



February
20-23,
2008

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

"The saxophone is actually a translation of life." "What we play is the human voice, in my conception. All you can do is play melody. No matter how complicated it gets, it's still a melody." "Music washes away the dust of every day life."
-Louis Armstrong
-Stan Getz
-Art Blakey

"Music is your own experience, your thoughts, your wisdom. If you don't live it, 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 Morgenstern, 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

Festival Schedule

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

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SUB Advisor

Amy Geist

Faculty Advisor

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Notre Dame Jazz Band members
Student Union Board volunteers
Trio's Restaurant

Past Festival Directors

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 Sinons 1976 – Damien Leader 1977 – Mike Dillon
1978 – Jim Thomas 1979 – Joe Carey 1980 – Stan Huddleston 1981 – Tim Griffin 1982 – Kevin Bauer
1983 – Bob O'Donnell 1984 – Bob O'Donnell 1985 – John J. Cerabino 1986 – Jerry Murphy
1987 – Kevin Cronin 1988 – David C. Thornton 1989 – Kevin Keane, Paul Loughridge 1990 – Kevin Keane
1991 – Jerry Larkin 1992 – Paul J. Goodwine 1993 – Erik Hanson 1994 – Gregory T. Goger, Brian J. Capozzi
1995 – Sean P. Kenney 1996 – Suzanne M. Riemann, Michael J. Sasena 1997 – Lisa M. Zimmer 1998 – Lisa M. Zimmer
1999 – Lisa M. Zimmer 2000 – Paul J. Krivickas 2001 – Paul J. Krivickas 2002 – Lauren E. Fowler 2003 – Greg Salzler
2004 – Greg Salzler, Lauren E. Fowler 2005 – Greg Salzler 2006 – Chris Francica, Lisa Goepfrich
2007 – Chris Francica, Lisa Goepfrich 2008 – Chris Francica, Katie Helm

Past Festival Adjudicators

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 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 Wiskirchen, CSC
1967 Donald Byrd, Don DeMicheal, Herbie Hancock, William Russo, Lalo Schiffrin, Robert Share
1968 Ray Brown, Dan Morgenstern, Oliver Nelson, Robert Share, Gerald Wilson
1969 Gary McFarland, Dan Morgenstern, Sonny Stitt, Clark Terry, Ernie Wilkins, 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 Jamey Aebersold, Willis Conover, Aynsley Dunbar, Roberta Flack, Hubert Laws, Dan Morgenstern, George Russell
1973 Alvin Batiste, Joe Farrell, Jimmy Guiffre, Roy Haynes, Hubert Laws, Dan Morgenstern, Jimmy Owens
1974 Charlie Haden, Billy Harper, Roy Haynes, Dan Morgenstern, Lonnie Liston Smith, Bill Watrous
1975 Cecil Bridgewater, Dee Dee Bridgewater, Hubert Laws, Jack DeJohnette, Dan Morgenstern, 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, Larry Ridley, Dan Morgenstern, 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, 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 DiRivera, Danny Gottlieb, Dave Holland, Dan Morgenstern
1985 Gene Bertoncini, Stanley Cowell, Jimmy Heath, Dave Holland, Butch Miles, Dan Morgenstern
1986 Conte Candoli, Alan Dawson, Chuck Israels, Ellis Marsalis, Dan Morgenstern, Lew Tabackin
1987 Charlie Haden, Roy Haynes, Larry Dwyer, Dan Morgenstern, Red Rodney, Frank Wess
1988 John Clayton, Jr., Danny Gottlieb, Eddie Harris, Mulgrew Miller, Dan Morgenstern, Lew Tabackin
1989 Carl Allen, Jim McNeely, Dan Morgenstern, Claudio Roditi, Ed Shaughnessy, Frank Wess
1990 Alan Broadbent, Donald Harrison, Mark Johnson, Steve Turre, Gerald Wilson
1991 Randy Brecker, Eddie Gomez, Roy Haynes, Harold Mayberrn, Jr., Dan Morgenstern, Dick Oatts
1992 John Clayton, Jr., Dan Morgenstern, Lew Tabackin, Ed Thigpen, Bill Watrous, James Williams
1993 Carl Allen, Jon Faddis, Bunky Green, Jimmy Heath, Mulgrew Miller, Rufus Reid
1994 Ray Brown, Benny Green, Christopher Hollyday, Dan Morgenstern, Claudio 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, Sir Roland Hanna, Louis Hayes, Marc Johnson, Dan Morgenstern, Lew Soloff
1998 Carl Allen, Jim McNeely, Charnett Moffett, Claudio Roditi, Frank Wess
1999 Benny Green, Jeff Hamilton, Chuck Israels, Michael Mossman, Gregory Tardy
2000 John Clayton, Jr., Jimmy Heath, Jimmy Owens, Ed Shaughnessy, James Williams
2001 Joanne Brackeen, Conte Candoli, Terri Lynne Carrington, Richard Davis, Lew Tabackin
2002 Cecil Bridgewater, 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, Steve Davis, Andre Hayward
2006 Obed Calvaire, 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 jumping 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, rumbling sound and I knew right then, with that one deep, sad moan, what the most beautiful sound in the world was."

—from the book, "Bud, 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 windswept hair and amber eyes ambled in, each carrying a black case like a 1920s gangster casing the joint before a bank 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 bus 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 themselves was a pretty smooth accomplishment indeed. There was almost a mystical quality about this festival, where they had heard, things happened and sounds were played that you couldn't find anywhere else. But this was their first time in the door and their nervousness and excitement were palpable. They took a few steps further into the auditorium and set their instrument cases on top of a couple of seats in the last aisle of chairs. So quiet, so still, so ready for the full-blown jazz sounds of that night's show. Then they noticed the elderly man sitting a few rows ahead.

He was an old-timer, that was for sure, probably someone who had come for an afternoon performance of some kind and dozed off. The young man walked around the seats and over and down the aisles with the amber-

eyed woman and gently shook the old man's shoulder. The man opened his eyes slowly and yawned. "So you're here for the festival tonight?" he asked as he looked them both over from top to bottom with his deep blue gaze. "Well, you two get the award for 'First-Musicians-Through-The-Door!'" He chuckled a bit at his joke and stretched his arms up over his head. "Man, I just can't fathom that this is the fiftieth jazz festival here—and if you can believe it, I've been to them all!"

The young man and woman looked at each other in surprise and then back at the old man, who seemed to have a special glow about him, almost as if there was an inner spotlight or a well-loved song hidden somewhere inside his old overcoat. "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 over in the long-gone 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 pin tin-foil lettering to a makeshift curtain behind the stage; the whole darn event was held together with baling wire, scotch tape, a wing and a prayer, if you ask me. But swinging bands and combos came from all over the Midwest and blew the place down and it just never stopped from there.

"Well, I won't kid you two since you seem pretty sharp, I was the long-time custodian of the Old Fieldhouse, and after that, that crazy geodesic-domed Stepan Center and a bunch of other buildings on campus, so I've had to be on the scene for most of those festivals to make sure things ran right custodian-wise, but since I retired a few years ago, I keep going back now to see old friends and hear those great bands from all over the country. It's just a

ball, like going to an endless music buffet. One band after another, all playing different styles—why by the time the festival is over, I've heard so much jazz I can't listen to it again for a whole week!

"See, each year, you've got to train your ear again on the first few bands and get in the groove. By the middle of the first night, you're tapping your foot and snapping your fingers and sizing up this soloist versus that one and comparing one band's rhythm section to another until that fantastic Judge's Jam at the end of the night. And that's one of the secrets of the festival, if you ask me. Those great professional jazz-playing judges. Why, you put kids in front of pros like that each year and they just play their socks off. And then the audience and the student musicians get to see the pros play together that first night. Why it's like eating hot apple strudel with a beautiful scoop of cold ice cream after an amazin' five-star meal! The kids and the crowd just go nuts. I think the pros get charged up after seeing all the aspiring student bands blow their hearts out and they bring their "A" game to the performance, too. You just can't believe how great some of those jams have been over the years!

"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'll hear the best bands & combos, the best original student charts, the best soloists and the best sounds. Why, I remember seeing fantastic student-musicians like Bob James, David Sanborn, Kirk Whalum, Marvin Stamm, Al Jarreau, Chico Freeman, Jamey Aebersold, Steve Rodby, Billy 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 hair stands up on the back of your neck and you know, you just know the kid's 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.

"But, you know, the thing about the Notre Dame Collegiate Jazz Festival is that it's always been about more than the music; it's about a feeling that's hard to find in this day and age of fast-moving stuff and all that interconnectedness we all seem to simultaneously crave and try to escape from—a two-day moment of what an old-timer like me calls "soul." I mean, is there any other festival in the country anywhere that would allow a student trumpeter who lost his band and instrument along the way and just showed up with a sad story in hand to play with a group on the fly using a borrowed trumpet and go on to win trumpet and outstanding group awards? That happened one year. Guy's name was Benjamin Franklin Jones.

"And students have always been trying new stuff at the festivals over the years, using rock, taped music, marching bands cavorting around the auditorium, guys pounding on the strings inside pianos, you name it, it's happened here. Maybe because it's run by students who lose sleep and don't earn a dime putting it together on a shoestring budget each year. It's a labor of love, you see. And the ones who play here and go on into the professional jazz ranks or into the teaching profession love to come back as judges or band leaders and experience the thrill of the festival again and again.

"Yeah, if you've got something to say, come here and be heard. That's the deal here and it always has been. But, you know, you better go back and rest up a bit. You've gotta come back in a few hours and make some history on that stage and I've got to see a few old friends as well as that new custodian over there fiddling with the buckets and brooms. He still needs a few pointers on this and that."

And the old man dusted himself off, stood up, shook hands with the young man and woman and shuffled off.

"Say, we didn't catch your name," called out amber-eyed young woman.

"Oh," said the old-timer over his shoulder, "you can just call me Jass—I'm old as the breeze and feelin' it in my knees, but I'm still going strong!"

And then he was gone, save for the jingle of old keys like your favorite jazz song.

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 DeMicheal, 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 Suber, a long-time champion of collegiate jazz, having been a judge from 1959 through 1966.

I'd been a judge at several other college jazz fests and quickly discovered that CJF was different. It was student-run, and the interest and involvement 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 adviser, Dick Bizot, a young English prof, 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 rector 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 parts than I can cover here, among them violist in the Walden 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 Savitt's and Jerry Wald's. The Illini ended their set with a march through the hall, leaving just the drummer on the stand—a la Lionel Hampton—a typical Garveyesque 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 trum-

pet 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 saxophonist Michael Brecker (whom I described in my DB review as "a very strong soloist with a charging temperament 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 Ellington'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 esthetics, 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 insisted that what he heard was not jazz.

But he 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 trumpeter brother Randy, by the way, had won in '65.) As I look at the list of fellow judges, I grieve 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 there, 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 topnotch 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, reminisce.

Those two were 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 revelation in his successive appearances. I would not exaggerate in describing Muhal as the fairest and most open-minded of all 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 adjacent 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 steadying 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 pawned 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 unorthodoxy, helped by festival chairman Bob Syborg, who found him a horn, a mouthpiece, and an ad hoc rhythm section recruited from the U. of Illinois Band. It included Jim McNeely, who had been Fr. George's prize pupil at Niles High School (where I first met him at 14 or 15, and already something to hear), on piano, and John Burr, a bass winner to later become a first-rank pro. The trumpeter, with the memorable name of Benjamin Franklin Jones, not only played great horn, but also sat down at the piano and impressed with an original composition.

One of my most memorable CJF discoveries was John Clayton, who, like McNeely, would be among the winners to return as judges. He won, as I recall, practically everything: best bass, best composer-arranger, and outstanding

instrumentalist, and of course went on to establish himself in all those roles. A discovery of another kind was Aynsley Dunbar, drummer of the Mothers of Invention, who proved himself delightful company, discerning judge, and, in one of those after-hours in-town jam sessions, an accomplished jazz drummer.

A non-musical aftermath I won't forget was a drive back to Chicago in 1982 in the company of Charlie Haden, Jimmy Owens, and Shelly Manne. The great drummer was also a great teller of jokes, and while it was a bumpy ride Shelly had us in tears throughout—and these were not one-liners but elaborate tales told, not surprisingly, with mastery of timing. A prelude that could have been less amusing was the flight, in a single-engine plane just big enough for the two of us and the pilot, that I shared from Chicago with Branford Marsalis. Along the shaky way the sky began to darken ominously, but Branford is also gifted with a wonderful sense of humor. He didn't tell jokes, but kept me laughing until we landed safely. (It was fascinating, by the way, to observe Branford and Wynton together during that weekend, at work and at play.) And speaking of cats from New Orleans, and chicks as well: Alvin Batiste's wife Edith made some potent gumbo that I'll never forget, and so much of it that each of us got a jar full to take home. As we were flying over Cleveland, Joe Farrell joked that if we were to drop these on the city, it would be wiped from the map.

I could go on, but must sign off. But not before mentioning some other CJF chairs: John Noel, Mike Dillon, Ken Lee, Ann Heinrichs, and Joseph Kuhn Carey, whose great book about CJF, "Big Noise From Notre Dame" (1986, Notre Dame University Press), has helped trigger my memory. And Willis Conover, judge but more often peerless emcee and boon companion.

It's been a great 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 a 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.

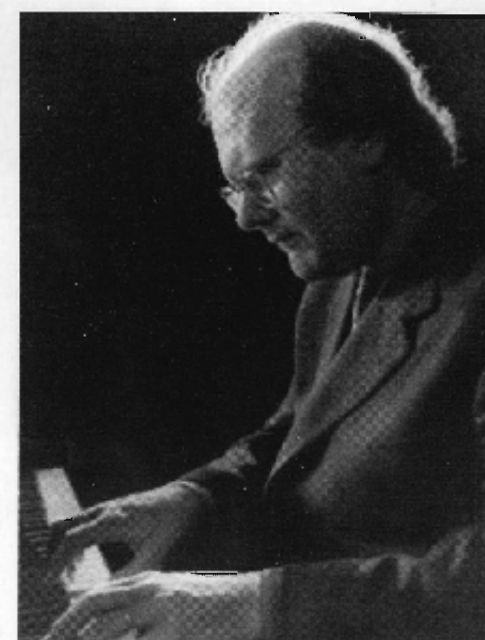
One of the pre-eminent jazz guitarists, Gene Bertoncini's fluid technique and lyricism have won him international praise and accolades. An eloquent and versatile improviser, Bertoncini has performed and recorded with an extraordinary range of jazz greats, including Benny Goodman, Buddy Rich, Wayne Shorter, 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.

Gene Bertoncini, guitar



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 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.

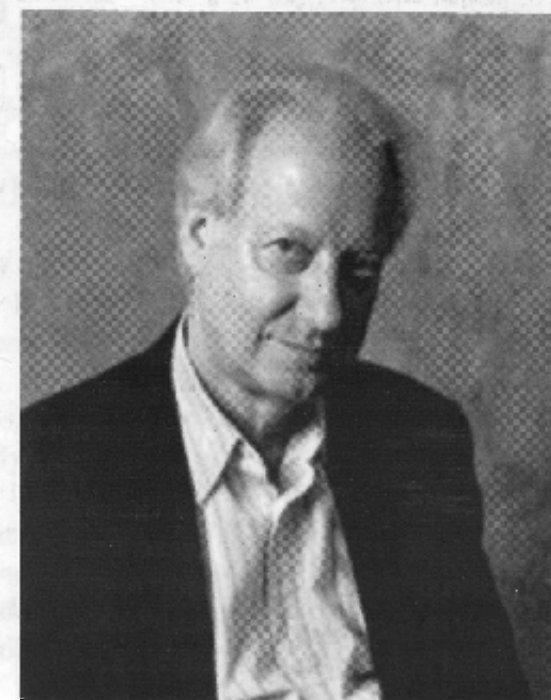
Jim McNeely won the award as best pianist at the 1972 Collegiate Jazz Festival, and also composed a Jazz Mass which was performed during the 1969 CJF.

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).

Morgenstern was New York editor (1964-66) and chief editor (1967-74) of Down Beat magazine, prior to which he edited the magazines Metronome (1961) and Jazz (1963-64). He has taught jazz history at Peabody Institute, New York University, and Brooklyn College.

A prolific annotator of record albums, Morgenstern has won seven Grammy Awards for Best Album Notes (1973, 1974, 1976, 1981, 1991, 1995, and 2007). This year will mark the 28th time that Dan Morgenstern has been a judge at Notre Dame's Collegiate Jazz Festival.



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, Lena Horne, 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.

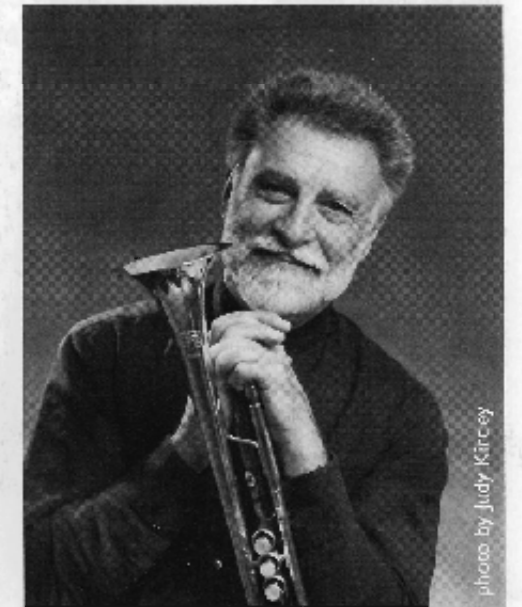


photo by Judy Kircey

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

Randall Reyman, director

Saxophones:	Trumpets:	Trombones:	Rhythm:
Donnie Glowinski, alto 1	Patrick Anderson	Adam Kosberg	Aaron Lahey, guitar
Gustavo Cabrera, alto 2	David Anderson	Merideth Weber	Marc Widenhofer, drums
Jon Griffith, tenor 1	Charles Barnick	Lauren Robertson	Andy Heise, bass
Chris Watkins, tenor 2	Amanda McMillion	Andrew Barnick	Harrison Wade, piano
Ian Rhode, bari			Amy Hettinger, vocalist



The Millikin University Jazz Band, directed by Randall Reyman, has performed at the Wichita Jazz Festival, Notre Dame Jazz Festival, Elmhurst Jazz Festival, University of Northern Colorado Jazz Festival, Central Illinois Jazz Festival, Western Illinois Jazz Festival, and Illinois Collegiate Jazz Festival. The band has regularly been selected as an "outstanding band" at the Elmhurst Jazz Festival which is one of the largest collegiate jazz festivals in the U.S. The band's three CDs, Easy to Love, Swingin' Night and Day, and Signal Fires are available from First Step Records. The ensemble consists of undergraduate students majoring in performance, music education, commercial music, and music business.

Western Michigan University Jazz Nonet

Dr. Scott Cowan, director

Western Michigan University's award-winning JAZZ NONET is directed by Dr. Scott Cowan. The 9-member ensemble is made up of the premiere jazz studies students from WMU's jazz studies department. The ensemble's repertoire of originals and arrangements is composed exclusively by the ensemble members. The ensemble has received an Outstanding Small Ensemble award with all members receiving an outstanding soloist award at the annual Notre Dame Collegiate Jazz Festival. The ensemble has performed in Illinois, Indiana, throughout Michigan and was the featured ensemble for Marshall Music Company-2006 Michigan Music Conference as well as The International Association of Jazz Educators in New York City 2007, with guest artist Stefon Harris, Fred Hersch and Billy Hart.

Saxophones	Terrence Massey, Trumpet
Pat Laslie, Alto	Brandon Drew, Trombone
Sean Hill, Tenor	Adam Smale, Guitar
Nick Mainella, Baritone	Hugh Little, Piano
	Joe Oprea, Bass
	Jay Sawyer, Drums



University of Texas at Brownsville Jazz Band

Terry Tomlin and David Isadore, director

Saxophones	Trumpets	Trombones	Rhythm
Armando Vera, lead alto	Danny Hilton, lead	Eddie Paredes, lead	Jose Alejandro Cruz, piano
Jerry Reyes, 2nd alto	Erick Ramos, co-lead	Jesus Ochoa, co-lead	Jorge Mujica, percussion
Joe Chapa, solo tenor	Amanda Daniels, 3rd	Jose Rios, 2nd	Juan Cortez, percussion
Luis Cazares, 2nd tenor	Rachel Boyd, 4th	Cesar Gonzalez, 3rd	Christian Lopez, guitar
Roger Medrano, baritone		Gustavo Coronado, 3rd	Clay Moore, guitar
		David Salas, bass	Gustavo Guarneros, bass



The Jazz Band at the University of Texas at Brownsville in a 25-member big band. The members of the band are predominately bilingual Hispanic students attending the University. In recent years, the band has toured twice in Mexico in addition to its tours in the United States, including: Mobile Jazz Festival, North Texas Jazz Festival, University of Northern Colorado Jazz Festival, Latin Jazz Festival, and for the Department of Defense.

In addition, this year will mark the band's third appearance at the Collegiate Jazz Festival. During its 2001 appearance, the band received the highest possible rating and near-perfect scores. The band was honored with the only standing ovation that evening. Seven students won outstanding solo recognition awards.

Chicago College of Performing Arts Jazz Orchestra

Rob Parton, director

Adam Rongo	Kendall Moore	Ryan Thielman	Nils Higdon
Ryan Cunningham	Madelyn Srajer	Nate Kucera	James Ross
Andy Schlinder	Ed Yanasek	Sam Lauritsen	Kyle Liss
Mike Kennedy	Billy Van Duzor	Derek Fitting	Jim Tashjian
Vince Starble			Laura Grill

The Chicago College of Performing Arts Jazz Orchestra consists of undergraduate and graduate students. The ensemble performs many styles of music, ranging from swing to contemporary. The goal of the CCPA Jazz Orchestra is to create well-rounded musicians who will understand all styles of music, giving them the tools to functionally perform as freelance, local musicians in any city or community. The band is a regular winner of outstanding soloist and ensemble awards at the Notre Dame and Elmhurst Jazz Festival every year. The faculty at CCPA is like a who's who in the Jazz world of Chicago including drummer Paul Wertico, Tom Garling, John McLean, Mike Smith and many other fantastic musician/educators. Rob Parton, Associate Professor of Jazz, directs this fine group. Many people recognize Mr. Parton through his work as jazz educator, often serving as a clinician/adjudicator, and as the leader of Rob Parton's JAZZTECH Big Band.



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	Trumpets	Trombone	Rhythm
Christopher Andrews, lead alto	Ricardo Powell, split lead	Joshua Vincent, lead	<i>Edie Home</i> Terrence Vaughn, piano
Frank H. Hayes, 2nd alto	Steven Moore, split lead	Steven Chalmers, 2nd	Justin Martin, guitar
Benjamin Courtland Saxon, lead tenor	Dustin Jennings, 2nd	Reginald Greenlee, 3rd	Anthony Brown, string bass
Allan S. Knighton, 2nd tenor	Quinton Parker, 3rd	Jose Loreda, 4th	Larry Q. Draughn, Jr., drums
Shaena Ryan, baritone	Jonah Vincent, 4th	Michael Peterson, bass	Brevan Hamden, aux percussion
	Kenneth Beam, 5th		



This ensemble was conceived by Dr. Larry Ridley. It is composed of outstanding student musicians from Historically Black Colleges and Universities (HBCU). Students are selected annually through a competitive blind taped-audition process administered by the AAJC/HBCU Jazz Directors Committee.

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.

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.

University of Notre Dame Jazz Band I

Larry Dwyer and Matt Merten, directors

Saxophones	Trumpets	Trombones	Rhythm
Evan Williamson, alto 1	Peter Van	Anthony Parrish	Tom Mulherin, piano
Andrew Baroody, alto 2	Darryl Campbell	Danny Abowd	John Biddle, guitar
John Strong, tenor 1	David Condon	Eric Hoffman	Chris Terschluse, bass
Peter Lobaccaro, tenor 2	Andy Thomas	Noah Franske, bass	Greg Cruess, drums
Alex Pelan, baritone	William Weicher		Joanna Batt, vocal and violin

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 Philips 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.

Bands

Texas State University Jazz Ensemble Freddie Mendoza, director

Trumpets	Saxophones	Trombones	Rhythm
Charlie Frost, lead	Ty Reagan, lead	Gene Gray, lead	Mike Stoner, piano
Buddy De los Santos, jazz	Amy Zuniga, 2nd alto	Max Garza	Derek Tarnow, guitar
Scott Loutsch	Justin Filor, 1st tenor	Brian Bowman	Jacob Wise, guitar
Austin Clements	Janelle Martin, 2nd tenor	Ron Wilkins, bass	Billy Satterwhite, bass
Joseph Pacheco	Hector Telles, baritone		Justin Payne, drums



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.

University of Illinois Concert Jazz band Chip McNeill, director

Saxophones	Trombones	Trumpets	Rhythm
Carlos Vega, alto 1	Dave Phy, 1st	Walter Reed, 1st	Chris Reyman, piano
Ryan Leatherman, alto 2	Keith Pitner, 2nd	Daniel Reip, 2nd	Chris Nolte, bass
Phil Doyle, tenor 1	Scott Ninmer, 3rd	Mike Jones, 3rd	Shawn Purcell, guitar
Steve Jones, tenor 2	Kiel Lauer, 4th	Peter Kenagy, 4th	Joshua Hunt, drums
Andrew Dixon, baritone		Nick Schroeder, 5th	Darden Purcell, vocal



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*

Ross M. Margitza, 2nd

David S. McWilliams, 3rd

Russell J. Smith, 4th

Trombones

David R. Thompson, 1st

Lawrence N. Javier, 2nd*

Brian S. Cotton, 3rd

Walter C. Harris, III, bass

Rhythm

Glenn A. Persello-Seefeld,
piano

Nathan E. Brown, bass

Andrew F. Hare, drums

Michael J. Webber, guitar

Vocals

Corinne Devries

Rockelle Whitaker

* Master's in Jazz Studies



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.

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 Johnstone, Dennis DiBlassio, Jim Rupp, George Rabii, Mike Brignola, and others.

Bands

Alma College Percussion Ensemble

David Zerbe, director

Percussion	Melody Germain	Justin Rito, piano	Nicholas Terpstra
Carlie Alchin	Christopher Graham	and kurzweil	Brian Thomas
Jesse Belkiewicz	Robert Grossman	Megan Rinard	Lindsey Wagner
Benjamin Brown	Jeffrey Hill	Charlie Rockwell	Trevor Waldron
Scott Brown	Katie Hoyt	Erika Schroeder	Anthony Wentworth
Mark DeMull	Trevor Kalthoff	Nathan Schulte	Duane Willson
Justin Emery	Joseph Moscheck	Dustin Sprague	
Duncan Ferguson,	James Phillips	Ryan Tebo	
basses			



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	Trombones	Rhythm	Strings
Cirilo Campos	Brian Boman	Tosin Awofeso, piano	Chris Hanson, violin
Angie Garcia	Zol Waterhouse	Billy Satterwhite, bass	Kayla McGuire, violin
Leo Rodriguez		Omar Diaz, bongos	Stephanie Phillips, viola
Jessica Zentner	Bari Sax	Rene Gonzalez, congas	Jen Mulhern, cello
	Justin Filor	Sammy Lopez, timbales	
Trumpets			
Kristie Davis			
Buddy De Los Santos			
Joe Pacheco			



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.

State University of New York
at Stony Brook

