

friday 5 april

saturday 6 april

1991

COLLEGIATE JAZZ FESTIVAL



UNIVERSITY OF NOTRE DAME

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WELCOME FROM THE CHAIRPERSON

PAST CJF CHAIRPERSONS

1959: Bill Graham
1960: Jim Naughton
1961: Dave Sommer
1962: Tom Eiff
1963: Charlie Murphy
1964: Sidney Gage
1965: Daniel Ekkebus
1966: Tony Andrea, Tony Rivizzigno
1967: Paul Schlaver
1968: John Noel
1969: Greg Mullen
1970: Ann Heinrichs
1971: Ann Heinrichs
1972: Bob Syburg
1973: Bob Syburg
1974: Ken Lee
1975: Barbara Simonds
1976: Damian Leader
1977: Mike Dillon
1978: Jim Thomas
1979: Joe Carey
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
1990: Kevin Keane

On behalf of the staff and myself, I'd like to welcome you to the 33rd annual Jazz Festival. We have all been working very hard in pursuit of our simple and continuing goals—to provide the musicians with the best possible conditions to perform and to provide the audience with the best possible listening experience in collegiate jazz. We also hope that this festival will continue to uphold the many traditions established in hospitality, professionalism, quality, and personality.

The jazz festival offers an opportunity for student performers of jazz to have their performances evaluated in writing by a panel of distinguished professional jazz musicians. To be performing at the collegiate level already implies a certain high level of talent. Hopefully this atmosphere will help these performers improve what is already excellent, and ultimately propagate excellence in the art of jazz performance.

As is always the case with the festival, success or failure depends on many people, and this year's staff has performed brilliantly. This year we opted to have fewer staff members and added additional responsibility to each position. This helped with accountability and hopefully communication. Above all, my thanks go out to all who sacrificed their time, grades, sleep, etc. in order to make this a successful weekend. My special thanks go out to Ken Ceonzo, who for all practical purposes was a co-chairman; P.J. Goodwine who, when I said, "someone needs to do this," actually did it; Debbie Broderick for cleaning up the messes left by past years' staff; and Andrea White, who was my source of support and sanity when those were precious and rare commodities.

Credit is always given in this space to Fr. George Wiskirchen, and deservedly so. When motivation was low, he acted as the cattle prod to get things done. He also is an endless source of knowledge, connections, and when needed, intimidation. CJF could not go on without Fr. George's guidance, and we all appreciate his efforts in keeping us focused on the task at hand.

But now the work is done. All the months of preparation hopefully will leave us to let the festival run with minimal effort. Now is the time to relax and enjoy. We have quite a wide and interesting variety of jazz presentation. I invite you to join me as I sit back and marvel at the union of performer and audience through the best in collegiate jazz.

Thank you for coming and for your continued support of the Collegiate Jazz Festival.

Jerry Larkin
Chairman, CJF '91

MASTER OF CEREMONIES

Making his third straight appearance as Master of Ceremonies for the Collegiate Jazz Festival is Tim Eby. Eby is now in his ninth year of managing the local Public Radio Station WVPE-FM 88. WVPE is the area's prime outlet for jazz, featuring more than eighty 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 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 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.



PAST CJF JUDGES

- 1959: Art Van Damme, Frank Holzfiend, Charles Suber, Robert Trendler
- 1960: Willis Conover, Frank Holzfiend, Stan Kenton, Robert Share, Charles Suber
- 1961: Bill Evans, Johnny Richards, George Russell, Robert Share, Charles Suber
- 1962: Don DeMichael, Quincy Jones, Henry Mancini, Robert Share, Charles Suber
- 1963: Manny Albam, Leonard Feather, Terry Gibbs, Robert Share, Charles Suber
- 1964: Julian "Cannonball" Adderly, Gary McFarland, Oliver Nelson, George Russell, Robert Share, Charles Suber
- 1965: Paul Horn, Arif Mardin, Robert Share, Charles Suber, Clark Terry
- 1966: Don McMichael, Quincy Jones, Charles Suber, Billy Taylor, Fr. George Wiskirchen, C.S.C.
- 1967: Donald Byrd, Don McMichael, Herbie Hancock, William Russo, Lalo Schiffrin, 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. G. Wiskirchen, C.S.C.
- 1970: Richard Abrams, Leon Breeden, Joe Farrall, Dan Morgenstern, Ernie Wilkins
- 1971: Richard Abrams, Willis Conover, Charlie Haden, Dan Morgenstern, Leon Thomas, Gerald Wilson
- 1972: James Abersold, Willis Conover, Aynsley 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 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 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 Adderly, Richard Davis, Buddy DeFranco, Bunky Green, Philly Joe Joe Sample
- 1980: Herb Ellis, Milt Hinton, Dan Morgenstern, Zoot Simms, Billy Taylor, Tony Williams
- 1981: Richard Davis, Joe Farrell, Mel Lewis, Jim McNeely, Dan Morgenstern, Mike Vax
- 1982: Frank Foster, Charlie Haden, Shelly Manne, Dan Morgenstern, Jimmy Owens, Billy Taylor
- 1983: Ron Carter, Branford Marsalis, Wynton Marsalis, Jim McNeely, Dan Morgenstern, Tony Williams
- 1984: Terence Blanchard, Joanne Brackeen, Paquito D'Rivera, Danny Gottlieb, Dave Holland, Dan Morgenstern
- 1985: Gene Bertoncini, Stanley Cowell, Jimmy Heath, Dave Holland, Butch Miles, Dan Morgenstern
- 1986: Conte Candoli, Alan Dawson, Chuck Israels, Ellis Marsalis, Dan Morgenstern, Lew Tabackin
- 1987: Charlie Haden, Roy Haynes, Larry Dwyer, Dan Morgenstern, Red Rodney, Frank Wess
- 1988: John Clayton Jr., Danny Gottlieb, Eddie Harris, Mulgrew Miller, Dan Morgenstern, Jimmy Owens
- 1989: Dan Morgenstern, Jim McNeely, Claudio Roditi, Ed Shaughnessy, Frank Wess
- 1990: Carl Allen, Alan Broadbent, Donald "Duck" Harrison, Mark Johnson, Steve Turre, Gerald Wilson

JUDGES



RANDY BRECKER

Trumpeter Randy Brecker has covered a lot of ground in his illustrious twenty year career. He's provided biting brass lines to records by hundreds of jazz and pop artists; Blood, Sweat and Tears, Stevie Wonder, Chaka Khan, James Taylor, Steve Winwood, James Brown, Paul McCartney, Diana Ross, and George Benson to name a few.

His father was a semi-professional pianist and jazz fanatic. Through his father's influence, Brecker grew up listening to trumpet legends such as Clifford Brown, Dizzy Gillespie, Miles Davis and Chet Baker. After finishing high school, Randy attended Indiana University. He never graduated,

HAROLD MABERN JR.

"My most vivid memory of Harold Mabern is on a hot summer night in a nasty little corner of the East Village at a nasty little club called the Tin Palace. Accompanying alto saxophonist George Coleman, Mabern was playing some extraordinarily tough two-fisted piano. Sweating as he pounded and caressed the instrument, he breezed through bop, free, swing and stride piano modes at his whim. A few years later, I heard Mabern at Sweet Basil with James Moody, another soloist who regularly employs the pianist at his New York gigs, and Mabern again transformed the piano into a formidable orchestra assembled from all generations of jazz musicians". - Krin Gabbard

Harold Mabern's musical career began about the age of fifteen in Memphis, Tennessee. Some of his high school classmates included George Coleman, Charles Lloyd and Hank Crawford. In 1950, Mr. Mabern left Memphis and went to Chicago. There, together with Frank Strozier, he played with such artists as Eddie Harris, John Neely and Ahmad Jamal. His first big job was with the Morris Ellis Band. Shortly thereafter, he joined "The M.J.T. plus 3" under the leadership of Walter Perkins and recorded two albums with them. Then it was onto New York, where he was introduced to Harry "Sweets" Edison by "Cannonball" Adderly. After working with "Sweets", he

however, fate intervened. "I was supposed to graduate, but Indiana University had an excellent big band. We had won a collegiate jazz festival at Notre Dame and were picked to go on a U.S. State Department tour of the Near East and Asia. After that, I just stayed in Europe for three or four months."

In 1968, Brecker recorded his first album as a leader, Score, for the United Artists jazz subsidiary, Solid State. About two years later, Randy worked with Art Blakey's Jazz Messengers. Then came the first of two bands he could co-lead with his saxophonist brother, Michael, Dreams. "This was basically a jazz/rock group with the emphasis on jazz." In the two years it existed, Dreams turned out two albums for Columbia Records, Dreams and Imagine My Surprise. Around 1974, the Brecker brothers were hired by drummer Billy Cobham, with whom they recorded several albums. It was during this period that Randy and Michael decided to pursue their own career. Between 1975 and 1981, the Brecker Brothers recorded six albums and garnered seven Grammy nominations.

In 1982 he married Eliane Elias and together they formed a new group which combines their writing and performing talents. In 1987, Randy Brecker's first solo acoustic straight-ahead album, "In The Ediom" was voted #1 Best Jazz record of the year by Ann Arbor News and one of Jazziz Magazine's ten best of the year. Randy Brecker toured Europe last year with a group featuring Bob Berg, David Kikoski, Joey Baron, and Deiter Ull, and has just completed a tour of Eastern Europe for the U.S. State Department. His plans include a live album and a production which will tap into the sounds of R&B/jazz fusion for which Randy is known to have been one of the foremost innovating forces.

went on to work and record with such greats as Donald Byrd, Miles Davis, Art Farmer, Benny Golson, Lionel Hampton, Sonny Rollins, and Blue Mitchell, to name a few. At the present time, Mr. Mabern has to his credit numerous albums out under his own name.



6



EDDIE GOMEZ

Eddie Gomez was born in Santurce, Puerto Rico, in October, 1944, and emigrated with his family to New York as a child. He began playing bass in the seventh grade as a precocious 12-year-old jazz fanatic. "One of our neighbors played jazz records," Eddie recalls, "and that was the first thing I gravitated toward." I bought a Miles Davis record,

DICK OATTS

"A clean, clear, unsentimental tone..." "Thick, muscular tenor sax..." "Substantial uncluttered playing..." "A combination of the beautiful and the biting..." These are just some of the ways the critics describe the music of reed player/composer Dick Oatts.

Born and raised in Iowa, Oatts began his professional career in Minneapolis. While there, he joined up with Film and the BB's, since nominated for a Grammy and now signed with Warner Bros.

In 1977, Oatts left the Midwest for Manhattan and appeared with the Thad Jones-Mel Lewis Orchestra the night he arrived. The affiliation has been virtually continuous, as Oatts leads the Mel Lewis Jazz Orchestra sax section-Monday nights at the Village Vanguard. He also performs and records with smaller groups led by Lewis, and his playing and compositions are featured on *Lost Art* from the Mel Lewis Sextet.

In the fourteen years since making New York his home, Oatts has widened both his experience and his exposure. Not just in terms of the big city, but in concert halls, clubs, colleges, clinics and festivals throughout the country and abroad. In New York and on tour, he's appeared with a variety of well known artists and bands, including Eddie

got hooked on Paul Chambers's bass playing, and that was it."

Eddie's years at Manhattan's High School of Music and Art were highlighted by his membership in the Newport Youth Band, the young people's jazz ensemble assembled every year by arranger-composer Marshall Brown to play at the Newport Jazz Festival. It was during those years that he also honed his classical technique under the tutelage of New York Philharmonic bassist Fred Zimmerman.

After high school, Eddie continued his jazz and classical studies at Julliard where his classmates included violinist Itzhak Perlman and pianist Chick Corea among others. In 1965 he left Julliard to go on the road with vibist-composer Gary McFarland, whose quintet at the time also included guitarist Gabor Szabo and saxophonist Sadao Watanabe.

In 1967 Gomez played a gig at the Village Vanguard opposite Bill Evan's trio. "Bill asked me to sit in, he said he was impressed with me, but I was too scared, so I didn't take him up on his offer. Two weeks later he called and asked me to go on the road with him. This time I said yes and the rest, as the saying goes, is history."

Indeed, for Eddie stayed with Bill Evans eleven years, from 1966 to '77. This stint with Evans left an indelible print. "It was an incredible learning experience on a lot of different levels," as Eddie tells it.

In the late '70s and early '80s, Eddie Gomez became one of the most sought after freelance bassists in jazz. He played, recorded and toured with a virtual Who's Who of the New York jazz scene including Chick Corea, David Biersch, Jack DeJohnette, McCoy Tyner, and Freddie Hubbard. He was a founding member of Steps Ahead, a post-fusion jazz group that now features Michael Brecker. He has recently released a new album and continues to enhance his reputation as a virtuoso bassist.

Gomez, Red Rodney and Bob Brookmeyer.

Further expanding his scope as a composer and player, Oatts co-leads a quartet with pianist Garry Dial. Their first album, *Dial and Oatts*, was the product of a long-standing and ongoing musical relationship. *Dial and Oatts* received both attention and critical acclaim.



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ROY HAYNES

One of the major pioneers in the development of jazz drumming, Haynes is equally expert as a soloist and as an accompanist. Throughout a performing career spanning four decades, his craftsmanship has earned him the opportunity to play with the brightest lights in jazz.

Haynes was raised in Boston and began performing there while still in high school. In 1945,

he ventured to New York to join Luis Russel's band at Harlem's famous Savoy ballroom. After touring the country, he then played with Lester Young for two years. Forming his own quartet with pianist Bud Powell, he nevertheless was willingly wooed away from that group to open Birdland on 52nd Street with the legendary Charlie Parker.

A succession of fascinating collaborations with other jazz greats has followed since. Haynes has recorded and performed with among others, Billie Holliday, Thelonius Monk, Sarah Vaughan, Stan Getz, John Coltrane, Sonny Rollins, and Chick Corea. In addition, he continues to lead his own band, maintaining an extensive performing and recording schedule.

In 1988, he won a Grammy for Best Jazz Instrumental Performance by a Group for *Blues For Coltrane: A Tribute to John Coltrane* (with McCoy Tyner, Pharoah Sanders, David Murray, and Cecil McBee). In 1987, he was also nominated in the same category for *Trio Music, Live in Europe* (with Corea and Miroslav Vitous).

Mr. Haynes is currently working with his own quartet (David Kikoski, Greg Handy, and Chip Jackson) and has just released a new recording. In the Fall of 1990 he toured Europe, Canada, and the eastern United States with Pat Metheny and David Holland. This will be his fourth appearance in the Collegiate Jazz festival.

DAN MORGENSTERN

Director of the Institute of Jazz Studies at Rutgers, the State University of New Jersey, since 1976, Morgenstern has been professionally active in the jazz field for over 30 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 CJE judge, first serving in 1968 and now making his twenty first appearance, 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 Grammys 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 reissue 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*.



THE 1991 PERFORMANCE SCHEDULE

friday night

7:30	p.m.	The University of Notre Dame Jazz Band
8:15	p.m.	Western Michigan University Combo
9:00	p.m.	Massachusetts of Technology Jazz Ensemble
9:45	p.m.	Central Michigan Jazz Percussion Ensemble
10:30	p.m.	Emporia State University Jazz Ensemble
11:30	p.m.	Judges Jam

saturday afternoon

1:00	p.m.	Purdue University Jazz Band
1:45	p.m.	Northern Arizona University Jazz Ensemble
2:30	p.m.	Eastern Illinois University Jazz Sextet
3:15	p.m.	Western Michigan University Jazz Orchestra
4:00	p.m.	Michigan State University Jazz Band I

saturday night

7:30	p.m.	University of Illinois--Tribute to John Garvey
8:15	p.m.	University of Notre Dame Jazz Combo
9:00	p.m.	Eastern Illinois University Jazz Ensemble
9:45	p.m.	The New School - Tim Hegarty Ensemble
10:30	p.m.	Oberlin Jazz Ensemble
11:15	p.m.	Guest Band United States Air Force - The Airmen of Note

THE UNIVERSITY OF NOTRE DAME JAZZ



Opening the Collegiate Jazz Festival for their 19th consecutive year is the University of Notre Dame Jazz Band under the direction of Father George Wiskirchen, C.S.C.. The band consists largely of non-music majors from every college at the University. The band performs on campus each year in their "Dimensions in Jazz" concert as well as in a concert for Junior Parents Weekend and their

WESTERN MICHIGAN UNIVERSITY COMBO: THE INNER VOICE

The Inner Voice is a student jazz quartet from Western Michigan University. It is one of several faculty-coached small combos which exist at WMU as a part of the school's Jazz Studies Major. The group is made up of Jonathan Ball on tenor saxophone, Steve Talaga on piano, David Rothstein on Bass, and Sam Snead on Drums.

spring "Jazz Al Fresco" concert on the mall. This year they have also given concerts at the Century Center in South Bend, in Holland, Michigan, and twice in Chicago. The jazz program at Notre Dame involves two big bands and three or four smaller combos. This year marks Father George Wiskirchen's 32nd year as a CJF band director. He has fronted and directed big bands at all but the very first CJF - bands from Notre Dame High School in Niles, Illinois (The Melodons) for thirteen years, Northwestern University, and the University of Notre Dame for nineteen years. The 1991 Collegiate Jazz Festival will also mark Father George's

17th year as Faculty Advisor to the Festival.
Director - Father George Wiskirchen; Trumpets - Bryan Miller, Tim Zifer, Paul Carrier, Karl Schudt, Ray Byun; Horn Lori Amada; Saxophones - Stacey Sloan, Maria Santos, Jim McKiernan, Susan Loveless, Karen Mack; Trombones - Cason Duke, Eric Baumgartner, Gregory Millar; Bass Trombone - Patrick Aloishus Jeremiah Fay; Piano - Kevin Tracey; Guitar - Mike Senkovich; Mallets - Harrison Keller; Bass - Andy Kolesar; Drums - Rich DuBrava, Kevin Fleming; Vocals - Leslie Edwards.

THE FINEST IN JAZZ SINCE 1903

WVPE FM88 Rhythm & News

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MASSACHUSETTS INSTITUTE OF TECHNOLOGY JAZZ ENSEMBLE

Pomeroy, noted trumpeter, composer, arranger, and teacher. For the past five years the ensemble has been led by Jamshied Sharifi, a



graduate of both M.I.T. and the Berklee College of Music. Jamshied has been involved with the ensemble as a member, composer, and arranger. The group has recently released a compact disc which includes the best of their recordings from recent years.

M.I.T. Festival Ensemble
Members: Conductor - Jamshied

Sharifi; Trumpets - Ali Azar, Dave Ricks, Chris Stroupe, Neil Tender, Garth Zeglin; Trombones - Jason Beardsley, Mike Mitchell, Brian Tracey; Bass Trombone - Chris Jones; Saxophones - Mark Messier, Steven Saito, Ron Soltz, Kurt Steltenpohl, Susan Ward; Keyboard - Mike Valdez; Drums - Keith Swartz; Guitar - Woody Pak; Bass - Steven Conahan.

Oakland, Ca., the Elmhurst College Jazz Festival, and the Aquinas College Jazz Festival. The ensemble has performed with the likes of Tonight Show Drummer Ed Shaughnessy, and will be featured with Spyro Gyra and other artists at the CMU



The Central Michigan University Jazz Percussion Ensemble, formed under the direction of Professor of Percussion Robert Hohner in 1985, has become a very active performing group. Recent performances include downbeat magazine's Musicfest U.S.A. in

CENTRAL MICHIGAN JAZZ PERCUSSION ENSEMBLE

Percussion Studio's "1991 Percussion Workshop" on April 12 and 13.

1991 Personnel: James Armstrong, Carla Becker, Carrie Cook, John Hill, Seth Kilbourn, Dave Zerbe, Andrew Dunham, Dave Steffens, Jason Lewis,

Doug Correla, Jon Johnson, Brad Lowman, Jim Coviak, and Ray Winkler. Director - Robert Hohner

EMPORIA STATE UNIVERSITY JAZZ ENSEMBLE

The Emporia State University Jazz Ensemble was begun in 1968 by Melberne Nixon, former director of bands. Since 1978, the Great Plains Jazz Camp has been held on the ESU

campus, a symbol of the university's commitment to furthering the study of Jazz as an American art form. This summer's camp will feature guest artist Randy Brecker. The ESU jazz curriculum includes courses in improvisation, arranging, jazz methods for future teachers, student jazz combos, and two jazz ensembles.



prestigious Montreux Jazz Festival in Montreux, Switzerland.

PURDUE UNIVERSITY JAZZ BAND

The Jazz Bands have a tradition of excellence at Purdue University. The members of these groups have performed across the country, as well as in Europe. The Purdue Jazz Band has performed at major jazz festivals including the Notre Dame Collegiate Jazz Festival, the Elmhurst Jazz Festival, and the Detroit-Montreux Jazz Festival. The band has also appeared twice at the

Some of the finest jazz musicians in the country have performed alongside the Purdue Jazz Band, including: Howie Smith, Marvin Stamm, Freddie Hubbard, Allen Vizzutti, Bill Watrous, Gary Burton, and Rich Matteson.

1991 Personnel:
Trumpets - Mike Lapacek, Paul Dodd, Spencer Craig, Mike Crowley, Shawn Green; Saxophones - Bill Spence, Mike

Ensembles from Emporia State have performed often at the Wichita Jazz Festival, and 1991 marks the third consecutive year that they have appeared at the Collegiate Jazz Festival.

1991 Personnel: Director - Dr. James South; Trumpets - Dan Hagan, Kevin Powers, Matt Robert, Daniel Gray, Jon Van Etten; Saxes - Don Shimkus, Marc Williams, Tim Denton, Janelle Piggott, James Poplau; Trombones - Cory Shirk, Kevin Price, Chris Huxman, Tina Harkness, Marc Charboneau, Brist McConico; Piano - Julie Meyer; Guitar - Randall Zellers; Bass - Darrin Devinney; Drums - Kevin Rutschman, Donivan Bailey.

Mabert, Phil Hession, Jeff Ormerod, Marc Ayser; Trombones - Jeff Arnold, Ryan Beisecker, Jenny Plass, Tim LaBrecht, Craig Cleveland; Piano - Brian Robbins; Bass - Lynn Colwell; Drums - Kyle honeycutt, Jim Cook; Guitar - Tony Thomas



NORTHERN ARIZONA UNIVERSITY JAZZ ENSEMBLE

The Northern Arizona University Jazz Studies program currently includes large and small jazz ensembles, four sections of jazz improvisation, jazz history, jazz pedagogy for music educators, and jazz arranging. The NAU Jazz Ensembles annually tour the public schools of Arizona in the Fall semester and take an out-of-state tour in the Spring, culminating in an appearance at

a major collegiate jazz festival. The Jazz Ensemble I was selected for the past two years as the first-place winner at the 1989 and 1990 Western States Jazz Festivals in Upland, California. As a result, the ensemble performed at the Playboy Jazz Festival held at Hermosa Beach, Ca. on Memorial Day, 1989 and 1990, and performed at the 1990 Playboy Jazz Festival at the Hollywood Bowl on June 16, 1990.

1991 Personnel:
Director - Peter M. Vivona; Trumpets



- James Gregg, Nick Cooper, Carrie Girvan, Tom Cook, Mike Dougherty; Saxophones - Jason Collins, Jason Baedke, Tim Matteson, Jim Hughens, Brad Twait; Trombones - Steve McAllister, Eric Chester, Karl Weiss, Dave Natseway; Piano - Janice Pascoe; Guitar - Brad Bays; Bass - John Willis; Drums - Ron James.

EASTERN ILLINOIS UNIVERSITY JAZZ SEXTET

The Eastern Illinois University Jazz Sextet is one of four small groups in the EIU Jazz Studies program. The personnel includes David Ruth, trumpet; Antonis Ladopoulos, tenor saxophone; Scott Hesse, guitar; James Pryor, piano; Paul Weiler, bass and Dean Klinker, drums. Two members, Ladopoulos and Ruth are graduate assistants in the Jazz Studies program. Scott Hesse and James Pryor are Jazz Studies

majors. The group is coached by renowned jazz pianist Henry Butler who recently joined the staff at Eastern Illinois. The group has presented several campus concerts and other performances in the community. This is the third consecutive year that an EIU combo has performed at the Collegiate Jazz Festival.



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 at the Montreux (Switzerland) International Jazz Festival, has

presented eleven consecutive performances at the Montreux-Detroit International Jazz Festival, and has received "Outstanding Performance" recognition at both the Notre Dame Collegiate Jazz Festival and the Elmhurst Jazz Festival. In 1990 the band presented a highly acclaimed performance in New York City's Carnegie Hall.

1991 Personnel: Director - Trent Kynaston; Trumpets - Kevin Mossman, Alex Jokipii, Mike Shires, Chauncey Turman; Saxophone - Eric Wendlandt, Jana Giglio, Jon Ball, Mark Hanson, Joe Lekan; Trombones -

Paul mundo, John Seem, Bert Lumetta, Chris Nigrelli; Piano - Steve Talaga; Guitar - Dan Kynaston; Bass - Tom Michael; Drums - Brett Vargeson; Percussion - Chris Brown.

MICHIGAN STATE UNIVERSITY JAZZ BAND I

The Michigan State University Jazz Band I has performed at the Notre Dame Collegiate Jazz Festival for eleven consecutive years. They have also performed at the Montreux-Detroit Jazz Festival, Disneyworld, and the International Association of Jazz Educators National Convention.

1991 Personnel: Director - Ron Newman; Trumpets - Tage Larsen, Dave Kehler, Mike

Hewitt, Colleen Land, Amy Johnson; Saxophones - Jimmy Bowland, Sharon Lavery, Jerry Lentner, Sean Twomey, Brian Doyle; Trombones - Kyle Root, Brian Souders, Peter Solomon, Jake Sikorski; Drums - Sam Kestenholtz, Don Brown; Bass - Michael Bragg, Vocal - Tracy Murray; Piano - Andy Pitts.

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UNIVERSITY OF ILLINOIS

The University of Illinois Jazz Band was organized in 1959 by its present leader, Professor John Garvey. Since



the creation of the first band the program has now expanded to include four bands, classes in piano, instrumental improvisation, arranging, pedagogy, and history. The University of Illinois Jazz Band is no stranger to the Notre Dame Collegiate Jazz Festival, having been selected as the best big band and best overall band several times in the past.

The outstanding reputation of the University of Illinois Jazz Band is based upon the individuality and expressiveness of the members of the band, their total commitment to whatever style the band plays, and a continuing communication between and among the leader and the musicians.

The band's repertoire, which includes some highly imaginative arrangements, covers an unusually wide range-- from exciting, fast-paced numbers to richly-voiced poems, from

Dixieland and the Blues to material evoking the most current and imaginative ideas of contemporary thought.

The band has performed in a variety of locations and festivals, including major tours to New York City, the East Coast, New Orleans, many colleges and

universities throughout the nation, and most recently the Soviet Union.

1991 Personnel: Leader - John Garvey; Guest Soloist - Kevin Kizer; Trumpets - Joe Rossi, Brad Clem, Mike Stewart; Flugelhorns - Art Davis, Judd Danby; Saxes - Taimur Sullivan, Donell Snyder, Alex Lazarevich, Dan Honnold, Mike Hesiak; Trombones - Dan Aldag, Tim Madden, Scott Harrispn, Joe Schroeder; Horn - Edward Minnema, Kathy Tait; Tuba - Mike Griffin; Piano - Tom Paynter; Guitar - Mike Keppel; Acoustic Bass - Elliott Torres; Drums and Percussion - Matt North, Jim Guglielmo

A TRIBUTE TO JOHN GARVEY

Interest in jazz on the University of Illinois campus has been high over the last three decades. The creative jazz

performer can find a home in Champaign-Urbana. Why jazz? And why the University of Illinois? The answer: Professor John Garvey - musician and conductor at Illinois for 42 years.

Before Garvey arrived at the U of I there were no jazz bands associated with the University. He introduced a group which first performed in 1959. Under Garvey's direction the band flourished and has become a great asset to the University of Illinois, giving student musicians a chance to perform, and others a chance to experience jazz.

Garvey came to Illinois in 1948 with an impressive list of credits to his name. Born and raised in Reading Pennsylvania, he attended Temple University, studying violin under Alfred Lorenz. He played with the Jan Savitt and Jerry Wald Jazz Orchestras, and was principal violist in a symphony orchestra for three years. For 21 years he was violist of the Walden String Quartet and toured Germany, Austria, and England. As a performer of contemporary viola repertoire he later toured Germany, France, England, and Poland. Upon coming to the University he founded a chamber orchestra, a jazz band, and a Russian Folk Orchestra.

Professor Garvey is as entertaining as the bands he conducts, often offering amusing bits of information about certain pieces of music or mixing with the audience between sets. When conducting, he conveys his enthusiasm

to audience and musicians alike.

Garvey believes the unique personality of a person comes out in the music he plays. Improvisation, Garvey says, starts with something solid and standard that is recognized by everyone.

Like most things in life, one must acquire a taste for jazz, Garvey says. For him, diversity is desirable, not everyone must like the same kinds of music. Garvey likes performing many types of music, rather than just one because he likes to have a "balanced musical diet."



UNIVERSITY OF NOTRE DAME JAZZ COMBO

While emphasizing the performance of mainstream bop materials, variety is the key and goal of the Notre Dame Quintet - variety in styles, colors, and approaches to improvisation as they make a studied effort to



include the "old" and the "new", an effort to avoid "sameness." During this year they have performed along with the Notre Dame Big Band at their concerts and have also performed their own individual events. Personnel ranges from undergraduates to graduate students.

1991 Personnel: Saxophone - Jim McKiernan; Piano - Kevin Tracy; Bass - Andy Kolesar; Drums -

Kevin Fleming;
Vocalist -
Leslie Edwards



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EASTERN ILLINOIS UNIVERSITY JAZZ ENSEMBLE

The Eastern Illinois University Jazz Ensemble, under the direction of Allan Horney, was recently honored by down beat Magazine with its prestigious "DB Award" for the best recording by a collegiate big band. The ensemble is one of six groups in Eastern Illinois University's Jazz Studies program, which offers a degree in Jazz Studies. Six members of the big band are Jazz Studies

majors. In 1988 and 1989, the group was recognized as "outstanding" at the Collegiate Jazz festival. Over the last two years, the band has performed with

numerous major artists including: Mel Torme, Dizzy Gillespie, Clark Terry, Rufus Reid and last October opened the Bob Newhart show at Sangamon state university. The group is planning a late April trip to the Jazz and Heritage Festival in New Orleans.

1991 Personnel: Director - Allan Horney, Trumpets - David Ruth,



Mark Cornell, Chris Short, Chris Doehring, John Hoageland; Saxophones - Doug Daniels, Amy Tepper, Antonis Ladopoulos, Mike Peitzmann, Mike Downing; Trombones - Eric Norris, Chris Mitchell, Brian Kern, Elliott Peppers; Piano - Simon Rowe; Bass - Mark Maegdlin; Drums - Dean Klinker; Guitar - Scott Hesse.

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THE NEW SCHOOL--TIM HEGARTY ENSEMBLE

OBERLIN JAZZ ENSEMBLE

The Oberlin Conservatory Jazz Ensemble was founded in 1973 by its present director, and is comprised of both music majors and non-music majors. The ensemble is a component of a four-year curriculum in jazz studies, leading to a bachelor of music degree with a

concentration in performance and/or composition.

Numerous Oberlin graduates have achieved success in the jazz idiom, recording, performing, and composing for such artists as Anthony Braxton, Art Blakey, Anita Baker, Dizzy Gillespie, Roscoe Mitchell, Lionel Hampton, Mercer Ellington, and Al Grey among others. Many have also gone on to record albums under their own names.

In 1985 the ensemble was invited by the United States Information agency to make an extended tour of the major cities

of Brazil.

1991 Personnel: Director - Wendell Logan; Trumpets - Robin Pyle, Ron Baker, Terry Bingham, James Graham, Dan Frankowski; Saxophones - Adam Erdos, Tim Smith, Mat Paddock, Rudy Gonzales, Pathorn Srikaranonda; Trombones - Jason Jackson, Hosh Hauser, Brandt Schneider, Scott Stratton; Drums - Ethan Graham; Piano - Isaac ben Ayala, Matt Ray; Bass - Matt Schneider; Vocalist - Lamont O'Nei

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GUEST BAND--

THE UNITED STATES AIR FORCE- THE AIRMEN OF NOTE

Director- Master Sergeant
Peter C. Barenbregge

The Airmen of Note is the premier jazz ensemble of the United States Air Force and has been acclaimed by music critics and musicians alike as one of the finest big bands in the country. The Note's roots go back to 1942 to the late Glenn Miller's Army Air Corps dance band. In 1950, the U.S. Air Force created The Airmen Of Note to carry on styles and traditions of that great band. When Hollywood filmed the Glenn Miller Story, starring Jimmy Stewart and June Allison, The Airmen of Note was chosen to portray the original Glenn Miller Band.

Without forgetting its rich heritage, The Note has evolved into one of the most versatile and contemporary big bands in the world. Today, the band comprises 18 professional truly

dedicated to their craft. The Airmen Of Note is one of the few touring bands in the country performing jazz, and as a result, it attracts some of the finest musicians in the country.

In addition to its concert tours across the continent and performances throughout the world, the band has appeared at many of the major jazz festivals to include Montreux, Detroit/Montreux, New York, Notre Dame, and Wichita. Besides a busy concert, protocol and recording schedule, the band has been featured on numerous radio and television programs, the most notable being its own radio show, *Serenade In Blue*, and its appearances on the *Tonight Show* and *Mike Douglas Show*.

The Airmen Of Note also



plays an active role in music education and has performed at various clinics and conventions, including the Texas Bandmasters Association, the Music Educators National Conference, The National Association of Jazz

Educators, and the International Trumpet Guild. Joe Williams, Louie Bellson, Billy Taylor, Phil Taylor, Phil Wilson, and Clark Terry are just a few of the many artists who have performed with The Note at these events.

The United States Air Force Band hosts a Guest Artist Series each year in Washington D.C.. Among those who have appeared in this series with The Note are Doc Severinsen, Sarah Vaughan, George Shearing, Dizzy Gillespie, and Carmen McRae. Producers, directors, and performers agree it is an exciting and unique pleasure to work with The Airmen Of Note. On a number of occasions, The Airmen Of Note have shared the bandstand with some of the best dance and jazz orchestras in the

world - Count Basie, Woody Herman, Ray McKinley, Ralph Flanagan, Skitch Henderson, Buddy Morrom, Myer Davis, and Tex Beneke. Among the great musicians and vocalists that worked with The Airmen

Of Note are Sammy Davis Jr., Buddy DeFranco, and the Four Horsemen.

America's leading jazz magazine, "downbeat," acclaimed The Airmen Of Note as "one of the bands anyone interested in big band jazz or good dance music can hope to hear today." The Notre Dame Collegiate Jazz Festival is proud to welcome back the United States Air Force Airmen Of Note!

MASTER SERGEANT PETER C. BARENBRIDGE- DIRECTOR

Master Sergeant Pete BarenBregge was born in Pittsburgh, Pennsylvania, but calls Wilmington, Delaware, his home. He attended West Chester State University in West Chester, Pennsylvania from 1966 to 1970, and graduated with a bachelor of music degree in music education. While in college, Sergeant BarenBregge majored in flute, studying with Marjorie Veleta. He played first chair alto saxophone in the wind ensemble all four years, and was lead alto in the jazz ensemble. After graduation, Sergeant BarenBregge taught

Instrumental music for the Alfred I. Dupont School District in Wilmington until 1979. He directed the award-winning "Brandywine Blazers" jazz ensemble of Brandywine High School from 1970 to 1979. He served on the faculty of the Wilmington Music School jazz workshop from 1970 to 1976 with Herbie Hancock, Thad Jones, Billy Taylor, and Pepper Adams. In 1977 and 1978 he toured Europe as a featured soloist and Assistant Director for the American Youth Jazz Band.

Sergeant BarenBregge joined the U.S. Air Force in 1979 and became a member of the United States Air Force Band's Airmen of Note. He has played both jazz tenor and lead alto saxophone for the group, and performed as the guest soloist with the U.S. Air Force Concert Band when it premiered "Concerto for the Alto Saxophone

Doubling Clarinet" by Floyd Werle in 1982.

Sergeant BarenBregge has done extensive recording for radio, television, and record singles. He has freelanced with top names in the Washington and Baltimore area including Mel Torme, Bob Hope, Sammy Davis Jr., Frank Sinatra, Dinah Shore, Tony Bennett and many others.



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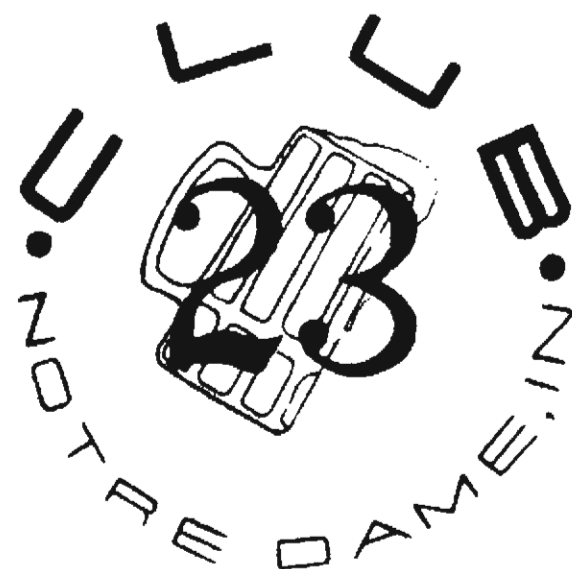
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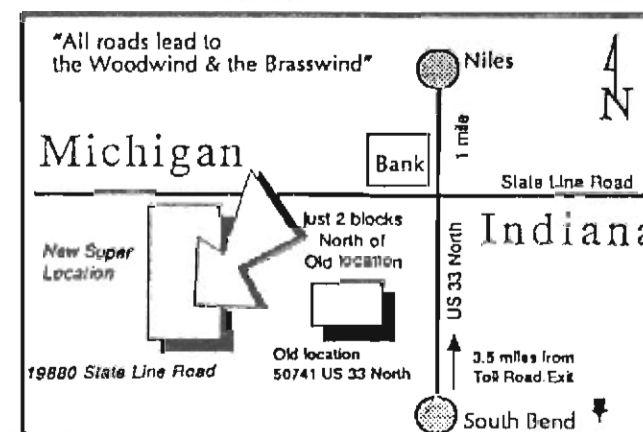
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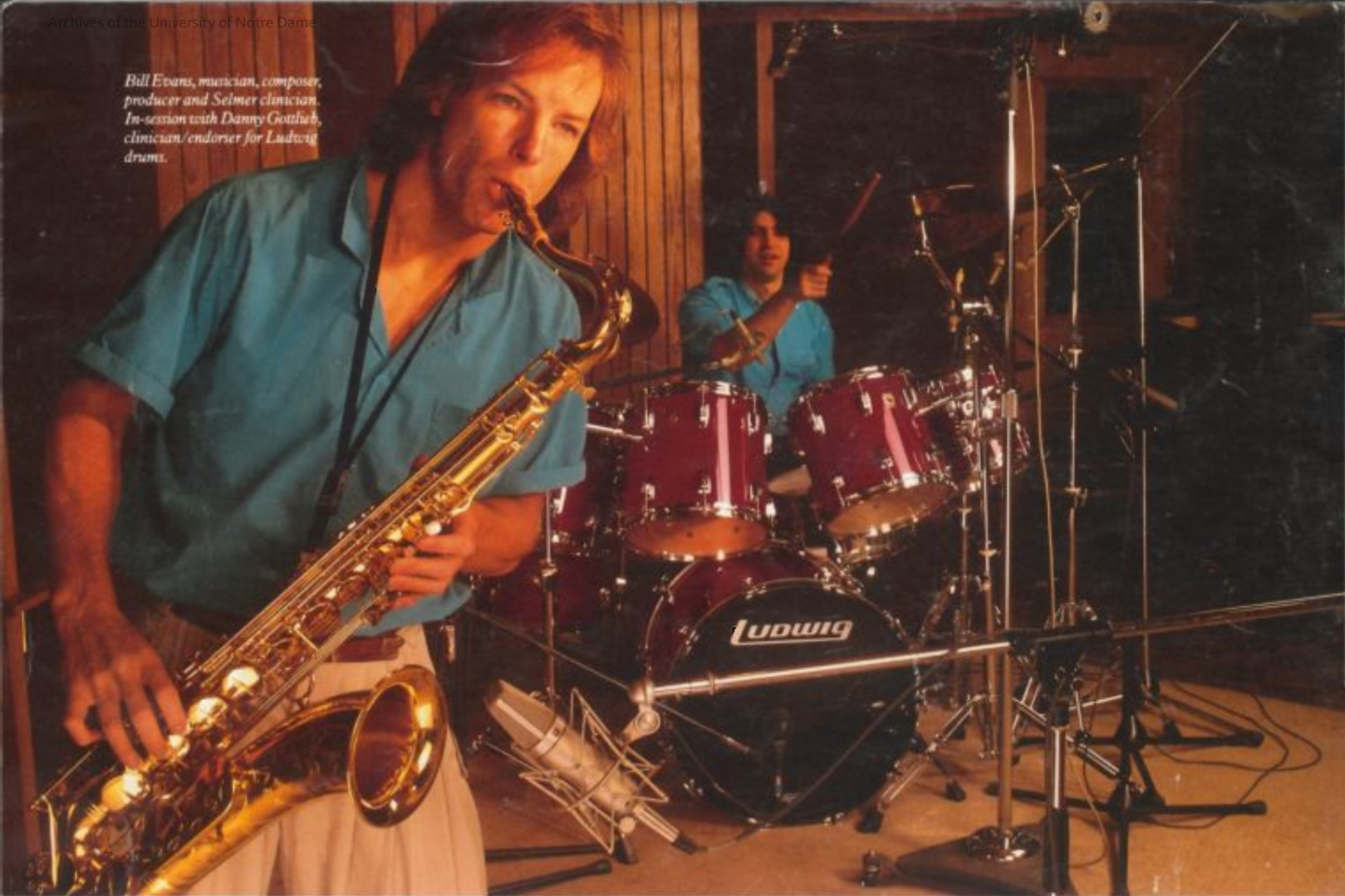
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