla, Aaron Cassillas, Roxanne De La Torre; Trumpets - Mike Williamson, Randy Henton, Chris McGuire, Thomas Spry, Trombones - Rick Colgate, Ruben Colon, Jr., Dianne Birland, Celso Gailland, John Espinoza; Rhythm - James Polk (piano), Rick Winking (guitar), Brad Taylor (bass), Steve Summer (drums), Joe McCreary (percussion).

Brooks Giles Quartet (The New School)

The Brooks Giles Quartet has been together for almost a year and can be heard in and around the New York area. The Quartet is comprised of: Brooks Giles on tenor and soprano saxophones, Brad Mehldau on piano, Yas Takeda on acoustic bass, and Chuck Ferragia on drums. Brooks studied at Ohio State University and the University of Maryland Eastern Shore before coming to the New School Jazz and Contemporary Music Program. He has been freelancing in New York and has made appearances with the Apollo Theater Band. Last year he appeared at the Musicfest USA with the Jesse Davis Sextet. Brad Mehldau is currently the house pianist at the New School's Julliard Clinic. He also works regularly around the New York and Hartford Connecticut areas. Yas Takeda has been at the New School for two and a half years. While in Japan he played with Ray Bryant. Chuck Ferragia has played at Jazzmobile with Billy Taylor and Charlie Persip. He has also appeared with Jimmy Heath and Tito Puente. Currently, he is in his last semester at the New School.
Michigan State University Jazz Band I

The Michigan State University Jazz Band I has appeared at the Collegiate Jazz Festival every year since 1979. It has also appeared at the Montreux-Detroit Jazz Festival, Disneyworld, the International Association of Jazz Educators' Convention, Muskegon, and numerous other places. They have recorded two albums, and this year are recording their first compact disc. The Jazz Studies Program at MSU consists of two large jazz ensembles, numerous combos, two years of jazz improvisation, arranging, and jazz history.

Director - Ron Newman; Saxophones - Jon Noffsinger, Beth Bousfield, Chris Crewson, Chris Pluchthal, Jimmy Bowland; Trumpets - Tage Larson, Jay Hopwood, Joe Zenas, Amy Johnson, Colleen Land; Trombones - Rob Killips, Dave Cleveland, Kyle Root; Rhythm - Jeff Hopwood (piano), Matt Hughes (bass), Joe Anderson (guitar), Sam Kestenholtz (drums); Vocalist - Tracy Murray

William Paterson College New Jazz Ensemble

William Paterson College is a New Jersey State College located 20 miles west of New York City. The New Jazz Ensemble is one of twenty-two performing groups in the WPC professional Jazz degree program. Directed by Rufus Reid, Director of Jazz Studies and Performance, the Ensemble performs a wide range of contemporary jazz literature, most recently presenting a concert featuring the music of Cedar Walton, with Walton as a soloist. WPC jazz program graduates, a number of whom have appeared at past Collegiate Jazz Festivals, have gone on to record and perform with Miles Davis, Freddie Hubbard, James Moody, the Blake Band, the second edition of Blood, Sweat, and Tears, et al.

Tenor Saxophone - Eric Alexander, Trumpet - Bob Miller, Trombone - Tim Newman, Piano - Travis Shook, Guitar - Rob Reich, Bass - Zirk Bomma, Drums - Joe Farisworth

University of Massachusetts Jazz Ensemble I

The University of Massachusetts at Amherst Jazz Ensemble I is one of three such big bands emanating from the Department of Music and Dance. The group is comprised of both music and nonmusic majors, and performs a variety of published, faculty, and student compositions/arrangements. Recent guest artists with the ensemble include Ernie Watts, Gerald Wilson, Gene Bertoncini, Michael Moore, and Michael Brecker. Jazz Ensemble I has enjoyed success at a number of festivals including Music Fest USA, Music Fest Canada, and the Billfest Jazz Festival, and looks forward to its return to the Notre Dame Jazz Festival.

Director - Jeffrey W. Holmes; Saxophones - Chris Merz (alto, soprano, flute, clarinet), Jim Rollins (alto, flute, clarinet), Tony Beaudry (tenor, flute, clarinet), Dave Trenholm (tenor, clarinet), Rick Hirsch (baritone, bass clarinet, flute), Yura Henriques (flute, piccolo); Trumpet/Flugelhorns - Andy Corneil, Brooks Holmes, Doug Ogden, Brian Hilliard, Doug LeBlanc; Trombones - John Farnsworth, Lisa Cavanagh, Mark Alves, Bill Carr (tuba), CJ Lombardo (tuba), Rhythm - Doug Boyd (piano), Carlos Bermudo (guitar), Wade Mikolai (bass), Herman LeBeaux, Jon Mele (drums, percussion).

The Hall President's Council wishes the best to the 1990 Collegiate Jazz Festival

Remember to take WEEKEND WHEELS

On Friday and Saturday Nights
Hall began entering the band in national competitions in the 1950's, but left for a job at Michigan State in 1959. He was replaced by Leon Breeden, a former high school and college band director who had earned respect as a clarinetist, arranger, and composer. Before Breeden's retirement in 1981, lab bands won almost 50 national awards for the bands and individual performers; appeared in 1970 as the official big band of the University of North Texas opened the door for jazz studies at the college level when it founded the first such program in the world in 1947.

North Texas' program, housed within the second largest music school in the nation, has led the way ever since, earning an international reputation for the quality of its faculty.

But the story of jazz in the classroom actually began in 1942 when Gene Hall, a graduate student at North Texas, secured a teaching assistantship and taught two special classes: Word 504 and 505 and 15 students in the personnel class. Substituting for their regular instructor, Hall taught under the name of the Department of State and Federal Bands. He left the school in 1943 with his position and is now a professor at the University of Bridgeport, Conn., succeeded Breeden as coordinator of jazz studies at North Texas and director of One O'Clock. Slater is well known as a jazz pianist, having conducted clinics with Kenton and played or recorded with musicians such as guitarist Sal Salvador, saxophonist Frank Strozier and drummers Louis Bellson and Joe Morello. A prolific arranger and composer, he has an extensive catalog with both Warner Brothers and Music Corporation of America.

Under Slater's direction, the One O'Clock has continued to make annual recordings, has toured extensively in the United States and performed in Europe and Australia. It was the only U.S. representative and the only jazz orchestra invited to perform at the International Society of Music Educators Conference in Bristol, England, in 1982. Enroute to Bristol, the band performed at the Pori, Northsea, Montreux, and Antibes jazz festivals in Finland, the Netherlands, France, and Switzerland. Slater and the One O'Clock also were featured on the West German television program "Salute to the Big Band Era."

The program celebrated its 40th anniversary in 1987 with its annual fall concert, featuring two alumni, trumpeter Marvin Stamm and drummer Ted Soph. Other musical guests at fall concerts have included trombonist Slide Hampton, saxophonists Pepper Adams and James Moody, trumpeter Roy Eldridge, writer/saxophonist Bob Mintzer and drummer Mel Lewis. What started in the 60's with one teacher and a handful of students and almost no sheet music, the jazz studies program at North Texas has grown to host eight faculty members and more than 300 students, earning an international reputation for itself and the University of North Texas.

The One O'Clock Lab Band is the showcase jazz ensemble around which the program was built. It features the 20 best jazz musicians in the school, selected through auditions each semester. The One O'Clock has become a well-traveled ambassador for the university, with performances in Mexico in 1967, Germany and Switzerland in 1970, Portugal and the Soviet Union in 1976, and Europe in 1982, a tour that included appearances at the Pori, Northsea, Montreux, and Antibes jazz festivals. Most recently, the band toured Australia in 1986.

Many former One O'Clock members have performed with Don Ellis, Bill Evans, Maynard Ferguson, Freddie Hubbard, Woody Herman, Thad Jones, Stan Kenton, Wynton Marsalis, Pat Metheny, Jaco Pastorius, Doc Severin, Toshiko Akiyoshi, and more.
Congratulates the 1990 CJF.

Neil Slater • Director

Trumpets
Jack Wengrosky - Lead
Magnus Broo
Rocky Winans
Jon Leanord
Kevin Watt

Trombones
Joe Jackson - Lead
Keith Oshiro
Jay Gibble
Hans Buttinger - Bass
Chris Woods - Bass

Saxophones
Karolyn Kafer - Alto, Lead
Wayne Delano - Alto
Chris McGuire - Tenor
Jonathon Beckett - Tenor
Tim Ishii - Baritone

Rhythm
Piano - Stefan Karlsson
Bass - Mike Pope
Guitar - Mark Matejka
Drums - Jim White
Percussion - Dave Hansen

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Bill Evans, formerly with Miles Davis, now performs with Mahavishnu, Elements, Michael Franks and his own TKO band. He’s also recorded with both Mick Jagger and Sheena Easton. One item he always takes with him? A Selmer sax.

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