February 20–23, 2008

"Each man has his own music bubbling up inside him."
-Louis Armstrong

"The saxophone is actually a translation of life."
-Louis Armstrong

"What music washes away the dust of every day life."
-Art Blakey

"Music is your own experience, in my conception. All you can do is play melody. No matter how complicated it gets, it's still a melody."
-Stan Getz

"If you believe, you will live it; if you don't, it won't come out of your horn."
-Eddie Harris

-Charlie Parker

"Jazz today, as always in the past, is a matter of thoughtful creation, not mere unaided instinct."
-Duke Ellington
Dear Visitors,

Welcome to the 50th Annual University of Notre Dame Collegiate Jazz Festival, the oldest college jazz festival in the country! We are thrilled that you have joined us for this weekend celebration of jazz music and we hope that you enjoy your visit to Notre Dame.

For half a century, the Collegiate Jazz Festival has been bringing superior college jazz ensembles, world-renowned jazz artists, and a national audience to Washington Hall for a tribute to this great American-born style of music. This year, CJF is proud to continue this tradition and celebrate fifty years running as we present festival judges Jamey Aebersold, Gene Bertoncini, Jim McNeely, Larry Ridley, Marvin Stamm, and Clif Wallace, all of whom were participants at CJF during their college years. They are joined by jazz writer and historian Dan J"1oFgenstern, making his 28th appearance as a CJF judge. We are also pleased to welcome back the AAJC Historically Black Colleges and Universities All-Star Big Band. We are grateful that through the generous contributions of many individuals and departments on campus they are able to join us on stage for the second time in three years. Together with the twelve fantastic collegiate jazz ensembles, the 2008 festival promises to be a great one. The festival has come a long way since its opening night at the old Fieldhouse in 1959, and we look forward to upholding this tradition for another fifty years.

On behalf of the University of Notre Dame, the Student Union Board, and the Collegiate Jazz Festival committee, we thank you for showing your enthusiasm in attending this year's festival. We appreciate your support and hope that your experience at CJF will be a memorable one.

Sincerely,

Chris Francica and Katie Helm

Collegiate Jazz Festival Directors
Student Union Board

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Wednesday, February 20
8-10:00 CJF Coffeehouse
LaFortune Ballroom
Featuring ND Jazz Band II

Thursday, February 21
8-11:00 CJF Swing Night
LaFortune Ballroom
8-9:00 Free swing lessons with ND Swing Club
9-11:00 Open swing dancing with live music
Featuring Notre Dame New Orleans Brass Band and the AAJC/HBCU All-star Big Band

Friday, February 22

Evening concert block—Washington Hall
7:00 pm Millikin University Jazz Band I
7:45 Western Michigan University Jazz Nonet
8:30 University of Texas at Brownsville Jazz Band I
9:15 Roosevelt University Chicago College of Performing Arts Jazz Orchestra
10:00 AAJC/HBCU All-star Big Band

Saturday, February 23
10-11:00 am
Judges' Jazz Clinic
Ricci Band Building
Open to the public

Afternoon and evening concert blocks—Washington Hall
1:00 pm University of Notre Dame Jazz Band I
1:45 Louisiana State University Jazz Quartet
2:30 Texas State University at San Marcos Jazz Ensemble
3:15 University of Illinois at Urbana-Champaign Concert Jazz Band
4:00 Student Jam Session
(break)
7:00 Michigan State University Jazz Orchestra I
7:45 Pennsylvania State University Centre Dimensions
8:30 Alma College Percussion Ensemble
9:15 Texas State University at San Marcos Salsa Del Rio
10:00 Judges' Jam
Thank You

Festival Directors
Chris Francica
Katie Helm

Committee Members
David Fairburn
Nick Trapp

SUB Advisor
Amy Geist

Faculty Advisor
Larry Dwyer

Publicity/Graphic Design
Audrey Marier

Web Administrator
Adam Lusch

SUB Executive Board
Phil Ross
Peter Blaiva
Meghan Kelly
Laura Fox
Audrey Marier
Sarah Schmall
Sam McDonald

Past Festival Directors
1959 - Bill Graham
1960 - Jim Haughton
1961 - Dave Sommer
1962 - Tom Eff
1963 - Charlie Murphy
1964 - Sidney Gage
1965 - Daniel Ekkebus
1966 - Tony Andrea
1967 - Paul Schlafer
1968 - John Noel
1969 - Greg Mullen
1970 - Ann Heinrichs
1971 - Ann Heinrichs
1972 - Bob Syburn
1973 - Bob Syburn
1974 - Ken Lee
1975 - Barbara Simon
1976 - Damien Leader
1977 - Mike Dillon
1978 - Jim Thomas
1979 - Joe Carey
1980 - Stan Huddleston
1981 - Larry Jenkins
1982 - Frank Foster
1983 - Ron Carter
1984 - Terence Blanchard
1985 - Gene Bertoncini
1986 - Conte Candoli
1987 - Charlie Haden
1988 - David C. Thornton
1989 - Carl Allen
1990 - Kevin Keane
1991 - Jerry Larkin
1992 - John Clayton
1993 - Lisa M. Zimmer
1994 - Ray Brown
1995 - Ray Hargrove
1996 - Richard Davis
1997 - Nick Brignola
1998 - Charlie Haden
1999 - Benny Green
2000 - John Clayton
2001 - Joan Baeckeen
2002 - Ceci Bridge
2003 - Ron Carter
2004 - Terence Blanchard
2005 - Dave Holland
2006 - Ron Carter
2007 - Chris Francica

Special Thanks To:
Rev. John Jenkins, C.S.C.
Rev. Mark Poorman, C.S.C.
M. Brian Coughlin
Mike Costin and AP Image
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Ryan Williams
Peggy Hrianszko
Amy Belie
Deb Acrey
The Bohemian Fund for Excellence in the Arts
The College of Arts and Letters
The Department of Music
The Student Activities Office
The Division of Student Affairs
Multicultural Student Programs and Services
The Department of African Studies
The Black Cultural Arts Council
Office of Community Relations
Dr. Larry Ridley
Brent Banulis
Notre Dame Jazz Band members
Student Union Board volunteers
Trio's Restaurant

Past Festival Adjudicators
1959 - Art Van Damme, Frank Holstien, Charles Suber, Robert Trendler
1960 - Willis Conover, Frank Holstien, Stan Kenton, Robert Share, Charles Suber
1961 - Bill Evans, Johnny Richards, George Russell, Robert Share, Charles Suber
1962 - Don DeMicheal, Quincy Jones, Henry Mancini, Robert Share, Charles Suber
1963 - Manny Albam, Leonard Feather, Terry Gibbs, Robert Share, Charles Suber
1964 - Julian Adderley, Donald Byrd, Gary McFarland, Oliver Nelson, George Russell, Robert Share, Charles Suber
1965 - Paul Horn, Arif Mardin, Robert Share, Charles Suber, Clark Terry
1966 - Don DeMicheal, Quincy Jones, Charles Suber, Billy Taylor, Rev. George Wiskrhen, CSC
1967 - Donald Byrd, Don DeMicheal, 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, Rev. George Wiskirchen, CSC
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 - James Aasdorff, Willis Conover, Aymee Dunbar, Roberts Flack, Hubert Laws, Dan Morgenstern, George Russell
1973 - Alvin Batiste, Joe Farrell, Jimmy Guiffre, Roy Haynes, Hubert Laws, Dan Morgenstern, Jimmy Owens
1975 - Dan Morgenstern, Lonnie Liston Smith, Bill Watrous
1976 - Cecil Bridgewater, Dee Dee Bridgewater, Hubert Laws, Jack Dejohnette, Dan Morgenstern, Sonny Stitt
1976 - Lester Bowie, Joe Farrell, Malachi Favors, Bob James, Dan Morgenstern, Don Mayo, Dave Ramaglino
1977 - Randy Brecker, Bob James, Will Lee, Bob Moss, David Sanborn
1979 - Nat Adderley, Richard Davis, Buddy DeFranco, Bunky Green, Phille 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, Jimmy Owens
1982 - Frank Foster, Charlie Haden, Shelly Manne, Dan Morgenstern, Jimmy Owens, Billy Taylor
1983 - Ron Carter, Branford Marsalis, Wynton Marsalis, Jim McNeely, Dan Morgenstern, Tony Williams
1984 - Terence Blanchard, Joanne Brackeen, Paquito Di 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 Weiss
1988 - John Clayton, Jr., Danny Gottlieb, Eddie Harris, Mulgrew Miller, Dan Morgenstern, Lew Tabackin
1989 - Carl Allen, Jim McNeely, Dan Morgenstern, Claudia Roditi, Ed Shaughnessy, Frank Weiss
1990 - Alan Broadbent, Donald Harrison, Mark Johnson, Steve Turner, Gerald Wilson
1991 - Randy Brecker, Eddie Gomez, Roy Haynes, Harold Mayern, Jr., Dan Morgenstern, Dick Oatts
1993 - Carl Allen, Jon Faddis, Bunky Green, Jimmy Heath, Mulgrew Miller, Rufus Reid
1994 - Ray Brown, Benny Green, Christopher Hollyfield, Dan Morgenstern, Claudia Roditi, Ed Shaughnessy
1995 - Roy Hargrove, Jim McNeely, Butch Miles, George Mraz, Dan Morgenstern, Bobby Watson
1996 - Richard Davis, Donald Harrison, Roy Haynes, Geoff Keezer, Dan Morgenstern, Wallace Roney
1997 - Nick Brignola, Sri Roland Hanna, Louis Hayes, Marc Johnson, Dan Morgenstern, Lew Soloff
1998 - Carl Allen, Jim McNeely, Charnett Moffett, Claudia Roditi, Frank Weiss
1999 - Benny Green, Jeff Hamilton, Chuck Israels, Michael Mossman, Gregory Tardy
2000 - John Clayton, Jr., Jimmy Owens, Dan Morgenstern, Ed Shaughnessy, James Williams
2001 - Joan Baeckeen, Conte Candoli, Terri Lynne Carrington, Richard Davis, Lew Tabackin
2002 - Ceci Bridge, James Carter, Jim McNeely, Dan Morgenstern, John Robinson, Rodney Whitaker
2003 - Lynne Arriale, John Clayton, Jr., Russ Miller, Jimmy Owens, Gregory Tardy
2004 - Dave Carpenter, Jeff Clayton, Peter Erskine, Jon Faddis, Alan Pasqua
2005 - Jay Anderson, Lynne Arriale, Frank Catalano, Stav Davis, Andre Hayward
2006 - Obed Calvino, Gerald Clayton, Jeff Clayton, John Clayton, Jr., Terrell Stafford
2007 - Carl Allen, James Carter, Jon Faddis, Joan Hickey, Rodney Whitaker
A First-Time Encounter with the Collegiate Jazz Festival

By Joe Carey

"To me, the most important thing concerning music is that it must have life in it. That someone 30, 40 years from now will hear it and feel the same thing that I felt when I was recording it. That is the wonder of music to me."

—pianist Joe Sample

"Steady Eddie started snapping his fingers real soft, in time with the piano and the drum, his toothpick jutting right along with his fingers. He put his ax in his mouth and blew, but instead of the horn making music it seemed like Steady made it talk. He blew one long, low, rumble sound and I knew right then, with that one deep, sad moan, what the most beautiful sound in the world was."

—from the book, "But, Not Buddy" by Christopher Paul Curtis

The door opened and closed with a sudden bang and a smooth-faced, sunglasses-clad young man accompanied by a striking young woman with wind-swept hair and amber eyes ambled in, each carrying a black case like a 1920s gangster casing the joint before a big heist job. They allowed their eyes to adjust to the darkness of the performance hall, which had just a few lights lit and looked to be asleep, and checked their new surroundings out with careful glances up, out, and around. It felt good to be out of the b.a.s.e. after the long, not-a-little cramped bus ride to South Bend, Indiana, good to get the blood pumping again in their arms and legs and hands.

So this was the place where the real deal would take place in a few hours. The 50th University of Notre Dame Collegiate Jazz Festival. They had heard about the event from older classmates and their jazz ensemble director, who had played at the festival as a student, but to finally make it here was themselves was a pretty smooth accomplishment.

The students didn't have a dime to their names and had to check their new surroundings out with careful glances up, out, and around. The old man opened his eyes slowly and yawned. "Don't believe me, do ya? Well, it's true. I was here at the very first festival in April, 1959—The Midwest Collegiate Jazz Festival, they called it that year—held in the old Fieldhouse on one end of the raised wooden basketball floor. Oh, that was a fun one. The students didn't have a dime to their names and had to turn their fingers and size up this soloist versus that one and let their knees, but I'm still going strong!"

"And how about those student musicians? If you're the best on your instrument in college, you head for the Notre Dame Collegiate Jazz Festival. You know why? Because you're the best bands and combos, the best original student bands, the best soloists, the best sounds. Why? I remember seeing fantastic students-musicians like Bob James, David Sanborn, Kirk Whalum, Marv Pandolfo, Al Jarreau, Chico Freeman, Jamey Aebersold, Steve Rodby, Bob Harper, Cecil Bridgewater, Al Vizzutti, Larry Ridley, John Clayton, Jr., Paul Winter, Jim McNeely, Vince Mendoza, Gene Bertoncini and those Brecker Brothers, Randy and Michael, and the list goes on and on! Once they started playing, you knew they were the ones who had the real stuff, the ones who could go on to play professionally. And that's another secret about the festival—those moments of recognition, when a kid plays a solo and the crowd is up on the back of your neck and you know, you just know the kids got it. You saw them in their moment of crystallization, when they found their own jazz voice on stage before you. You live for those moments, man, you really do.

Joseph Kuhn Carey is a former Chairman of the Collegiate Jazz Festival (1979) and a recipient of an ASCAP/Deems Taylor Award for outstanding articles on music. His music-related writing has appeared in, among other publications, Down Beat, Jazz Times, Rolling Stone, and The Boston Globe. He is the author of "Big Noise from Notre Dame" (University of Notre Dame Press, 1986), a history of the Collegiate Jazz Festival at Notre Dame.
Memories of CJF
by Dan Morgenstern, CJF Judge

My first encounter with the Collegiate Jazz Festival, and with the famous Notre Dame Campus, came in 1967, when my boss at Down Beat, Don DeMichael, who was judging, took me along. Don knew he would soon quit the magazine and that I would succeed him as editor, thus inheriting the DB mantle—the magazine had been involved with the festival from the start, its publisher, Charles Seber, a long-time champion of collegiate jazz, having been a judge from 1959 through 1964.

I would be a judge at several other college jazz fests and quickly discovered that CJF was different. It was student-run, and the interests and involvements of the festival staffers; mostly non-music majors with no departmental axes to grind or brownie-points to earn, was a refreshing change. So was the faculty advisor, Dick Bost, a young English professor, and his wife, Joyce, both jazz fans with an abiding interest in African-American culture. And I already knew pioneer jazz educator (and Down Beat columnist) Fr. George Wiskirchen, N.D. class of ’51 and, as I would learn, the true spiritus recitor of CJF.

It was also my introduction to the University of Illinois Jazz Band, led by the unique John Garvey, a man of more musical pars as than I can cover here, among them violinist in the Walser Quartet, which premiered important American works, as well as, in his youth, a member of the string sections of two Swing Era big bands, Jan Savits and Jerry Wald. These ended their set with a march through the hall, leaving just the drummer on the stand—a la Lionel Hampton—a typical Garvey touch of showmanship that disconcerted the judges, who nonetheless awarded the band first place. Garvey and his changing but always superb cast of characters would become a constant highlight of my CJF judging years. He was not a tall man, but a true giant among jazz educators.

Speaking of disconcerted judges, that’s what were, all five of us, at my next year’s debut. The competition criteria, while already less rigid than at other festivals, held us to certain rules, and since one among us refused to bend them, what was clearly the best instrumental group, a combo from Indiana University, the Sandke Sound Group (named for its leader, Randy Sandke, winner of best trumpet award in ’67) did not win. In the first of its two appearances (there were rounds then) it was a standout, both as an ensemble and for the solo work of the leader and tenor saxophonists Michael Brecker (whom I described in my DB review as “a very strong soloist with a charming temperature and remarkable control of the upper-and-outest region of his horn”), but in the final round, its choice of a 12-minute version of Armstrong’s “Warm Valley,” opening with a straightforward rendition of the melody but then going into what we would later call “space,” caused the most heated debate of my entire judging experience. Rooted in the insoluble question, “What is jazz?” the discussion went beyond musical aesthetics, since the group had abruptly ended its performance with another eight minutes to go on its allotted set. This was regarded as unseemly bravado, but as we discovered after the fact, was only a misunderstanding of the rules. So what was the result? Now that only two of us are still here (Gerald Wilson being the other), I can reveal that it was Ray Brown, surely one of the greatest of jazz bassists, who wouldn’t budge—not due to the rules, but because he insist that what he heard was not jazz.

But I agreed that the other contestants were not worthy of first prize, so there was no combo award that year, while Randy Sandke won best trumpet again and Michael Brecker was voted the festival’s outstanding musician—His trumpet brother Randy, by the way, had won in ’65. As I look at the list of fellow judges, I smile at the many giants we have lost, much too soon—but Michael is, I’m almost certain, the first among the great players I first encountered at CJF to leave us.

In 1969, I witnessed for the first time just how wonderful a communicator Clark Terry is—and here, glory be, is a giant still among us. His rapport with the students, in the clinics that were and are such an important ingredient in the total CJF experience for the participants, was instant and total, and his way of combining top-notch teaching points with marvelous humor is matchless. In the socializing among judges, mainly at the leisurely (sometimes too much so, to the chagrin of our kind handlers) dinners, there were such nice moments as hearing Clark and Ernie Wilkins, who’d been in the Navy together years before, reminisc.

Those were two old friends, but another welcome aspect of judging was the first encounters. I had come to know and respect Richard Muhal Abrams, founder of Chicago’s seminal ACM, for his amazing knowledge and understanding of all of the music we call jazz, but he was something of a reverse of his successive appearances, I would not exaggerate in describing Muhal as the latest and most open-minded of all of my fellows. And his quiet humor: I’ll always remember his comment about a particularly accomplished edition of the Melodons, the high school band that would perform at CJF under the physically unique direction of Fr. Wiskirchen. “They must be midgets,” he murmured.

Fr. George had stopped judging when he started running the high school competition that took place a couple of days prior to CJF; and of course recused himself when, happily, he became a member of the Notre Dame music faculty. From that point on, the judges would visit his jazz history class and also work informally with the brass, reed and rhythm players. Fr. George now directed the Notre Dame jazz band, not in competition but subject to judges’ comments. He had a great knack for involving even the least talented students and making them perform above their heads. And he was always the steady factor when a band director or a self-styled star student who didn’t win took umbrage—on one occasion, the judges, after having handed out the plaques and certificates on stage, were surrounded by the angry members of a band that featured a would-be Maynard Ferguson who didn’t win best trumpet, but we were saved by our patron saint!

The trumpet winner that year was a young man from Louisville who had won his horn to come to South Bend; his group having declined to join him. Arriving sans horn and band, he was, in a prime example of CJF orthodoxy, helped by festival chairman Bob Byorg, who found him a horn, a mouthpiece, and an ad hoc rhythm section recruited from the UI of Illinois Band. It included Jim McNeely, Don Ferguson who didn’t win best trumpet, but we were saved by our patron saint!

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This is an amazing run, and I’m thankful to have been on board. On with the next 50! Jazz is here to stay!
Judges

Jamey Aebersold,
saxophone

A native of New Albany, Indiana, Jamey Aebersold attended Indiana University and graduated in 1962 with a Masters Degree in Saxophone. He was awarded an Honorary Doctorate of Music by Indiana University in 1992. He also plays piano, bass, and banjo.

As a student performer at CJF, Jamey Aebersold won the best alto saxophone award in 1962 and 1963, as well as the 1963 awards for Best Original Composition and Most Promising Leader. In 1989, the International Association of Jazz Educators inducted Aebersold into their Hall of Fame at the San Diego convention. With this award, Jamey joins other jazz luminaries such as Count Basie, Duke Ellington, Charlie Parker, and Louis Armstrong.

Jamey Aebersold is an internationally-known saxophonist and authority on jazz education and improvisation, and has developed a series of Play-A-Longs (book and cd sets, now numbering more than 113 volumes) as well as various other supplemental aids for the development of improvisational skills.

Jim McNeely,
piano

Born in Chicago and a graduate of the University of Illinois, Jim McNeely moved to New York City in 1975. Since then he has become part of the international jazz scene. McNeely received his first critical acclaim as pianist with the trumpeters Ted Curson and Chet Baker. He has spent six years as a featured soloist with Thad Jones-Mel Lewis Jazz Orchestra, served a four-year tenure as pianist/composer with the Stan Getz Quartet, and held the piano chair in the Phil Woods Quintet for four years. Presently, he leads his own trio and appears as soloist at concerts and festivals.

Jim McNeely most recent work includes projects with the Danish Radio Jazz Orchestra (with two Grammy nominations), the Carnegie Hall Jazz Band, the Metropole Orchestra (Netherlands), the West German Radio (WDR) Big Band and the Stockholm Jazz Orchestra. His most recent recording is Group Therapy. Jamey Aebersold is an internationally-known saxophonist and McNeely has developed a series of Play-A-Longs (book and cd sets, now numbering more than 113 volumes) as well as various other supplemental aids for the development of improvisational skills.

Gene Bertoncini,
guitar

One of the pre-eminent jazz guitarists, Gene Bertoncini's fluid technique and lyricism have won him international praise and accolades. An eloquent and versatile improviser, Bertoncini has performed and recorded with an extraordinary range of jazz greats, including Benny Goodman, Buddy Rich, Wayne Shorter, Hubert Laws, and Paul Desmond, as well as with vocalists Tony Bennett, Lena Horne, Nancy Wilson, and Vic Damone.

His CD Acoustic Romance was rated the #1 acoustic guitar CD in March, 2004. His newest CD, Quiet Now, was released in March, 2005.

In addition to his active performing and recording schedule, Gene Bertoncini teaches at the Eastman School of Music and at William Patterson University. A New York City native, he graduated from the University of Notre Dame with a degree in architecture.

In his undergraduate days, Gene led the University of Notre Dame's big band "The Lettermen" and a jazz quartet which performed at the first Collegiate Jazz Festival in 1959.

Dan Morgenstern,
writer and historian

Director of the Institute of Jazz Studies at Rutgers University since 1976, Dan Morgenstern is a jazz historian, author, editor, and archivist active in the jazz field since 1958. Morgenstern is co-editor of the Annual Review of Jazz Studies, and the author of "Jazz People" (DaCapo Press, 1993) and "Living With Jazz" (Pantheon Books, 2004). His CD Acoustic Romance was rated the #1 acoustic guitar CD in March, 2004. His newest CD, Quiet Now, was released in March, 2005.

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Judges

Larry Ridley, bass

Born in Indianapolis, Larry Ridley began his college studies at Indiana University, and holds his Doctorate of Performing Arts from University of Maryland Eastern Shore.

He began performing professionally while still in high school, and has toured, recorded, and performed with many of the historical legends of jazz, including Wes Montgomery, Hank Mobley, Freddie Hubbard, Slide Hampton, Thelonious Monk, Horace Silver, Dizzy Gillespie, Benny Goodman, Chet Baker, Dinah Washington, Coleman Hawkins, Duke Ellington, Sonny Rollins, Lee Morgan, Gerald Wilson, and Clark Terry.

He was inducted into the International Association of Jazz Education (IAJE) Hall of Fame in 1998. Larry Ridley is now the executive director of the IAJE’s African American Jazz Caucus, and is a founder of the Historically Black Colleges and Universities All-Star Big Band.

Larry played bass with groups from Indiana University at the 1959 and 1960 Collegiate Jazz Festivals.

Marvin Stamm, trumpet

While attending North Texas State University, a school noted for its innovative lab bands, Mr. Stamm was discovered by Stan Kenton. Upon graduating, he joined Kenton’s orchestra as his jazz trumpet soloist from 1961-1962, recording five albums with the orchestra. In 1965-1966, he toured worldwide with Woody Herman.

Marvin Stamm settled in New York City in late 1966, quickly establishing himself as a busy Jazz and studio trumpeter, performing with the Thad Jones/Mel Lewis Jazz Orchestra and the Duke Pearson Big Band, as well as performing with Frank Sinatra and the Benny Goodman Sextet.

Some of the jazz artists with whom he recorded include Bill Evans, Quincy Jones, Oliver Nelson, Duke Pearson, Thad Jones, Wes Montgomery, Freddie Hubbard, Stanley Turrentine, Patrick Williams, Michel Legrand, Lera Hone, Frank Foster, Paul Desmond, and George Benson.

His latest CD, The Stamm Soph Project - Live at Birdland, was released in 2005, with three more releases due in 2007: Alone Together; Fantasy, and The Nearness of Two. Marvin Stamm is a Yamaha Artist.

Marvin Stamm won the awards for best trumpeter and outstanding instrumentalist at the 1960 Collegiate Jazz Festival.

Clif Wallace, drums

Born in Fort Wayne, Indiana, Clif Wallace began serious studies in Jazz at North Carolina Central University where he received both a Bachelor of Arts in Music and a Bachelor of Music in Jazz Performance.

Clif began performing professionally while still in high school and has since performed with jazz greats such as Branford Marsalis, John Hendricks, Jimmy Owens, Robert Trowers, Yusef Saleem, Brian Horton, Joey Calderazzo, and Stephanie Marlon, and Kent Jordan. He has also played and recorded with John Brown (bassist with Elvin Jones, Nneena Freelon, and Vanessa Rubin). Clif has opened for Joe Sample, Spyro Gyra, and Joe McBride.

In college, Clif earned the drum seat in the African American Jazz Caucus’s Historically Black College and University (HBCU) All-star Big Band for three years. With the HBCU band, he had the opportunity to perform with Jimmy Heath, Joe Chambers, and Jimmy Cobb, as well as perform at Notre Dame’s Collegiate Jazz Festival in 2006.
**Bands**

**Millikin University Jazz Band I**
Randal Reyman, director

Saxophones:
- Donnie Glowinski, alto 1
- Gustavo Cabrera, alto 1
- Jon Griffith, tenor 1
- Chris Watkins, tenor 2
- Ian Rhode, baritone

Trumpe...
Bands

African American Jazz Caucus / Historically Black Colleges and Universities Student All-star Big Band

Howard Harris, James Holden, James Patterson and Robert Trowers, directors

- Saxophones
  - Christopher Andrews, lead alto
  - Frank H. Hayes, 2nd alto
  - Benjamin Courtland Saxon, lead tenor
  - Allan S. Knighton, 2nd tenor
  - Shaena Ryan, baritone

- Trumpets
  - Ricardo Powell, split lead
  - Steven Moore, split lead
  - Dustin Jennings, 2nd
  - Quinton Parker, 3rd
  - Nathaniel Vincent, 4th
  - Kenneth Beam, 5th

- Trombone
  - Joshua Vincent, lead
  - Steven Chalmers, 2nd
  - Reginald Greenlee, 3rd
  - Jose Loredo, 4th
  - Michael Peterson, bass

- Rhythm
  - Jerrenc El Vattghan, piano
  - Justin Martin, guitar
  - Anthony Brown, string bass
  - Larry Q Draughn, Jr., drums
  - Brevan Hamden, aux percussion

This year's student members come from Clark Atlanta University, Jackson State University, North Carolina A&T University, North Carolina Central University, South Carolina State University, and Texas Southern University.

The Big Band played its debut concert in January 2002 at the annual convention of the International Association for Jazz Education, and has continued to perform annually at that event, held in different years in Long Beach, New York City, and Toronto. In 2006 the ensemble participated for the first time in the Collegiate Jazz Festival at the University of Notre Dame.

Jazz Band I is Notre Dame's top performing jazz ensemble. The group has three primary goals: (1) to play a variety of musical styles within the jazz idiom, (2) to primarily perform “real” music, that is, the original arrangements which have been performed by major jazz orchestras, and (3) to encourage students in the group to develop and display their skills at improvisation.

At Notre Dame's Collegiate Jazz Festival, director Larry Dwyer twice was named Best Trombonist, was the student leader of ND's jazz band and combo in 1966, and served as a CJF judge in 1987. Assistant director Matt Merten founded Notre Dame's New Orleans Brass Band.

Louisiana State University Jazz Quartet

John Bishop, guitar
Ricky Draper, piano
John Madere, bass
Brandon Hays, drums

John Bishop (guitar) is a PhD candidate in music theory at Louisiana State University, and his research interests include mathematics and music. He holds degrees from University of Louisville (M.M) and Berkley College of Music (B.M.), Ricky Draper (piano) has also performed with the Louisiana Philharmonic Orchestra, National All-South Jazz Band, New Orleans Jazz Festival, and he was an alternate finalist in Phillips National Jazz Piano Competition. John Madere (bass) holds the B.M. from Louisiana State University, and the M.M. from the University of Cincinnati, and was recently appointed principal double bassist of the Baton Rouge Symphony. Brandon Hays (drums), who's currently enrolled at LSU, has performed and taught percussion for over a decade. He has toured extensively over the Southeastern United States, Alaska, and Canada.
The Texas State University-San Marcos Jazz Ensemble under the direction of Freddie Mendoza, is one of the School of Music's top performing ensembles. The Jazz Ensemble consists of 19 student musicians and maintains an active performance calendar of 10-15 concerts for a given school year. The Jazz Ensemble is critically acclaimed by many of the nation's top jazz performing artists, and has taken top honors at such international festivals as the Notre Dame Jazz Festival, the North Sea Jazz Festival, the Montreux Jazz Festival, the International Association of Jazz Educators Convention, the Texas Music Educators Convention, and the North Texas State University Jazz Festival.

The University of Illinois Concert Jazz Band has established a reputation for excellence through performances in Europe, the Soviet Union, and throughout the United States. The UI Concert Jazz Band has been recognized for outstanding performance at a variety of national festivals, including the Intercollegiate Jazz Festival at St. Louis, The Millikin Jazz Festival, The Purdue Jazz Festival, The Elmhurst College Jazz Festival, The University of Northern Colorado Jazz Festival, The North Texas Jazz Festival and the Collegiate Jazz Festival at Notre Dame. Directed by Chip McNeill, the UI Concert Jazz Band and U of I Jazz Ensembles maintain an active performance schedule within the community and university as well.
Bands

Michigan State University Jazz Orchestra
(The Be-Bop Spartans)
Rodney Whitaker, Director

Saxophones
Lynn A. Gruenewald, 1st alto
Caleb W. Curtis, 2nd alto
Robert F. Collazo, 1st tenor
John E. M. Hiemstra, 2nd tenor
Anthony C. Lustig, baritone

Trumpets
Michael D. Sailors, 1st
David R. Thompson, 1st
Ross M. Margitza, 2nd
David S. McWilliams, 3rd
Russell J. Smith, 4th

Trombones
Andrew F. Hare, drums
David C. Harris, 1st
Brian S. Cotson, 3rd
Walter C. Harris, III, bass

Saxophones
Eric Pepple, lead alto
Caleb Rebarchak, alto 2
Greg Johnson, tenor 1
Alex Heppleman, tenor 2
Louis Kugleman, baritone

Trumpets
Chris Hutton, lead
Steven Thomas
Jeff Smith
Nick Kokus
Ryan Chud

Trombones
Aaron McKinney, lead
Corey Wallace
Ben Coulter
Greg Kern, bass

Rhythm
George Malek, guitar
Ron Lange, bass
Spencer Inch, drums

Pennsylvania State University Centre Dimensions
Dan Yoder, director

Saxophones
Eric Pepple, lead alto
Caleb Rebarchak, alto 2
Greg Johnson, tenor 1
Alex Heppleman, tenor 2
Louis Kugleman, baritone

Trumpets
Chris Hutton, lead
Steven Thomas
Jeff Smith
Nick Kokus
Ryan Chud

Trombones
Aaron McKinney, lead
Corey Wallace
Ben Coulter
Greg Kern, bass

Rhythm
George Malek, guitar
Ron Lange, bass
Spencer Inch, drums

Centre Dimensions is the premier big band in the Penn State School of Music. The ensemble performs big band music from early swing era through contemporary styles. The band has appeared at the Notre Dame Collegiate Jazz Festival, Elmhurst Jazz Festival, Villanova Jazz Festival, Glassboro Jazz Festival, and has been an invited band at the International Association of Jazz Education international convention. The band is under the direction of Dan Yoder, now in his 23rd year at Penn State.

Guest artists that have performed with Centre Dimensions include, Bob Mintzer, Dick Oatts, John Riley, Jim Pugh, Jon Faddis, Marko Marcinko, Jim McNeely, Bruce Johnston, Dennis DiBlassio, Jim Rupp, George Rabii, Mike Brignola, and others.

The MSU Jazz Studies began in 1959, with the inauguration of an undergraduate degree program in Fall 2001. Currently, 60-65 jazz majors are enrolled with 100 additional non-jazz majors participating in classes, private lessons, or performing with one of 11 jazz ensembles. The program creates a jazz environment in a university setting conducive to the development of the next generation of jazz musicians. It does this through commitment to performance, mentoring, community outreach, and an integrated music education program.
Bands

Alma College Percussion Ensemble
David Zerbe, director

Percussion
Carlie Alchin
Jesse Belkiewicz
Benjamin Brown
Scott Brown
Mark DeMull
Justin Emery
Duncan Ferguson, basses

Melody Germain
Christopher Graham
Robert Grossman
Jeffrey Hill
Katie Hoyt
Trevor Kalthoff
Joseph Moscheck
James Phillips

Justin Rito, piano
and kurzweil

Nicholas Terpstra

Brian Thomas
Lindsay Wagner
Trevor Waldron
Anthony Wentworth
Duane Willson

The Alma College Percussion Ensemble, founded in 1989 by David Zerbe, performs traditional chamber music as well as world music, jazz, and steel drum music. Recent appearances include the 2007 Jazz Port Townsend with guest artist Vibraphonist Joe Locke; the 2007 Michigan Music Conference; main stage performances at the 2006 and 2007 Annual Notre Dame Collegiate Jazz Festival; 2006 Rhythm Outreach Chicago; 2004 and 2005 Ford Detroit International Jazz Festivals; the 2004 Great Events Series at Michigan Technological University; and with the Alma Choirs at the Midland Center for the Arts. The group has also been featured performing Orff's Carmina Burana and Schedrin's Carmen with the Alma Symphony Orchestra.

Texas State University at San Marcos Salsa Del Rio
John Lopez, director

Vocals
Cirilo Campos
Angie Garcia
Leo Rodriguez
Jessica Zentner

Trombones
Brian Boman
Zol Waterhouse

Bari Sax
Justin Filor

Trompeters
Kristie Davis
Buddy De Los Santos
Joe Pacheco

Rhythm
Tosin Awofeso, piano
Billy Satterwhite, bass
Omar Diaz, bongos
Rene Gonzalez, congas
Sammy Lopez, timbales

Strings
Chris Hanson, violin
Kayla McGuire, violin
Stephanie Phillips, viola
Jen Mulhern, cello

This ensemble is dedicated to the study and performance of music from Latin America: Cuba, Puerto Rico, the Dominican Republic, Mexico and Latin American composers living in America. Some of the popular styles we study include Mambo, Son-Montuno, Cha Cha Cha, Bolero, Merengue, Guaguanco and many others. Salsa del Rio has performed internationally at the Carnival de Nice in Nice, France; Montreux Jazz Festival in Montreux, Switzerland (1996 & 2007); Huatulco, Mexico; Cancun, Mexico; and Mexico City. The ensemble was awarded “Winner of the Best Salsa/Merengue Band from 2004-2006 by the Univision at the Premios A La Musica Latina Awards Ceremony.