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Table of Contents
Chairmen's Welcome - 2
Performance Schedule - 3
Past Judges - 4
Past Chairpersons - 5
The Judges - 7
The Bands - 13
Guest Band - 18
On behalf of the entire staff of the 1994 Collegiate Jazz Festival, we would like to take this opportunity to welcome you to the 36th annual Jazz Festival here at the University of Notre Dame. Notre Dame is a university that thrives on tradition, and this event symbolizes what this university is about. Excellence in your field - just as the University challenges its students daily, so does this festival challenge the musician, bringing out his/her best in front of excited crowds and some of today's top jazz musicians. Longevity - the festival is the oldest of its kind and continues to grow each year. Dedication - both musicians and student workers alike have put in a great deal of time and effort into making this event not only possible, but a success. Nostalgia - the memories of many performances are etched in the minds of those fortunate enough to be present. We hope that these qualities will shine through and that all those who attend will find the experience to be one of enjoyment and satisfaction in all respects.

This year you will see thirteen of the top collegiate programs in the nation. When you add the Judges' Jam and the Airmen of Note, the weekend will be certain to provide a dazzling array of entertainment for jazz lovers everywhere, and hopefully introduce many newcomers to the excitement of live jazz as we continue our efforts to spread the influence of jazz. One feature that we are especially proud of is the elimination of a competitive nature to the festival. By taking away designations such as first and second place, we bring jazz back to where it should be, an opportunity for those with a gift to entertain and inspire those around them.

As always, the festival is a student run event, a fact that can make those involved especially proud, and sometimes surprised when we realized how much time and effort is required to create the finished product. Of course we must thank those whose efforts and contributions we could not do without. To Sean Kenney, for going to all of the meetings we decided to skip; Shawn White, for being the designated driver during our budget meetings; Chris Wetrup, for his creative talents in designing the t-shirts I hope you're all wearing now; Chris Putt and Victor Nanananagas, for their unparalleled effort in advertising excellence; Cristina Mendoza, for putting up with deadlines we tended to set up the day before; Sue Riemann, for typing all this in; and the directors of all the bands who are here, for bringing your groups and for all of your phone calls reminding us that we had forgotten yet another significant piece of information we had promised the month before.

The Festival owes its deepest gratitude however, to Father George Wiskirchen, C.S.C. His constant love for jazz and devotion to the festival have kept it going throughout the years. Without his support the festival would never have reached the status and reputation it has today.

The years we have been involved with the festival have truly been outstanding and we are glad that we have been able to carve our own small niche in the history of the festival. We thank all of you are in attendance here this weekend, for without your continued support, we could not continue to bring the finest in jazz here to Notre Dame. We look forward to returning next year as older and wiser graduates and in joining all of you in supporting the Collegiate Jazz Festival at the University of Notre Dame.

Brian J. Capozzi  
Co-Chairman CJS 1994  
Gregory T. Goyer  
Co-Chairman CJS 1994  

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**1994 Performance Schedule**

**Friday Night**

7:30 p.m. University of Notre Dame Jazz Band  
8:15 p.m. University of Massachusetts Jazz Band I  
9:00 p.m. M.I.T. Festival Jazz Ensemble  
9:45 p.m. Western Illinois Jazz Ensemble  
10:30 p.m. Judges Jam

**Saturday Afternoon**

11:00 a.m. Judges' Clinic - Band Building, University of Notre Dame  
1:00 p.m. Central Michigan Percussion Ensemble  
1:45 p.m. Southwest Texas State University Jazz Band  
2:30 p.m. Oberlin Combo  
3:15 p.m. University of Wisconsin at Stevens Point Jazz Band  
4:00 p.m. Michigan State University Jazz Band I

**Saturday Night**

7:30 p.m. Oberlin Jazz Ensemble  
8:15 p.m. Purdue University Jazz Band  
9:00 p.m. Manhattan School of Music Octet  
9:45 p.m. Western Michigan University Jazz Orchestra  
10:30 p.m. Airmen of Note - guest jazz band
Judges From the Past

1959 Art Van Damme, Frank Holzfiend, Charles Suber, Robert Trendler
1960 Willis Conover, Frank Holzfiend, Stan Kenyon, 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" Adderley, Gary McFarland, Oliver Nelson, George Russell, Robert Share, Charles Suber
1965 Paul Horn, Arf 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
1968 Ray Brown, Dan Morgenstern, Oliver Nelson, Robert Share, Gerald Wilson
1969 Gary McFarland, Dan Morgenstern, Sonny Stitt, Clark Terry, Ernie Wilkins, Fr. George Wiskirchen, C.S.C.
1970 Richard Abrams, Leon Breeden, Joe Farrell, Dan Morgenstern, Ernie Wilkins
1971 Richard Abrams, Willis Conover, Charlie Haden, Dan Morgenstern, Leon Thomas, Gerald Wilson
1972 Jamey Abersold, Willis Conover, Aynalee Dunbar, Roberta Flack, Hubert Laws, Dan Morgenstern, George Russell
1973 Alvin Balister, 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 Waltrous
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 Remmington
1977 Randy Brecker, Bob James, Will Lee, Bob Moses, David Sanborn
1978 Louie Bellson, Hubert Laws, John Lewis, Dan Morgenstern, Larry Ridley, Lew Tabackin
1979 Nat Adderley, Richard Davis, Buddy DeFranco, 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, Sheila Manne, Dan Morgenstern, Jimmy Owens, Billy Taylor
1983 Ron Carter, Bradford 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 Dan Morgenstern, Jim McNeely, Claudio Roditi, Ed Shaugnessy, Frank Wess
1989 Carl Allen, Alan Broadbent, Gerald Wilson, Mark Johnson, Steve Turre, Donald "Duck" Harrison
1990 Randy Brecker, Eddie Gomez, Dick Oatts, Harold Mabern Jr., Roy Haynes, Dan Morgenstern
1991 John Clayton Jr., Danny Gottlieb, Eddie Harris, Mulgrew Miller, Dan Morgenstern, Jimmy Owens
1992 Dan Morgenstern, Jim McNeely, Claudio Roditi, Ed Shaugnessy, Frank Wess
1993 Carl Allen, Jon Faddis, Bunky Green, Jimmy Heath, Mulgrew Miller, Rufus Reid
1996 Carl Allen, Jon Faddis, Bunky Green, Jimmy Heath, Mulgrew Miller, Rufus Reid
1997 Mike Dillon
1998 Jim Haughton
1999 Dave Sommers
2000 Tom Effy
2001 Charlie Murphy
2002 Sidney Gage
2003 Daniel Ekkebus
2004 Tony Andrea, Tony Rivizigno
2005 Paul Schluver
2006 John Noel
2007 Greg Mullens
2008 Ann Heinrichs
2009 Ann Heinrichs
2010 Bob Syburg
2011 Bob Syburg
2012 Ken Lee
2013 Barbara Simonds
2014 Damian Leader

A Special Thank-You

The current CJF chairpersons and staff would like to take this opportunity to publicly thank someone whose continuous time, support, and efforts have helped not only the Collegiate Jazz Festival but also the entire Notre Dame Band Program throughout the years.

Mrs. Margaret Nemeth, known to most band members simply as "Tootie," efficiently oversees the workings of the band office day in and day out, without fail. She does everything from helping organize each band member's bowl trip travel arrangements to double and even triple-checking the band's many different schedules and itineraries over the course of a typical year. She has made numerous telephone calls and inquiries concerning CJF’s publicity, the judges and their travel itineraries, the different bands, and anything else the chairpersons could possibly think of. The most impressive part of Tootie's work is that she does all of this without complaint and never asks for anything in return. It is this selfless devotion and service that all of us would like to publicly recognize. Tootie is an integral part of not only CJF but also the entire band program, and without her work, things would be a lot more difficult.

Even though she doesn't ask for it, the chairmen and staff would like to give her this earned recognition and their deepest gratitude.
Master of Ceremonies

Tim Eby

This year's Master of Ceremonies for the Collegiate Jazz Festival is Tim Eby. This will be the fourth year Tim is serving as emcee of the festival. He has been Station Manager at 88.1 WVPE Public Radio since September 1982. Over the last 11 years, Eby has developed the station's programming and fundraising activities building 88.1 WVPE from a volunteer/student operated radio station to a National Public Radio member station with a full-time staff of seven.

WVPE Public Radio serves northern Indiana and southwestern lower Michigan with news and information programming from National Public Radio and American Public Radio, plus jazz, blues and folk music. The station is funded primarily from local contributions for listeners, corporations, and foundations.

In addition to his management responsibilities at WVPE, Eby hosts a Monday evening jazz program on the station. JAZZ TONIGHT features current and classic jazz each Monday evening from the beginnings of be-bop through the hottest young jazz artists performing today. Eby also has been volunteer chairman of the Elkhart Jazz Festival since 1992, and is currently a board member of the Elko Theatre/Premier Arts, Inc. and Elkhart Centre, Inc.

In-Depth News, Jazz & Blues

88.1 WVPE
National Public Radio

The Judges

Ray Brown
BASS

Ray Brown, born in Pittsburgh, PA in 1926, received his first formal music training on the piano when he was eight years old. He later learned to play the bass by ear, and from then on, a whole new world opened up before him.

Shortly after graduating from high school at the age of seventeen, Brown went on the road with the Jimmy Hensley Sextet. Soon after he left that band, he ventured to New York City, where he saw and listened to the greatest talents in the jazz world at the many clubs on 52nd Street, including Art Tatum, Billie Holiday, Charlie Parker, and, of course, Dizzy Gillespie. The young bass player had been in the Big Apple less than four hours when he was introduced to Gillespie. Brown's reputation had beaten him to the big city, and Gillespie asked him to drop by for the next day's rehearsal. Brown started to play and Gillespie liked what he heard. He hired the young jazz aspirant and Brown remained with the group for two years, jamming with such greats as Charlie Parker on sax, Max Roach on drums, Bud Powell on piano, and Dizzy on trumpet.

After leaving Gillespie's group, Brown formed his own trio with Hank Jones on piano and Charlie Smith on drums. He met and was involved musically with many other musicians over the years with the trio. Also during those years, Brown became involved with the Jazz at the Philharmonic group, and he became a regular member of the JATP tour in 1951.

Soon he was discovered by Norman Granz and, as a result, was introduced to Oscar Peterson, with whom there resulted a fifteen-year liaison of music and friendship. Brown insists Peterson had a lasting influence on him, and added that his tours with Peterson were some of the most rewarding experiences of his career. He also credits his association with Peterson for most of his success; an association that produced not only brilliant music but also a warm friendship.

Among Brown's accomplishments are a Grammy in 1963 for his joint composition of "The Gravy Waltz," with Steve Allen, television performances, movie scores, and numerous recordings, many of which involved collaborations with the greatest jazz stars of the last half-century.

Brown's trio plays on with current members Jeff Hamilton on drums and Benny Green on piano.
Benny Green
PIANO

“I want to play music that speaks clearly to people. I want people to hear our music and get a
warm feeling inside.”

Benny Green, 30-year old jazz pianist, has been speaking clearly and steadily gaining respect
from the jazz world. It all started with his arrival in New York City from Berkeley in 1985, where he
found elders, such as Walter Davis and Walter Bishop, and young players like Mulgrew Miller to guide him
in the big city. He was soon noticed by Betty Carter and
won a spot in her band, joining drummer Lewis Nash and bassist
David Penn, where Green developed musically in the challenging envi-
ronment of an established jazz group.

He left Carter in 1987 to join the late Art Blakey and his Jazz
Messengers, a group he had only dreamed of playing with while following
them as an avid fan in California. Green picked up more important
lessons from Blakey like consistency in his perfor-
...
Dan Morgenstern
Jazz Critic

Director of the Institute of Jazz Studies at Rutgers University since 1976, Dan Morgenstern is a jazz historian, author and editor professionally active in the jazz field since 1958. The Institute of Jazz Studies is the foremost archival collection of jazz materials. Morgenstern is a co-editor of the Annual Review of Jazz Studies and the monograph series Studies in Jazz, published by IJS and Scarecrow Press. Still a frequent contributor to the jazz and generalist press, Morgenstern is the author of Jazz People (Harry N. Abrams, 1976).

He served as chief editor of Down Beat from 1967 to 1973 and was its New York Editor from 1964. He also edited the periodicals Jazz and Metronome and has been jazz critic for the New York Post and the Chicago Sun-Times and US correspondent and columnist for Japan's Swing Journal and Great Britain's Jazz Journal. He has contributed to numerous anthologies and reference works, including the Encyclopedia Britannica Book of the Year, the New Grove Dictionary of Jazz, the New Grove Dictionary of American Music, and the Negro Almanac.

Morgenstern has taught jazz history at the Peabody Institute in Baltimore, New York University, and Brooklyn College, where he was also a visiting professor at the Institute for Studies in American Music. He served on the faculty of the Institutes in Jazz Criticism jointly sponsored by the Smithsonian Institution and the Music Critics Association.

Morgenstern has also been active in concert productions (Jazz in the Garden, and annual ten-concert series at New York's Museum of Modern Art, 1961-66; Jazz on Broadway, a 1963 series at the Little Theater, and a number of events for the Newport and Kool Jazz Festivals and the New York Jazz Repertory Company); broadcasting (co-producer of the TV series Just Jazz for PBS, 1973; producer-narrator of The Scope of Jazz, Pacifica Network, 1962-67, and, since 1979, co-producer and co-host of Jazz From the Archives on WGBC, Newark's Public Radio station), and record reissue production (Producer of the one hundred LP-series The Greatest Jazz Recordings of All Times for the Franklin Mint Record Society, on behalf of the Institute of Jazz Studies).

Morgenstern was a co-founder and director of the Jazz Institute of Chicago, served on the board of directors of the New York Jazz Museum, and The American Jazz Orchestra, and is director of the Mary Lou Williams Foundation. He is a former vice president and a trustee and New York chapter governor of the National Academy of Recording Arts and Sciences, and has served as panel co-chairman, panelist, and consultant to the Jazz Program of the National Endowment for the Arts.


Claudio Roditi
Trumpet

Integrating post-bop elements and Brazilian rhythmic concepts into his palette with ease, Claudio Roditi plays with power and lyricism. This versatility keeps the trumpeter/flugelhornist in demand as a leader, a studio musician and a sideman.

Born in 1946 in Rio de Janeiro, Brazil, Roditi began his musical studies when he was just five years old. By the time he was twelve, he had already become a serious jazz listener. Eight years later, he was named a finalist in the International Jazz Competition in Vienna, and the following year, he moved to Mexico City where he was active on the contemporary music scene.

Moving still closer to New York, Roditi relocated to Boston and studied at Berklee College of Music. Later he joined the faculty of the School of Contemporary Music and rounded out his schedule with club and concert performances. In 1976, Roditi finally made the move to the jazz mecca of the world, New York, which, between tours and worldwide performances, he continues to call home.

Since his arrival in New York, Roditi has performed and/or recorded with Charlie Rouse, Herbie Mann, Tito Puente, Paquito D'Rivera, and McCoy Tyner, among others. Beginning in 1989, Roditi traveled for several years as a member of Dizzy Gillespie’s United Nations Orchestra. Currently, he leads his own bands and tours with the Jazz Masters, an eight-piece group which also features horn players Freddie Hubbard, Red Rodney, James Moody, Jimmy Heath, and Slide Hampton.

With five critically-acclaimed albums to his credit, Claudio Roditi is truly an artist on the move with his music. His most recent album, "Milestones" (Candid 9515), which was selected Best Jazz CD of 1992 by CD Review, represents a couple of firsts for Roditi. It is his initial live recording as a leader as well as the first time that he doesn't intermix Brazilian music with jazz. "Usually, I play a combination of the two," says Roditi, "But, I feel at home playing either."

Roditi's discography also includes "Two of Swords" (Candid 79504, 1993); "Slow Fire" (Milestone 9175, 1989); "Gemini Man" (Milestone 9158, 1988); "Claudio!" (Uptown 27.27, 1985); and "Red on Red" (Greene Street 2001, 1984). An able writer and arranger, Roditi showcases a variety of original music on all of these selections.

While "Milestones" is a pleasant departure from previous albums, the chances that Claudio Roditi will give up on Brazilian music are slim to none. But regardless of what he plays, there's one thing listeners can always count on - his rich, distinctive tone. As one critic wrote, "His music is smooth and sharp and seldom less than perfect, and yet it does have warmth; and the tone that he commands from his horn is one of the most beautiful and richest we have heard."

Claudio Roditi is definitely a name and a sound to remember.
Ed Shaughnessy has performed with every major orchestra in the United States, countless big bands, and has backed almost every creative ensemble ever to enter a recording studio. After twenty-nine years with the NBC “Tonight Show” orchestra, he still performs with the Doc Severinsen Orchestra.

Being truly dedicated to music education, Ed has been associated with the New York University as an artist and teacher in jazz and rock drumming. A musician who really enjoys working with young people, Ed has a driving enthusiasm that generates a warm response from all music lovers. Ed has done over 600 clinics throughout the world and even teaches for two weeks each summer at Skidmore College in Saratoga, New York.

Ed Shaughnessy began playing drums at the age of fourteen in his native state of New Jersey. At nineteen years of age, he was already performing with George Shearing in New York City. Much of Ed’s success can be attributed to his combination of artistry and philosophy with other musicians. “Being a successful member of the group is the only way to be a good soloist.” This view is clearly shared by the other brilliant soloists who comprise his own seventeen-piece band, Energy Force.

Ed has performed on over 300 albums, including the recent Telarc release, “Big Band Hit Parade,” with the Cincinnati Symphony. Ed also performed with the Tommy Newsome TV Jazz Stars, released on Lazer Light Records. The Ed Shaughnessy solo release on CMG Records features Ed with his quintet on the record, “Jazz in the Pocket.”

An author of two instruction books, New Time Signatures in Jazz Drumming and Big Band Drummers’ Reading Guide, Ed is one of today’s most sought after drum set clinicians in international music education. A clinic by Ed Shaughnessy makes drummers and other musicians quickly realize why the critics say he is “one of the world’s greatest drummers.” Backing that up, Ed has been awarded the Modern Drummer Magazine Readers Poll distinction of the “Best Big Band Drummer” for the past five consecutive years.

An unusual facet of the Shaughnessy versatility is his mastery of the Indian Rhythmic System and the tabla, which he studied with Aliakha, Ravi Shankar’s virtuoso Tabla player. He “contributes greatly” the New York Times says, “to the advancement of melodic drumming.”

Mr. Ed Shaughnessy appears courtesy of Selmer-Ludwig Company and the Sabian Cymbal Company.
Archives of the University of Notre Dame

Archives of the University of Notre Dame

Festival Wazz 'lff-nsemble

The Festival Jazz Ensemble is currently celebrating its 31st year at the Massachusetts Institute of Technology. Established in 1963 by noted New England jazz trumpeter and educator Herbert Pomeroy, the ensemble was later directed by Jamshied Sharifi. Current director James O'Dell has continued the ensemble's rich history of performing and commissioning works written/arranged specifically for FJE. To date, the ensemble has been responsible for premiering over fifty original works for big bands.

The FJE and MIT Music and Theatre Arts Department play host to the annual New England Colle­gate Jazz Festival, featuring such artists as Ernie Watts, Jim Hall, Hal Crook, Terence Blanchard, Randy Brecker, Dave Bergeron, and Phil Woods. FJE is one of two ensemble big bands, as well as the seven other performing ensembles at MIT.

1994 Personnel - Director: James O'Dell.
          Saxophones: Suzie Ward, Josh Goldberg,
          Damon Bramble, Andres Piekarski, Dave Fox.
          Trumpets: Chris Stropwe, Ferninn Garcia,
          Wayne Dempsey, Peter Greene, All
          Azarbayedjan.
          Trombones: Joel Johnson, Eric Scheirer, Brian Tracey, Mike Casey. 
          Rhythm: Solomon Douglas
          (Piano), Bryan Smith (Bass), Jon Heiner (Guitar), Dan Walczyk (Drums).

Western Illinois University Jazz Studio Orchestra

As the top performing jazz ensemble at Western Illinois University, the Jazz Studio Orchestra has won many awards including the 1985 Elmhurst College Jazz Festival's Outstanding Big Band, Outstanding Combo, Best Big Band Composition, Best Combo Composition, and five All Star Jazz Musicians, the 1987 Music Fest U.S.A. National Final's Silver Award for Big Band, and the 1989 Music Fest U.S.A. National Final's Gold Award for Big Band. The Jazz Studio Orchestra annually travels throughout the Midwest presenting concerts and clinics in high schools, colleges, universities, and numerous festivals. In the spring of 1988 and 1990, the band toured West Germany, performing at jazz houses, universities, and music hochschulen. In 1991, they appeared in the Santa Fe, NM Jazz Festival.

WIU yearly attracts big names in jazz and entertainment. The Woody Herman Band, the Toshiko Akiyoshi Big Band, the Count Basie Band, Pat Metheny, Dizzy Gillespie, Spyro Gyra, Maynard Ferguson, Bob Hope, Red Skelton, Bob Newhart, and Harry Blackstone are a few who have appeared in recent years. Some of the guest artists who have performed with the WIU group include Urbie Green, Ernie Watts, Louis Bellson, Bunky Green, Nick Brignola, Marvin Stamm, Steve Houghton, Diane Schuur, Snooky Young, Frank Mantooth, as well as many other influential jazz figures.

          Saxophones: Brian McCaveley, Troy Semmes, David Dunn, Joel Moore, Jeremy Bell.
          Trumpets: Bill Hardy, Tom Romer, Chris Blanchetta, Rebecca Stiel, Jeff Loper.
          Trombones: Scott Jones, Keith Oszteh, Tony Blanchetta, Mark Sanderson.
          Rhythm: Steve Kummer (Piano), Toby Carright (Bass), Frank Parker (Drums).

Central Michigan University Jazz Percussion and Steel Drum Ensemble

The Central Michigan University Percussion Ensemble, formed under the direction of Robert Hohner, is a very active, multi-faceted performing group. They have performed at places such as the Montreux-Detroit Jazz Festival, Musicfest U.S.A., Notre Dame, Elmhurst, Aquinas, and Ohio State Jazz Festivals. Individual members of the ensemble have received awards for outstanding, musicianship, best rhythm section player, outstanding student arranger, and outstanding soloist. They have also performed with Joe Morello, Ed Shaughnessy, David Samuels, Bob Mintzer, and Larry Fratangalo.

The ensemble already has three compact discs, entitled "Different Strokes," "LIFT-OFF," and "TH3 GAMUT," to its credit. In addition to the ensemble, the discs feature saxophonist Bob Mintzer of the Yellow Jackets, drummer Joe Morello of the Dave Brubeck Quartet, and mallet percussionist David Samuels of Spyro Gyra.


West Texas State University Jazz Ensemble

Southwest Texas State University (SWT) emphasizes the importance of jazz education and performance as part of a comprehensive music department curriculum, a tradition that began with the first "Stage Orchestra" formed in 1951. The recipients of numerous awards and honors, the SWT jazz ensemble has performed at various prestigious jazz festivals including the Galveston, Notre Dame, San Antonio's "Jazz Alive," and the 25th Anniversary of Switzerland's Montreux Jazz Festival in 1991.

Two jazz ensembles, combos, jazz improvisation, jazz keyboard, jazz theory/orchestration, vocal jazz ensemble, jazz pedagogy, and jazz history are an integral part of the jazz program at SWT. Students also have the opportunity to interact with internationally recognized jazz artists who regularly appear in on-campus concerts and clinics, or in performances with the SWT ensemble. Marvin Stamm, Dick Oatts, Bobby Shaw, Pat Metheny, Dennis Dotson, and Woody Herman's Young Thundering Herd are some of the prominent musicians who have recently appeared. In addition, SWT sponsors an annual jazz festival that features outstanding high school and junior college performances.

          Trumpets: Al Gomez, Ron Ledbetter, Mike Wilson, Rudy Estrada, Scott Moody. 
          Rhythm: Joseph Cordi (Piano), Kirk Cameron (Guitar), James McFeyder (Bass), John Moore (Drums), Jason Flemmen (Drums). Vocalist: Carol Cisneros.
University of Wisconsin at Stevens Point Jazz Band

Michigan State University Jazz Band I

Oberlin Conservatory Jazz Ensemble

The Oberlin Conservatory Jazz Ensemble was founded in 1973 by its present director, and is comprised of both jazz and classical performance 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, Dollar Brand, Lionel Hampton, Mercer Ellington, and Al Grey, among others. Many have also recorded 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.

Purdue University Jazz Band

The Purdue Jazz Band has a tradition of excellence that began in the early 1970's. The band has performed at the Notre Dame, Filmmusic, and Detroit Montreaux Jazz Festivals and has toured Europe on two occasions, each time appearing at the prestigious Montreaux 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 Watrous, Gary Burton, Dennis DiBlasio, Kim Richmond, Chris Vadala, Jim Pugh, Louis Bellson, and Arturo Sandoval. Purdue serves as the host of the Purdue Jazz Festival each January, bringing some of the midwest's finest high school jazz ensembles to the Purdue campus. Since there is no music degree available at Purdue, the members of the band represent a variety of fields from engineering to liberal arts.

The Purdue Jazz Band is directed by Lissa Fleming May, who is in her fifth year as an Assistant Professor of University Bands. Her responsibilities at Purdue include directing three jazz bands, teaching a jazz improvisation class, and conducting Fall Concert Band. She recently completed a book, Getting Started with Jazz, which will be published this spring by the Music Educators National Conference. Lissa holds Bachelor's and Master's degrees from Indiana University and is currently fulfilling the requirements of the doctorate in music education at I.U.


Manhattan School of Music Octet - The Richard Sussman Combo

The Richard Sussman Combo is one of 23 small jazz ensembles at the Manhattan School of Music. The members of the group include some of the finest players from among the approximately 150 students enrolled in the School's Jazz/Commercial Music Department. MSM students are featured in various large and small ensemble concerts at Manhattan School of Music and throughout New York City, including the Ellington Sacred Concert in December 1993.


Western Michigan University Jazz Orchestra

The Western Michigan University Jazz Orchestra is an award-winning ensemble that has received national acclaim for its high performance standards and creative approach to big band jazz. Recent recognitions include a heralded performance in New York City's Carnegie Hall, thirteen consecutive performances at the Montreaux-Detroit International Jazz Festival and numerous Outstanding Band recognitions at the Notre Dame Collegiate Jazz Festival. The band, directed by Professor Trent Kynaston, performs regularly on the WMU campus, works with internationally recognized jazz artists and tours extensively. Guest Artists on WMU's campus this year include Billy Hart, Sonny Rollins, Joe Pass, Jimmy Heath, Buster Williams Quintet, Mark Murphy, New York Voices, Gene Bertoncini, Anthony Cox, Arti Tuncboyacian, Jim Snidero, Rick Margitza, and Andy LaVerne.

Chief Master Sergeant Pete BarenBregge is the director and non-commissioned officer-in-charge of the United States Air Force Airmen of Note. He has held that position since January 1989. In addition to leading the group he performs as lead tenor saxophonist.

Chief BarenBregge was born in Pittsburgh, PA, but calls Wilmington, DE, his home. He graduated from West Chester State University in West Chester, PA, with a Bachelor’s Degree in Music Education. After graduation, Chief BarenBregge taught instrumental music for the Alfred J. DuPont School District in Wilmington until 1979. He served on the faculty of the Wilmington Music School Jazz Band from 1970 to 1976 with Herb 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.

Chief BarenBregge enlisted in the Air Force in April 1979, and was assigned to the Airmen of Note. Before entering into active duty he had been a member of the Delaware Air National Guard Band.

In 1982 he premiered Floyd E. Werle’s “Concerto for Alto Saxophone” with the United States Air Force Concert Band. Chief BarenBregge has done extensive recording for radio, television, and record singles. He has free-lanced with top names in the Washington, D.C. metropolitan area including Mel Torme, Bob Hope, Frank Sinatra, Tony Bennett, the late Sammy Davis Jr. and many others. He has been a featured soloist on the last nine Airmen of Note albums.

Past guest artists with the Airmen of Note include such notable talents as Dizzy Gillespie, Jon Faddis, Barbara Mandrell, Charlie Byrd, Doc Severinsen, Frank Sinatra Jr., Lou Rawls, Bill Watrous, Diane Schuur, Urbie Green, Bob Hope, Arturo Sandoval, and Skitch Henderson, to name just a few.

Senior Master Sergeant Juanita Y. DeShazior is the featured vocalist with the United States Air Force Airmen of Note. She was born in Miami and attended Jackson High School, the Fine Arts Conservatory of Miami-La Pierre School of Music, and Miami Dade Junior College.

Senior DeShazior enlisted in the Air Force on March 14, 1973. She has been assigned to the Air Training Command Band, Lackland Air Force Base, Texas; the SR 71 Squadron, Beale Air Force Base, California; and Homestead Air Force Base, Florida. She has been with the United States Air Force Band since May 1981. Before joining the Airmen of Note she was non-commissioned officer-in-charge of Mach 1, now known as High Flight.

Senior DeShazior has expanded her musical experiences by being active in the recording industry, including numerous commercials and a gospel album. She has performed internationally for a cross-section of audiences from night club engagements and religious services to high level functions for distinguished dignitaries.
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