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# Program

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#### Chairperson

Erik (the bold) Hanson

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Al Kozar

#### Business Manager

Brian Capozzi

#### Executive Producers

Greg Goger

Chris Bell

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# Welcome

## FROM THE CHAIRMAN

On behalf of the entire staff of the 1993 Collegiate Jazz Festival, I would like to welcome you to the 35th annual Jazz Festival held at the University of Notre Dame. For those of us who have only been associated with the festival for a few years, it is hard to imagine the first Notre Dame festival which took place in 1959 in the old Field House. Somehow, against the odds, the festival has survived its austere beginnings and has made its mark on jazz history. It is the oldest festival of its kind and like so many things at Notre Dame, it has become a tradition. Unlike many other student organized festivities on this campus, CJF is a noble and proud tradition, one based on the virtues of musical and educational excellence. It is a tradition which has been kept alive by the dedication of students and jazz musicians from throughout the nation. For them, and for all of us who have been able to be a part of its history, the Notre Dame Collegiate Jazz Festival will always bring back fond memories. In this, our 35th year, we celebrate our proud history. Therefore, we have created this special length program to appropriately commemorate the event. I sincerely hope that the bands, the audience, and the judges find this year's festival to be truly rewarding. We also hope the festival will continue to uphold its long standing traditions of hospitality, professionalism, quality, and, most importantly, personality.

This year we are pleased to welcome to our stage thirteen, excellent collegiate ensembles as well as our distinguished panel of judges. I am sure we will all be entertained if not inspired by their performances. In our efforts to eliminate competitive attitudes regarding the festival, the judges will be asked to choose a number of outstanding instrumentalists and ensembles to honor at the end of our festivities. Each group will also receive constructive criticisms of their performances to facilitate musical growth in a performing environment.

Because this festival continues to be a student run affair, I would like to thank all those students who helped in putting on what I believe to be Notre Dame's finest student organized activity. This year's entire staff has been nothing short of fantastic. By the middle of February we had reached a stage of accomplishment that we had not reached in previous years until April. Special thanks go out to Brian Capozzi, who handled the budget and finance aspects of the festival with a great deal of enthusiasm, originality, and zeal; Greg Goger, for doing it all, whenever asked; Al Kozar, who drove me to Chicago, helped with about everything, and single handedly organized our program creation; Sean Kenney, who wrote the program text, designed certificates, and consistently reminded Father George to write a 35th anniversary article; and our three publicity managers, Aaron, Liz, and Jim who enthusiastically managed our growing advertising efforts.

And of course, my deepest gratitude goes to Father George Wiskirchen, C.S.C. Without Father George there would be no jazz festival at Notre Dame. His efforts for the festival and love of the music have inspired many in the Notre Dame family, including myself. I hope that the vision and personality which he has given to the Notre Dame Collegiate Jazz Festival over the past 34 years will continue to be the foundation on which future festivals are built.

Working on this festival over the past four years has been a true highlight of my Notre Dame experience. I hope that some day I may be able to return to the festival as a spectator and enjoy "the finest in collegiate jazz." It goes without saying that without an audience the Collegiate Jazz Festival could not continue to exist. Thank you very much for coming and for your continued support of the Collegiate Jazz Festival at the University of Notre Dame.



Erik W. Hanson  
Chairman, CJF 1993

# Festival

## PERFORMANCE SCHEDULE

### FRIDAY NIGHT

University of Notre Dame Jazz Band	7:30 p.m.
SYZYGY (The Crane School of Music Jazz Sextet)	8:15 p.m.
Purdue University Jazz Band	9:00 p.m.
M.I.T. Festival Jazz Ensemble	9:45 p.m.
Judges' Jam	10:30 p.m.

### SATURDAY AFTERNOON

Judges' Clinics – ND Band Building Rm. 101 – Rhythm, Rm. 102 – Reeds, Rm. 103 – Brass	11:30 a.m.
University of Northern Iowa Jazz Band I	1:00 p.m.
University of Notre Dame Jazz Combo	1:45 p.m.
Crane School of Music Jazz Ensemble	2:30 p.m.
Groov'tet (Western Michigan University Jazz Combo)	3:15 p.m.
Fredonia Jazz Ensemble	4:00 p.m.

### Saturday Night

Eastern Illinois University Jazz Ensemble	7:30 p.m.
William Paterson College New Jazz Ensemble	8:15 p.m.
Western Michigan University Jazz Orchestra	9:00 p.m.
Michigan State University Jazz Band I	9:45 p.m.
Michigan State University Jazz Band I – featuring Bunky Green, guest soloist	10:30 p.m.

# Memories

## THIRTY-FIVE YEARS OF COLLEGIATE JAZZ

This is the program for the 35th Annual Collegiate Jazz Festival...Dear God! Is it possible that so many years have gone by so quickly? No question about it and here we are coming up on another CJF.

"Memories" (I hate *Cats*) "are made of things like that" (and Dean Marten's a close second) although I do offer Bob Hope "thanks for the memories". In general memories make me nervous and too often make me feel guilty; too many memories mean I'm getting old and "In Memoriam" always sounds so final and so etched in stone.

Yet with 34 CJF's under my belt, I've got lot's of wonderful and most welcome memories.

As I remember festivals back to 1959, I realize that CJF has played a very central part in my life as a teacher and band director. Over the years CJF has given me a certain focus for desired goals, inspiration to expand my mind to be a better teacher, nourishment and direction for growth as an educator. Perhaps, even more pleasantly, CJF has been a collection of wonderful musical and personal experiences.

So many times CJF has shown me the state of the art in educational jazz through the exciting and stimulating experiences of some great sounds. It has so often mirrored the professional state and advances of jazz – perhaps never really on the "cutting edge" but certainly the back of the blade or its contiguous and necessary handle.

Over the years CJF has brought together so many wonderful people – some of the greatest jazz people in the musicians, the critics, the historians, the student and staffs and instrument manufacturers. So...when I was pestered by the current program chairman of the festival to come up with a short article for the program, I kicked-back and let my mind wander through those 35 years.

I remember that winter day in 1959 when Chuck Suber called me in from the *Down Beat* office and offered me a ride down to Notre Dame for the first running of CJF. I remember the setting in the old Field House (now itself just a memory and a stump of old yellow Notre Dame brick on the edge of the new mall with fountain and Peace

Memorial) with the band on one end of the empty basketball floor and the judges on the other end with the audience in the seats on either side of the court. I remember the primitive lighting and PA system with the sound just as boomy as Stepan Center and warmup facilities in the fencing locker room. I remembered David Baker playing trombone with the band from Indiana University and Leon Breedon with the North Texas State Band.

I remember the 1960 festival which marked my first trip to the CJF as a participant as I brought my high school band, the Melodons from Notre Dame High School in the Chicago suburb of Niles, for the first of what was to be a run of 13 consecutive appearances as the guest band at the festival on Friday nights. I remember the program we played (an arrangement of Gershwin's S'Wonderful by Al Feeney – a member of the band and a couple of Basic tunes from Neal Hefti's *Atom Bomb* album – *Lil' Darlin'* and *Flight of the Foo Birds*). I remember the comments of the judges (Stan Kenton, Willis Conover of the Voice of America Jazz, Chuck Suber then publisher of *Down Beat* Magazine and Bob Share who was administrator of the Berklee School of Music in Boston). I remember the applause, enthusiasm and acceptance of the crowd.

I remember the mounting of a Jazz Liturgy in Stepan Center in 1969 when we did a prayerful version of Jim McNeely's Jazz Mass (Mass en Masse) and then repeated it on the next day in the Moreau Seminary Chapel. I remember the choreographed version of Jim Pankow's Ballet (recorded by the group Chicago and here scored for big band by one of my band members) that earned us the invitation from Willis Conover for a trip to Washington for the "Jazz at the Kennedy Center" dedicatory concert with the Count Basie Band. I remember Quincy Jones, Sonny Stitt and Richard Abrams rehearsing and playing with my band in our band room in Niles as a result of our contact at CJF.

I remember meeting, making friends with and being inspired by so many wonderful jazz people over the past 35 years. I'll just mention a

few...the list is mind-boggling and I know I'm leaving out some very important ones but there just isn't room.

I remember some of the great band leaders and producers of jazz: Stan Kenton, Johnny Richards, Quincy Jones, Henry Mancini, Oliver Nelson, Frank Foster, Gerald Wilson. I remember some of the great trumpet players: Clark Terry, Red Rodney, Randy Brecker, Jimmy Owens, Nat Adderley, Wynton Marsalis, Conte Candoli, Terence Blanchard, Claudio Roditi, and Lester Bowie along with trombonists Bill Waltrous and Steve Turre. I remember saxophonists "Cannonball" Adderley, Sonny Stitt, Joe Farrell, Sonny Rollins, David Sanborn, Bunky Green, Zoot Simms, Bradford Marsalis, Frank Wess, Jimmy Heath, etc. I remember the great piano playing of Bill Evans, Billy Taylor, Herbie Hancock, Richard Abrams, John Lewis, Jim McNeely, Ellis Marsalis and Mulgrew Miller.

I remember bassists Ray Brown, Charlie Haden, Milt Hinton, Ron Carter, Richard Davis, Dave Holland, John Clayton, etc. along with drummers Roy Haynes, Jack DeJohnette, Louis Bellson, Philly Joe Jones, Tony Williams, Mel Lewis, Shelly Manne and Carl Allen. I remember the arrangers: Lalo Schiffrin, Gary McFarland, William Russo and Ernie Watkins. I remember the vibes of Terry Gibbs, the flute of Hubert Laws, the clarinet of Buddy DeFranco along with the guitars of Herb Ellis and Gene Bertoncini.

I remember some of the great college directors and teachers: Gene Hall, John Garvey, Leon Breedon, David Baker, Ralph Mutchler, etc. I remember the critics and writers: Chuck Suber, Bob Share, Dan Morgenstern, Leonard Feather, Willis Conover, and Don DeMichael. I remember some of the student chairpersons of CJF each trying to put their own memorable spin on the

festival (some twists good, others not so good) but all acting with energy, concern and deep interest in the oldest collegiate jazz festival and none of them able to badly damage or subvert it. I remember from 25 years ago Paul Schlaver (now doing social work in the Boston area), John Noel (a Chicago lawyer) and Greg Mullen (how the years fly by...I taught Greg in high school and he played with the Melodons of NDHS at the festival

and now he's currently a school principal in the northern suburbs of Chicago with a son currently in our band program at UND). I remember Bob and Barb Syburg (Barb a chairperson of CJF in her own right with the name of Simonds in

undergrad years) along with Joe Carey (the historian of the festival with his book *Big Noise from Notre Dame*), Bob O'Donnell (now editor of *Electronic Musician* magazine on the west coast). I remember Paul Loughidge (scuffling as a professional drummer and music store percussion expert) along with last year's chairman P.J. Goodwine and this year's stalwart Erik Hanson.

Dear God! There are so many things to remember...but now it's time to kick-back and listen to the sounds of this 35th CJF, time to build some more memories (maybe *Cats* isn't so bad after all) of the festival where the music of jazz comes first...where the concerns and development of the performers comes first...where negative vibes, bitter competition and ill-will don't exist or at least run dead last. Enjoy CJF 1993!

*Fr. George Wiskirchen*  
Fr. George Wiskirchen, C.S.C.



Fr. George Wiskirchen greets Stan Kenton, a judge at the 1960 CJF.

# Past 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 Morganstern, Sonny Stitt, Clark Terry, Ernie Wilkins, Fr. George Wiskirchen, C.S.C.
- 1970** Richard Abrams, Leon Breiden, Joe Farrell, Dan Morgenstern, Ernie Wilkins
- 1971** Richard Abrams, Willis Conover, Charlie Haden, Dan Morgenstern, Leon Thomas, Gerald Wilson
- 1972** Jamey Abersold, Willis Conover, Aynsley Dunbar, Roberta Flack, Hubert Laws, Dan Morgenstern, George Russell
- 1973** Alvin Batiste, Joa Farrell, Jimmy Giuffre, Roy Hayes, 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 Morganstern, Larry Ridley, Lew Tabackin
- 1979** Nat Adderly, Richard Davis, Buddy DeFranco, Bunky 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 McNeely, Dan Morgenstern, Mike Vax
- 1982** Frank Foster, Charlie Haden, Shelly Manne, Dan Morgenstern, Jimmy Owens, Billy Taylor

# Past Chairpersons

- 1959** Bill Graham
- 1960** Jim Haughton
- 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. Thorton
- 1989** Kevin Keane, Paul Loughridge
- 1990** Kevin Keane
- 1991** Jerry Larkin
- 1992** Paul J. Goodwine

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# A Personal Memoir

THE COLLEGIATE JAZZ FESTIVAL AT 35

Isn't everything meaningful we do in life related in some way to romance?

Why did you write that first story, poem, or song?

What do you most often think of when you hear a certain old favorite tune?

When were you at your absolutely best and worst in life?

When did you fall in love with jazz?

I fell for jazz, hard, a long time ago. Was it because of those old swinging Bing Crosby and Peggy Lee 78's

discovered in the basement as a kid. Or my dad's fondness for Ellington, Eckstine, and that "saloon singer" named Sinatra.

Or simply getting involved with Notre Dame's Collegiate Jazz Festival for a few undergraduate years and soaking up all those

late 70's cat-and-eye opening nights of great smokin' big band and combo jazz?

Who knows?

But once you fall, you just keep falling, over and over and over again. And, fortunately, folks these days all over the map are falling for jazz again.

Thank the current yen for nostalgia in our frantic, no-chance-to-catch-your-breath-times where the innocence of bedazzlement/bombardments by MTV and other media, and the tragic threat of AIDS. Thank the sturdiness of the well-crafted American popular son, which many singers and musicians are re-exploring with refreshing fervor. Better still, thank the timeless lure and need for romance in our lives.

While you're at it, thank yourself. You're here. You're listening. You're cool. Best of all you're at the epicenter of jazz and romance – the thirty-fifth University of Notre Dame Collegiate Jazz Festival.

Romance, you say? In South Bend? In a geodesic dome?

Take it from me, crimestoppers, this is the

place. Where else would students scrape, plan, and plot each year to pull together the multifarious loose ends of a sprawling two-day festival without any recompense or recognition? With a bare bones budget and a threat of cancellation oft-hanging overhead? With constantly-shifting student leadership each spring? With a music as its muse that, although recently declared a "national treasure" by Congressional decree, is still wrongly thought of by many as esoteric and difficult to understand?

Must be a bunch of romantics running the show.

Must be kids who get enthusiastic about something and fall in love with a marvelous music along the way. Kids who for thirty-five years have somehow convinced the greats of jazz to truck out to South Bend by the most indirect of flights to listen to and

critique fire-breathing collegiate band talent and even throw in a nifty "jam" for good measure. Kids who managed to select a cross-section of top-notch college jazz groups from around the country for three and a half decades and place it on display for all to hear and enjoy.

It isn't a smooth-as-silk ride. I ran the festival myself back in 1979 and I've talked to the students running the fest for many years since and one thing never changes – they all pull out their hair a few million times before the show actually takes place. Nothing seems to go right and it's frustrating and you wish you could take a rollercoaster once in a while just to grab some air and remember how to laugh (forget about how to sleep!)

But then, when the lights dim on the opening festival night and the crowd hushes and the announcer stakes out his first spotlight mark and – suddenly – a bandleader's hand is in the air setting a beat for that familiar, soon-to follow brassy big band joy, you know it was worth all the hassle, the sleepless nights, the mistakes, the crazy times, and the underground campus

jazzhound camaraderie that buoyed you along because you helped create something that actually means something in life. that meant something to you and others. Though you may not realize it at the time, you've created a work of art and given it away. Tell me how many times you've done something that rewarding in your life? Count 'em up on the fingers of one hand, if you can.

As I look back on the festival as the "resident historian," (by dint, I imagine, of the book I wrote about the festival, *Big Noise From Notre Dame: A History of the Collegiate Jazz Festival*, published by the University of Notre Dame Press in 1986), I find myself awash at this thirty-fifth anniversary moment in such personal jazz happy festival memories as:

- Sitting down in one of the vacant judges' chairs to listen during CJF 1979 (the year I ran the fest), to the jazz band I had created: Philly Joe Jones, Joe Sample, Buddy DeFranco, Richard Davis, Nat Adderley, and Bunky Green as they performed during a lengthy Friday night "Judges' Jam." Can you imagine the joy of a twenty-one year old kid who had a chance to handpick a group of jazz greats and then let them romp to life on stage? I could have sworn they were playing for me alone! What a mega-musical thrill.
- Touching base during the course of research for my book with Notre Dame alumnus Charlie Davis, a famed Midwest bandleader (who, sadly, just passed away last year), only to discover that Notre Dame's jazz legacy dates back to his 1917-1921 collegiate days – when jazz was in its infancy! Davis, who played with Bix Beiderbecke, Hoagy Carmichael, Red Nichols, and more (actually as Charlie, who was quite a character, liked to put it: "Bix played in my band!"), palled around with football stars George Gipp and Knute Rockne (who nicknamed

him "Jazzy"), and slipped out of his Notre Dame dorm at night, risking expulsion, to play jazz at downtown locales. My interviews with Charlie eventually led to a Notre Dame magazine profile, which he thoroughly enjoyed. What a guy! They sure broke the jazz mold after that one!

- Receiving a letter from then President, now President-Emeritus, of Notre Dame, Rev. Theodore Hesburgh, saying how happy he was to receive and read a copy of *Big Noise*, and how pleased he was to give me the green light to go ahead with the idea I had proposed to him: of creating and installing a bronze plaque on campus celebrating the achievements of the festival. A year later the plaque went up on the preserved old Field House brick cornerstone structure behind the LaFortune Student Center. I'm pretty proud about that plaque; in fact, I may be the only one around who has official President Emeritus permission to "feel free to polish up the plaque" anytime I'm passing by. And you know, I do give it a little brush-up when no-one is looking from time to time.



Freddie Hubbard at the 1968 Collegiate Jazz Festival.

- Hearing from Theodore Hesburgh Memorial Library Renner Audio/Video Listening Center personnel that kids taking jazz history courses at Notre Dame were using the collection of 1959-1966 and 1985-present festival tapes I donated in 1991 to the

library to write "comparative musical technique" papers for the class. Each year I stop over at the Hesburgh Library during the festival and listen to a few different tapes from selected years. What a kick! Someday, I hope to be able to fill in the missing years! The Collegiate Jazz Festival Historical Tapes Collection is open and accessible to the public – check it out!

Sometimes, when the moment's right and you lift your eyes and ears above the grinding, gritty day-to-day, you really can see and hear the most beautiful things in the world.

There's a festival today, can you see it clearly?  
Are you listening to the whistling winds of jazz?

Can you hear the big bands thriving, coming at you, still surviving? While the combo's take a blast from ol' Diz's bebop pad?

What's the message, what's the notion of this thirty-fifth collegial commotion?

If not power, fame, or money, what's the goal?

Perhaps it's just something here that's hit and simply caught a bit of Old Man Jazz's inner soul.

Yes..., that must be it, Something here has hit and caught a bit of Old Man Jazz's inner soul!

Well, I guess all you jazz-romantics out there now know the secret – the CJP has soul! So I'll simply ask once more,

"When did you fall in love with jazz?"

I did, hard, with the help of a great festival such as this a long, long time ago.

Congratulations to all on what should be a stellar 35th. And here's to many more.

*Joseph K. Carey is the author of Big Noise From Notre Dame: A History of the Collegiate Jazz Festival.*

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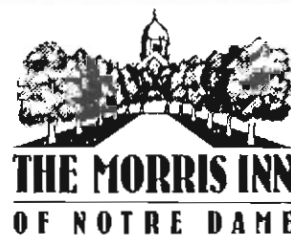
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# Master Of Ceremonies

## TIM EBY

This year's Master of Ceremonies for the Collegiate Jazz Festival is Tim Eby. Eby is in his eleventh year of managing the local Public Radio Station WVPE-FM 88.1. WVPE is the area's prime outlet for jazz, featuring more than eighty hours each week with daily jazz programming.

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 Indiana.



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# The Fudges

## C A R L A L L E N D R U M M E R

"I want to bring back the marriage of gospel and jazz, spiritual music that is happy and reaches the people, playing deep inside where it relates to the listeners; music that touches a person's soul."

One of the international jazz scene's most respected players, 31 year old Milwaukee horn & bred composer, drummer, lecturer and clinician, Allen brings an undying love and respect for the music to the bandstand each time he plays. Carl has quickly established performance and studio credibility with an impressive list of artists, including Jackie McLean, Benny Golson, Donald Byrd, George Coleman, Branford Marsalis, Randy Weston, and Lena Horne.

Freddie Hubbard states that "Allen is one of the best young drummers...playing with the maturity of someone twice his age...one of my favorites." The *London Times* concurs, "a top drummer in the style of Art Blakey or Philly Joe Jones." Most recently, *Modern Drummer* magazine observed that "Allen takes chances, makes choices, and helps shape the music every time he hits the bandstand." Mel Lewis articulated the thoughts of many by observing that "Allen is one of the great young talents. He's also a gifted educator."

"Education is the answer to everything... education goes beyond turning your tassels...it is a life-long process." In addition to teaching several private students around the country, Carl

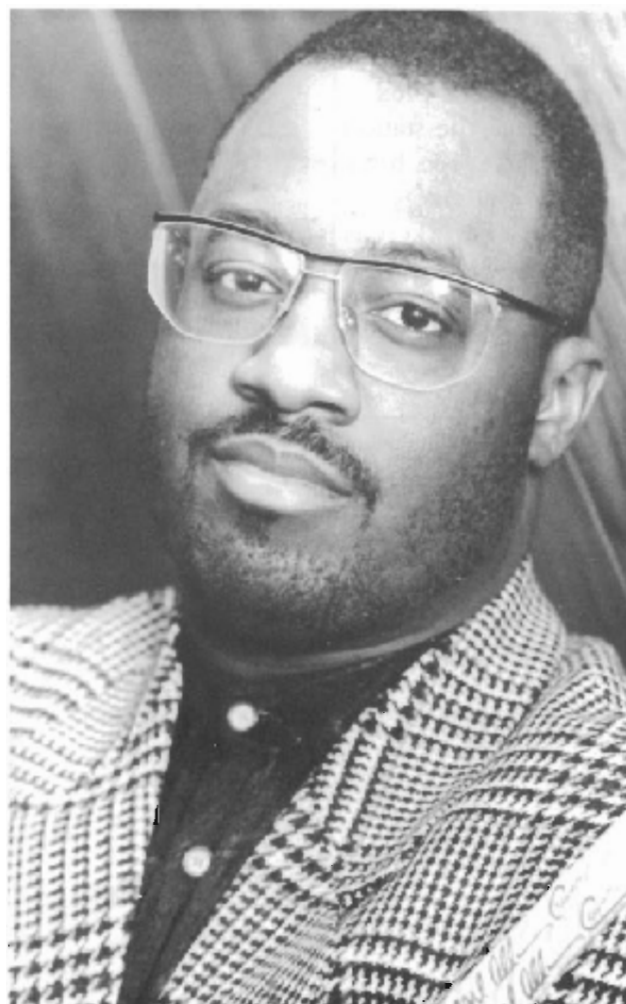
also conducts clinics and workshops on drumming and jazz concepts at educational institutions and music retailers across the U.S. and abroad. He has established a lecture series "Jazz Against Drugs" which is designed to educate and warn people of the dangers and consequences of drug abuse as well as promote the great cultural significance of jazz music.

As a graduate of William Paterson College in New Jersey, Carl earned his Bachelor of Music in Jazz Studies and Performance in 1983. Carl

plays the piano at home in New York City, but composes on the vibraphone. As a classically trained percussionist, he's adept at various mallet instruments. At present, Carl shares this knowledge by serving as a clinician and consultant for Ludwig Drums and Sabian Cymbals.

Allen's composing and writing is inspired by graphic and literary artists such as Romare Bearden, Jacob Lawrence, Toni Morrison, Langston Hughes, James Baldwin, and August Wilson. "They create pictures and I hear sounds." Other influences include Sid Catlett, Papa Jo Jones, Arthur Taylor, Billy Higgins, and Tony Williams. His greatest admiration, however, is reserved for Max Roach and Art Blakey.

"I'm still interested in playing with, and learning from, the masters. My vision is to minister to the people through the music... give testimony...however, I'm not content unless I'm swinging!"



## J O N F A D D I S T R U M P E T

Born in Oakland, California on July 24, 1953, Jon began on the trumpet at age eight, inspired by Louis Armstrong. Three years later, his trumpet teacher, Bill Catalano, turned the jazz-struck youngster on to Dizzy Gillespie and there was no looking back.

Faddis began performing at a young age. In high school, Jon played with local R&B combos and big bands. His first touring gig was as a featured soloist in Lionel Hampton's band. Drummer Mel Lewis invited Faddis to sit in with the Thad Jones-Mel Lewis Big Band. This invite turned into a four year relationship with the group including a tour of the Soviet Union. During those same four years Jon was also recording on the Pablo label with Dizzy and Oscar Peterson.

At this point in his life, Jon Faddis opted for the studio life. These years proved to be significant in his artistic development. He was



exposed to a diverse spectrum of music and recorded with the likes of Duke Ellington, the Rollingstone Stones, Frank Sinatra, Kool and the Gang, Luther Vandross, Quincy Jones, and Billy Joel.

Faddis' career took another turn in 1982 when Dizzy invited him to accompany him to the White House. Jon's participation in the event was

enough to convince him to get back into the club scene. In 1987, Jon played a key role in the organization of Dizzy's big band, the band to celebrate Dizzy's 70th birthday.

Jon Faddis has received high acclaim from both *Down Beat* and the New York Chapter of National Academy of Recording Arts & Sciences. His most recent recordings are *Hornucopia* and *Into*

*the Faddisphere*. Jon can summarize his own career, "It all comes down to music. I think my strong point in being able to play all the different styles."

"Jon Faddis can sound like Dizzy Gillespie, Sweets Edison or Howard McGhee, but now he just sounds like Jon Faddis."

## B U N K Y G R E E N S A X O P H O N E

Bunky Green, the player, educator, composer, arranger, lecturer, and music education consultant, is one of those rare individuals, constantly evolving and forecasting the musical future while being fully aware of the past. He has 14 albums released in his name and has written and arranged many of the compositions on Clark Terry's album, *Summit Meeting*, and also on Alvin Jones's album, *Time Capsule*, while recording with each of them as a featured artist. Clark Terry's latest release, *Having Fun*, again features Bunky as a guest artist. *Healing the Pain*, Bunky's most recent recording received five stars in *Down Beat* magazine.

On alto saxophone, Bunky has been nominated to the *Down Beat* Magazine's Readers' Poll.



He received film credits for his background solo work in Lorraine Hansberry's *A Raisin in the Sun*, featuring Danny Glover and Esther Rolle. Green is part of the American Music Program at the University of North Florida in Jacksonville. He is a professor of saxophone, teaches improvisation, and has two major combos.

Bunky learned jazz on the streets and as a graduate of Northwestern University - he received his classical skills from world-renowned saxophonist, Frederick Hemke. As a writer he has written a book entitled *Jazz in a Nutshell*, and he has authored articles for the *Saxophone Symposium* and the *National Educator Journal*.

Green is president of the International Association of Jazz Educators. As a dedicated member, he is donating his time and talent toward jazz education, to educators and students, alike.



## JIMMY HEATH

### SAXOPHONE

Jimmy Heath is one of the most valuable players and consistently melodic composers of our times. Jimmy's major artistic status has been recognized by his peers, critics, and the more knowledgeable members of the jazz public for quite a few years. As a young man in Philadelphia he assembled a local big band that included both John Coltrane and Benny Golson. His early experience, at the end of the forties and start of the fifties, came with bright young stars like Dizzy Gillespie and Miles Davis.

A decade later he created a memorable series of albums for Riverside Records with such notable sidemen as Cannonball and Nat Adderley, Donald Byrd, Tommy Flanagan, Kenny Burrell, and brothers Percy and "Tootie" Heath, plus early 1960's newcomers Herbie



Hancock and Freddie Hubbard. In 1985, in collaboration with his friend Orrin Keep, Jimmy recorded the widely-acclaimed *New Picture*.

Holding deep convictions about the importance of passing on his hard-earned jazz knowledge, Heath maintains an active teaching schedule. He has lectured and taken part in workshops at universities from coast to coast, participated in the Black College Jazz Network Tour, currently teaches at City College of New York, and has a long association with the famed Jazz-mobile program. Recent honors have included BMI's Jazz Pioneers Award, and an honorary Doctorate of Music from Sojourner-Douglass College in Baltimore. Most recent is the dedication of Philadelphia's 1987 Mellon Jazz

Festival, a ten-day program, to "the living jazz legacy of Philadelphia-bred musical legends Jimmy, Percy, and 'Tootie' Heath."

## MULGREW MILLER

### PIANO

Mulgrew Miller is a uniquely talented pianist, composer, and bandleader. Miller is a deeply experienced and mature musician with an exceptional appreciation of his musical roots, and an awesome technical command of his instrument. In addition to a full decade of playing experience with such artists as Art Blakey, Johnny Griffin, Woody Shaw, Betty Carter, Mercer Ellington, and Tony Williams.

Born in Greenwood, Mississippi on August 13, 1955, he began playing piano at age six. From childhood he was involved in a broad mixture of musical styles and situations that included classical



lessons, church, R&B prom gigs, and leading his own teenage dance trio. In 1973, at Memphis State University, he was first exposed to the academic and theoretical aspects of jazz, and formed a friendship with another impressive young pianist, James Williams.

Robert Palmer of the New York Times has identified Miller as "a young pianist who has been impressing his fellow musicians with accomplished, inventive, and increasingly individual playing and composing." Palmer continues, "He has an approach of his own: flowing multinited, making sophisticated but sparing use of harmonic extensions and rhythmic suspensions...His solos have a disciplined directness and dazzling inner dynamism."

## RUFUS REID

### BASS

Rufus Reid received his Associate Arts Degree from Olympic College in Bremerton, Washington in 1969. He continued his education at Northwestern University in Evanston, where he graduated in 1971 with a Bachelor of Music Degree as a Performance Major on the Double Bass.

Rufus began doing clinics that same year, adjudicating and performing. He has been for thirteen years and is currently on the faculty of William Paterson College in Wayne, New Jersey, as Director of the Jazz Studies and Performance Program. He has developed the curriculum of this degree program where he coaches small and large jazz ensembles.

Rufus has also written two bass method books. The first, *The Evolving Bassist* is an aid in developing a total musical concept for the double bass and electric bass. After being published in 1974, the book is now in a trilingual, international edition. The second book, *Evolving Upward - Bass Book II* works more on developing thumb position technique for the double bass and was published in 1977.

From 1980 to 1985, Rufus was on the panel of the National Foundation for the Advancements in the Arts. This program - ARTS (Art Recognition and Talent Search) - is specifically for graduating high school students across the nation. This program is now affiliated with the International Association of Jazz Educators, and

Rufus continues to work with both programs.

His major professional career began in Chicago and continues in New York, where he has traveled, performed and recorded with most of the jazz masters.

He was privileged to share a moment of music with some that have passed on - Booker Irving, Gene Ammons, Kenny Dorham, Sonny Stitt, Don Byas, Thad Jones, Philly Joe Jones, Mel

Lewis, Dexter Gordon, Stan Getz, and Dizzy Gillespie. He continues performing and recording with notables Benny Golson, Art Farmer, Harold Land, Bobby Hutcherson, Freddie Hubbard, Ray Bryant, J.J. Johnson, Benny Carter, Joe Henderson, Kenny Burrell, Kenny Barron, and Jimmy Heath, to name a few.

Rufus Reid has recorded over 200 albums, three under his own leadership - *Perpetual Stroll*, *Seven Minds*, and *Corridor To The Limits*. In 1990, he joined with Akira Tana to form the quintet, Tanareid. Their endeavors have produced the recordings *Yours and Mine* and *Passing Thoughts*. They continue to perform and teach around the world.

In 1992, Rufus had two performances of *Two Faces*, a concerto for solo double bass and jazz trio, composed by Benny Golson for Rufus with the Wayne Chamber Orchestra. It was debuted at William Paterson College and had a New York premiere in October in Alice Tully Hall at the Lincoln Center.



# The Bands

## UNIVERSITY OF NOTRE DAME JAZZ BAND

Welcoming the crowd of fans and performers at the opening of the 35th annual Collegiate Jazz Festival for their 21st consecutive year under the direction of Father George Wiskirchen, C.S.C. is the University of Notre Dame Jazz Band.

The Band consists largely of non-music majors from every college and the graduate school at the university. The band performs on campus every year in their "Dimensions in Jazz" concert as well as in a concert for the Junior Parents Weekend, the fall "Bop & Beyond" concert and the end of the year "Farewell to Seniors" concert and other events. They regularly give broadcast concerts on the local NPR jazz outlet, WVPE-FM. This year they also travelled to Holland, Michigan for a concert and to Chicago.

The jazz program at Notre Dame involves two big bands and three or four smaller combos with an Improvisation Workshop.

This year marks Father George's 34th year as a CJF group leader. He has fronted and directed big bands at all but the very first running CJF – bands from Notre Dame High School in



Niles, Illinois (the Melodons) for 13 years, from Northwestern University for two years and now the University of Notre Dame for the past 21 years. This 1993 Collegiate Jazz Festival will also mark Father George's 19th year as faculty advisor to the festival.

*1993 Personnel – Director: Father George Wiskirchen, C.S.C. Saxophones: Stacey Sloan, Maria Santos, Jim McKiernan, David Blerb, Becky Bizup. Trumpets: Craig Heinzen, Angelia Cartwright, Greg Goger, Sam Pennington, Jim Nichol. Trombones: George Smith, Cristina Mendoza, Greg Ginocchio, Brian Hammel. Piano: Stephen Lensky. Guitar: Kevin Hoffman. Bass: Chris Mueller. Vibes: Harrison Keller. Drums: Kevin Flemming, Richard DuBrava. Vocalist: Matt Umhofer.*



## SYZYGY THE CRANE SCHOOL OF MUSIC SEXTET

SYZYGY, The Crane Sextet, makes its first appearance at the 1993 Collegiate Jazz Festival. The group from The Crane School of Music in Potsdam, New York regularly perform at a variety of venues in the northern New York area, and in October of 1992 presented a series of performances on tour in Birmingham, England and environs. SYZYGY members collectively have studied and/or performed with such noted figures as Yusef Lateef, Freddie Hubbard, Jan Jarczyk and Nat Adderly.

*1993 Personnel – Bass: Kevin Dorsey. Saxophone: Jason Jagemann, Steve Jones. Piano: Frank Monastero. Trumpet: Vito Speranza. Drums: Andy Walton.*

## PURDUE UNIVERSITY JAZZ BAND

The Purdue University Jazz Band has a tradition of excellence that began in the early 1970's. In addition to performances on campus, the band has performed at the Notre Dame Jazz Festival, the Detroit Montreux Jazz Festival and the Elmhurst Jazz Festival. The band has toured Europe on two occasions, each time appearing at the prestigious Montreux Jazz Festival in 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 Waltrous, Gary Burton, Rich Matteson, Denis DiBlasio, Kim Richmond, and Chris Vadala and Jim Pugh.

Since there is no music degree available at Purdue, the members of the band represent a



variety of fields from engineering to liberal arts. Students enjoy the opportunity to develop and refine their musical skills through performance in a choice of ten instrumental ensembles at Purdue.

The Purdue Jazz Band is the premier jazz group made up of outstanding undergraduate and graduate musicians. The band is in the process of producing a compact disc that will be available in June of 1993.



## M.I.T. FESTIVAL JAZZ ENSEMBLE

The M.I.T. Festival Jazz Ensemble is comprised of undergraduate and graduate students at the institute. Currently in its 13th year, the ensemble primarily performs new works in the jazz idiom by Boston area composers, highlighting especially the works of students both at M.I.T. and at the Berklee College of Music. FJE was founded in 1963 by I. Herbert Pomeroy, noted trumpet, composer, arranger, and teacher.

Mr. Pomeroy conducted the group for twenty-two years, during which time it performed at numerous festivals around the country, as well as the Montreux Jazz Festival in 1970.

In 1985, the band was taken over by Jamshied Sharifi, a graduate of both M.I.T. and Berklee. Mr. Sharifi directed the band for seven years, maintaining the direction set by Mr. Pomeroy, by both searching for innovative and musically valid material and by contributing numerous award-winning charts of his own. The FJE now enters its 13th year and is being led by James O'Dell former Director of Bands at Boston University. Mr. O'Dell continues in the style of those before him, and has greatly expanded the band's library with the introduction of works from many local composers.

*1993 Personnel – Director: James O'Dell. Trumpets: Ali Azarbayejani, Trevor Bauer Dave Ricks, Chris Stroupe. Neil Tender Trombones: Michael Casey, Joel Johnson, Mike Peterson, Brian Tacey. Saxophones: Mark Messier, Andres Pieczanski, Brian Sawyer, Ron Soltz, Susan Ward. Rhythm: Doug Abrams (piano), Steve Conaban (bass), Dan Hosken (guitar), Keith M. Swartz (drums).*





## UNIVERSITY OF NORTHERN IOWA JAZZ BAND I

The recipient of numerous awards and honors, UNI Jazz Band I, the school of music's top jazz performing group, is one of the premiere collegiate jazz ensembles in the midwest. Jazz Band I, directed by Robert Washut, has appeared at jazz festivals all over the country and in

Europe. The band performed at the Montreux Jazz Festival in 1985 and 1989 and at the North Sea Jazz Festival in Holland in 1989. It twice has been a featured band at the Greeley, Colorado Jazz Festival. In 1982 and 1985, Jazz Band I was invited to perform at the national conventions of the National Association of Jazz Educators in Chicago and Dallas.

UNI Jazz Band I has been a pioneer in innovative programming and instrumentation. Maintaining a balance of classic Ellington and Basie big band works and contemporary original compositions, the ensemble's repertoire consistently displays depth and diversity of style. The repertoire also showcases the versatility and high level of musicianship of the players in the band. Having received two "Meet the Composer" grants from Arts Midwest, UNI Jazz Band I annually commissions and premieres new compositions. These works come from some of the country's outstanding jazz composers and arrangers.

the past, present and future directions of small group jazz.

During the year they have performed along with the Notre Dame Big Band on all of their concerts, both home and away, as well as playing for their own events.

### 1993 Personnel –

*Saxophone: Jim McKiernan, Maria Santos. Guitar: Kevin Hoffman. Keyboard: Harrison Keller. Bass: Jeremy Manier. Drums: Kevin Fleming*

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All the Judges and Bands

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Kathy McLain

John Ladd

and.

everyone else who contributed to the success of this year's festival

Also, we wish to extend a special thanks to Father George Wiskirchen, C.S.C., for 34 years of dedication to the Notre Dame Collegiate Jazz Festival

## THE CRANE SCHOOL OF MUSIC JAZZ ENSEMBLE

The Crane Jazz Ensemble led by Bret Zvacek is the premiere performance group in the Jazz Studies Program at The Crane School of Music. The Crane Jazz Ensemble tours regularly, most recently being honored by their selection as an Outstanding Band at the 1992 Notre Dame Collegiate Jazz Festival, and has performed with such great artists as Maran McPhartland, Marvin Stamm, Dave Stahl and the Billy Taylor Trio. The Crane Jazz Ensemble has appeared at the Musicfest USA 1990 National Finals, the 1989 Notre Dame Collegiate Jazz Festival and at numerous other festivals and conferences.

The Jazz Studies Program at Crane consists of three large ensembles and small group performance opportunities, with class offerings in improvisation, arranging, history, and pedagogy. Recent additions to the Jazz Studies Program include a fully equipped improvisation lab, and a nationally recognized student chapter of the International Association of Jazz Educators.



Located in Potsdam, New York, The Crane School of Music was founded in 1886. It is the oldest and largest undergraduate music education program in the nation, and is part of Potsdam College of the State University of New York.

*1993 Personnel – Saxophone: Jason Jagemann, Bryan Lynch, Steve Jones, Steve Smith, Scott Tringali. Trumpet: Vito Speranza, Jon Bronk, Dave Shackel, Sal Percoco, Tony Maceli. Trombone: Mike Nystoriak, Greg McCrea, Rich Chapman, Don Dillenbeck. Piano: Jeff DiMiao. Bass: Kevin Dorsey. Drums: Andy Walton.*



## GROOV'TET WESTERN MICHIGAN UNIVERSITY JAZZ COMBO

The GROOV'TET is one of several student combos in the Jazz Studies program at Western Michigan University. The quartet was formed in the fall of 1992

and features saxophonist John Wojciechowski, pianist Xavier Davis, bassist Matt Hughes, and drummer Keith Hall.

## FREDONIA JAZZ ENSEMBLE

The student run Fredonia Jazz Ensemble has been in existence for over fifty years. Throughout its long history, the jazz ensemble has competed in many jazz festivals, given numerous clinics, and has undertaken dozens of tours around New York State in order to help spread the jazz language. The Fredonia Jazz Ensemble is part of the Fredonia Jazz Workshop. The Workshop consists of about fifty members. Other ensembles include: a Seven O'Clock Big Band, a vocal jazz group, and numerous small jazz lab groups.



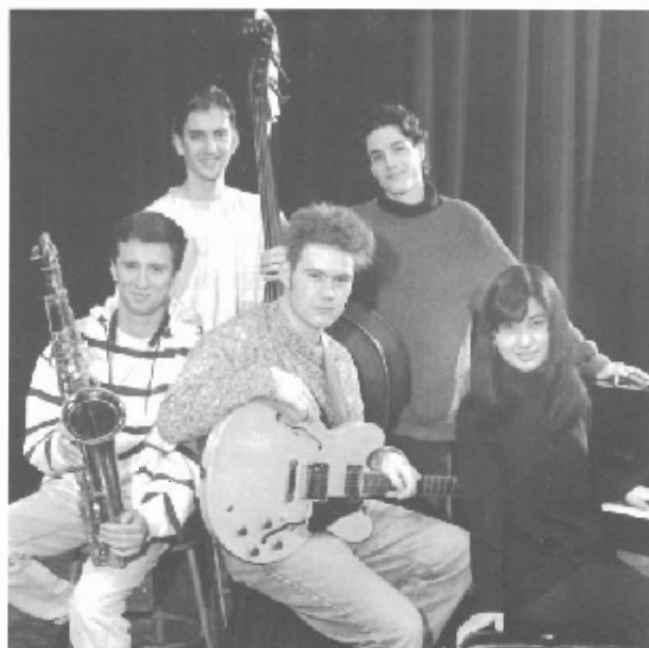


## WESTERN MICHIGAN UNIVERSITY JAZZ ORCHESTRA

The Western Michigan University Jazz Orchestra has received national acclaim for its high performance standards and creative approach to big band jazz. Recent recognitions include thirteen consecutive performances at the Montreux/Detroit International Jazz Festival, four "Outstanding Performance" recognitions over the last five years from the Notre Dame Collegiate

Jazz Festival, and a heralded performance in New York City's Carnegie Hall. The ensemble is directed by Trent Kynaston.

*1993 Personnel – Director: Trent Kynaston  
Saxophones: Aaron McEvers, Jeremy Miller, John Wojciechowski, Miles Tesar, Nick Moran. Trumpets: Joe Stretch, Ben McKenzie, Nikki Razay, Becky Gilbert, Andy Whelply, Arin Holley. Trombones: Paul Mundo, Scott Gwinnell, Jeff Ingraham, Eric Joslin. Rhythm: Xavier Davis (piano), Barry Duthie (guitar), Matt Hughes (bass), Keith Hall (drums).*



## WILLIAM PATERSON NEW JAZZ ENSEMBLE

The New Jazz Ensemble is one of twenty-two ensembles in the William Paterson College Jazz Studies Program. The ensemble was formed in September of 1992, with three members continuing from last year's group and two new members joining. The ensemble rehearses for approximately five hours per week under the direction of Jazz Studies Director Rufus Reid, and participates in the college's renowned Jazz Room Concert Series, as well as in other program activities.

*1993 Personnel – Director: Rufus Reid.  
Tenor Saxophone: David Detweiler. Guitar: Jeff Burr. Piano: Tomoko Ohno. Bass: Joseph Martin. Drums: Russell Meissner.*



## EASTERN ILLINOIS JAZZ ENSEMBLE

The University of Notre Dame Collegiate Jazz Festival is pleased to have the Eastern Illinois University Jazz Ensemble with us this year.

*1993 Personnel –  
Director: Allan Horney.  
Saxophone: Randy Culp, Walf Howard, Kevin Hoferer, Mike Peitzman, Rich Mazzolini.  
Trumpets: Mark Cornell, Mike Levinsky, Tom Foster, Amy Nelson, Chris Short. Trombone: Ron Weiray, Brian Kern, Landon Fuller, Elliot Peppers.  
Rhythm: Simon Rowe (piano), Ed Taylor (bass), Scott Hesse (guitar), Darren Scorza (drums).*

## MICHIGAN STATE UNIVERSITY JAZZ BAND I

The Michigan University Jazz Band has been a regular performer at the Notre Dame Jazz Festival since its beginnings in the 1960's. It also has performed at the Montreux-Detroit Jazz Festival, Disneyworld, the 1988 International Association of Jazz Educators Convention in Detroit, and at numerous concerts throughout Michigan.

The MSU Jazz Band I will also be playing in this year's Saturday Night with festival judge, Bunky Green.



*1993 Personnel – Director: Ron Newman. Saxophones: Taimur Sullivan, Allison Sloan, Brian Doyle, David Visnaw, Donell Snyder, Greg Oaks. Trumpets: Brian Beneman, Phil Robison,*

*Eric Welch, Todd Thamer. Trombones: Chad Hayes, Greg Spiridopoulos, Nate Lampman, Joe Schroeder. Piano: Andrew Pitts. Bass: Matt Mueller. Drums: Matt Guggenos.*



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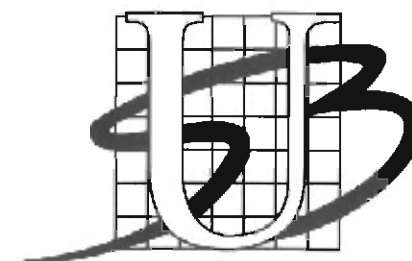
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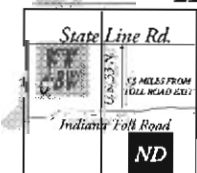
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