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CJF STAFF 1991

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Past CJF Judges

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Archives of the University of Notre Dame
PAST CJF CHAIRPERSONS

1959: Bill Graham
1960: Jim Naughton
1961: Dave Sommers
1962: Tom Elif
1963: Charlie Murphy
1964: Sydney Gage
1965: Daniel Ekkebus
1966: Tony Andrea, Tony Rivizzigno
1967: Paul Schlaver
1968: John Noel
1969: Greg Mulcahy
1970: Ann Heinrichs
1971: Ann Heinrichs
1972: Bob Syburg
1973: Bob Syburg
1974: Ken Lee
1975: Bart Wolin
1976: Damian Leader
1977: Mike Dillon
1978: Jim Thomas
1979: Joe Carey
1980: Stan Hadderson
1981: Tim Griffin
1982: Kevin Biever
1983: Bob O'Donnell
1984: Bob O'Donnell
1985: John J. Carabona
1986: Jerry Murphy
1987: Kevin Cronin
1988: David C. Thornton
1989: Kevin Keane, Paul Longbridge
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 goal: 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 Tom Hadderson, who for all practical purposes was a co-chair; PJ Goodwin who, when I said, "someone needs to do this," actually did it; Debbie Baker who for all practical purposes was a co-chair; 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
PAST CJF JUDGES

1959: Art Van Damme, Frank Holzhend, Charles Suber, Robert Trendler

1960: Willis Conover, Frank Holzhend, 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 Feathers, 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, 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 Schifrin, Robert Share, Charles Suber

1968: Ray Brown, Dan Morganstern, Oliver Nelson, Robert Share, Gerald Wilson

1969: Gary McFarland, Dan Morganstern, Sonny Stitt, Clark Terry, Ernie Wilkins, Fr. G. Wiskirchen, C.S.C.

1970: Richard Abrams, Leon Breeden, Joe Farrell, Dan Morganstern, Ernie Wilkins

1971: Richard Abrams, Willis Conover, Charlie Haden, Dan Morganstern, Leon Thomas, Gerald Wilson

1972: James Abersold, Willis Conover, Aynsley Dunbar, Roberta Flack, Hubert Laws, Dan Morganstern, George Russell

1973: Alvin Batiste, Joe Farrell, Jimmy Giuffre, Roy Haynes, Hubert Laws, Dan Morganstern, Jimmy Owens


1975: Cecil Bridgewater, Dee Dee Bridgewater, Jack DeJohnette, Hubert Laws, Dan Morganstern, Chuck Rainey, Sonny Rollins

1976: Lester Bowie, Joe Farrell, Malachi Favors, Bob James, Dan Morganstern, Don Moye, Dave Remmington

1977: Randy Brecker, Bob James, Will Lee, Bob Moses, David Sanborn

1978: Louie Bellson, Hubert Laws, John Lewis, Dan Morganstern, Larry Ridley, Lew Tabackin

1979: Nat Adderley, Richard Davis, Buddy DeFranco, Bunky Green, Philly Joe Joe Sample

1980: Herb Ellis, Milt Hinton, Dan Morganstern, Zoot Sims, Billy Taylor, Tony Williams

1981: Richard Davis, Joe Farrell, Mel Lewis, Jim McNeely, Dan Morganstern, Mike Vax

1982: Frank Foster, Charlie Haden, Shelly Manne, Dan Morganstern, Jimmy Owens, Billy Taylor

1983: Ron Carter, Branford Marsalis, Wynton Marsalis, Jim McNeely, Dan Morganstern, Tony Williams

1984: Terence Blanchard, Joanne Brackeen, Paquito D’Riveras, Danny Gottlieb, Dave Holland, Dan Morganstern

1985: Gene Bertoncini, Stanley Cowell, Junjo Lawes, Franklin Hutcherson, Burt Tintin, Dan Morganstern

1986: Conte Candoli, Alan Dawson, Chuck Isreals, Ellis Marsalis, Dan Morganstern, Lew Tabackin

1987: Charlie Haden, Roy Haynes, Larry Dwyer, Dan Morganstern, Red Rodney, Frank Wass

1988: John Clayton Jr., Danny Gottlieb, Eddie Harris, Mulgrew Miller, Dan Morganstern, Jimmy Owens


1990: Carl Allen, Alan Broadbent, Donald "Duck" Harrison, Mark Johnson, Steve Turre, Gerald Wilson

Randy Brecker

Trumpeter Randy Brecker has covered a lot of ground in his illustrious twenty-year career. He's provided bitting 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.

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.

Randy Brecker toured Europe last year with a group featuring Bob Berg, David Kikoski, Joey Baron, and Deiter Ilg, and he 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.

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 the soloist who regularly employs the pianist at his New York regular gigs, Mabern again transformed the piano into a formidable orchestra assembled from all generations of jazz musicians... - Ken 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, Mabern left Memphis and went to Chicago. There, together with Frank Strozier, he played with such artists as Eddie Harris, Joe Newman and Ahmad Jamal. His first big job was with the Mervin Ellis Band. Shortly thereafter, he joined The M.J.T plus 3 under the leadership of Walter Jenkins and recorded two albums with them. Then it was onto New York, where he was introduced to Harry 'Sweets' Edison by 'Cannonball' Adderley. After working with 'Sweets', he went on to work and record with such greats as Donald Byrd, Miles Davis, Art Farmer, Bettye Colson, Lionel Hampton, Sonny Stitt, and Blue Mitchell, to name a few. At the present time, Mr. Mabern has to his credit numerous albums under his own name.
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, got hooked on Paul Chambers's bass playing, and that was it."

Eddie Oatts was born in Minneapolis. While there, he joined up with Film Foundation's Bobby Hurt. 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 join the road with vibist-composer Gary McFarland, whose quintet at the time also included guitarist Cesar Souza and saxophonist Sal Marans. In 1967 Oatts played at the Village Vanguard opposite Bill Evans. "Bill asked me to sit in, he said I 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."

In 1967 Eddie stayed with Bill Evans for eleven years, from 1966 to 77. This stint with Evans left an indelible impression on Oatts. "It was an incredible learning experience on a lot of different levels," as Eddie tells it. In the late '70s and early '80s Oatts 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耘rench, Jack DeJohnette, McCoy Tyner, and Freddie Hubbard. He was a founding member of Stanford, a post-bop jazz quintet that now features Michael Brecker. He has recently released a new album and continues to expand his reputation as a virtuoso bassist.

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

Eddie Gomez was born in Santsoro, Puerto Rico, in October, 1945, 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, 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 New York 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 Eddie also honed his technical skills under the tutelage of New York Philharmonic bassist Fred Zink.

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 join the road with vibist-composer Gary McFarland, whose quintet at the time also included guitarist Cesar Souza and saxophonist Sal Marans. In 1967 Oatts played at the Village Vanguard opposite Bill Evans. "Bill asked me to sit in, he said I 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."

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Roy Haynes was born in Boston and began performing there while still in high school. In 1945, he ventured to New York to join Luis Russell'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 unwilling to leave 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, Thelonious 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 1985, he won a Grammy for Best Jazz Instrumental Performance by a Group for Miles: For Coltrane. A Tribute to John Coltrane (with McCoy Tyner, Flora Purim, David Murray, and Cecil McBee). In 1987, he was also nominated in the same category for True Music, Live in Europe (with Corea and Miroslav Vitous).

Mr. Haynes is currently working with his own quartet (David Kikoski, Greg Hands, and Chris Jackson) and has just released a new recording. Full of 1950's he has 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 archival of jazz and jazz-related materials, and serves as a repository and research facility. A veteran CJF judge, first serving in 1968 and now making his twenty-fifth appearance, Morgenstern is the author of Jazz People and has been the editor-in-chief of Down Beat and the monograph series Studies in Jazz. 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 Rockefeller Institute and Pace University, and now making his twenty-fifth appearance at the Collegiate Jazz Festival.

Mr. Haynes is currently working with his own quartet (David Kikoski, Greg Hands, and Chris Jackson) and has just released a new recording. Full of 1950's he has 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.

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. Coast Band United States Air Force - The Airmen of Note

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 "Dinners in Jazz" concert as well as in a concert for Junior Parents Weekend and their spring "Jazz At Fresno" 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 founded 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 Schuett, Ray Dunm Henni; Trombones - Lori Amado, Saxophones - Stacey Sloan, Maria Santos, Jim McKernan, Susan Loveless; Kuren Mades; Trombones - Casen Duke, Eric Baumgartner, Gregory Millar; Bass Trombone - Patrick Abraham; Jeremiah Fay; Piano - Kevin Tracey; Guitar - Mike Sokolich; Mandolin - Harrison Keller; Bass - Andy Kocol; Drums - Rich DoBrev; Kevin Fleming; Vocals - Leslie Edwards.

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.
MASSACHUSETTS INSTITUTE OF TECHNOLOGY JAZZ ENSEMBLE

The M.I.T. Festival Jazz Ensemble is comprised of undergraduate and graduate students at the Massachusetts Institute of Technology in Cambridge, MA. Currently in its twenty-seventh year, the ensemble primarily performs new work in the jazz idiom by Boston area composers. The ensemble was organized in its present form in 1963 by Herb CENTRAL MICHIGAN JAZZ PERCUSSION ENSEMBLE

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


Director - Robert Hohner


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.

1991 Personnel: Director - Dr. James South; Trumpets - Don Higgin, Kevin Powers, Matt Robert, Daniel Gray, Jon Van Elsw Sax - Don Shinkman, Marc Williams, Tim Denton, Janelle Beggott, James Popian, Trombones - Cory Shirk, Kevin Price, Chris Huxman, Tina Harkness, Marc Chardonneau, Brad Mohnan, Jessica St. Amant, Piano - Julie Mayer; Guitar - Randall Zellers; Bass - Darrin Davenport; Drums - Kevin Rutschman, Darrin Bailey.

Purdue University Jazz Band

The Purdue 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 prestigious Montreux Jazz Festival in Montreux, Switzerland.

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 Rick Matese.

1991 Personnel:

Trumpets - Mike Lapacek, Paul Dodd, Spencer Craig, Mike Crowley, Shawn Green; Saxophones - Bill Spence, Mike Mabert, Phil Hesston, Jeff Ormend, Marc Ayser; Trombones - Jeff Arnold, Ryan Bekecker, Jenny Flase, Tim LaBreche, Craig Cleveland; Piano - Brian Robbins; Bass - Lynn Calvelli; Drums - Kyle Honeycutt, Jim Cook; Guitar - Tony Thomas.
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. VivanteTrumpets - James Gregg, Nick Cooper, Carrie Citrano, Tom Cook, Mike Doughtetty Saxophones - Jason Collins, Jason Barlko, Tim Matteson, Jon Hughes, Brad Twalt; Trombones - Steve McAllister, Eric Chester, Karl Weiss, Dave Natische; Piano - Janice Pascoe; Guitar - Brad Buhl; Bass - John Willis; Drum - 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 Klunk, 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 Flemhurst Jazz Festival. In 1990 the band presented a highly acclaimed performance in New York City's Carnegie Hall.

1991 Personnel: Director - Ron Kynaston; Trumpets - Kevin Mussman, Alex Jokipi, Mike Shires, Chauncey Torravsa; Saxophone - Eric Wendlandt, Jana Giglio, Jon Ball, Mark Hanson, Joe Lekan; Trombones - Steve Talaga; Guitar - Dan Newman; Drums - Brett Vargeson; Bass - Tom Michael; Piano - Dan Vargese; Percussion - Chris Prowat.

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 Keiler, Mike Hewitt, Colleen Land, Amy Johnson; Saxophones - Jimmy Bowland, Sharon Laverly, Jerry Lentner, Sean Twomney, 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.
The University of Illinois Jazz Band is no stranger to whatever style the band plays, and a 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 1946 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 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: Saxophones - Jim McKlemann; Piano - Kevin Tracy; Bass - Andy Kolesar; Drums - Kevin Fleming; Vocalist - Leslie Edwards

Archives of the University of Notre Dame
The Eastern Illinois University Jazz Ensemble, under the direction of Allan Horney, was recently honored by Downbeat 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 Doegeland; Saxophones - Doug Daniels, Amy Tepper, Antonis Ladopoulos, Mike Peltzmann; Mike Downing; Trombones - Eric Norris, Chris Mitchell, Brian Kern, Elliott Peppers; Piano - Simon Rowe; Bass - Mark Maegdlin; Drums - Dean Klinker; Guitar - Scott Hesse.
The Airmen of Note is the premier big band 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.

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 Morrow, 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, Down Beat, 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!


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. He also 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 1976. 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.

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