



UNIVERSITY OF NOTRE DAME
COLLEGIATE JAZZ FESTIVAL

APRIL 10-11, 1992 ~ STEPAN CENTER

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PROGRAM CONTENTS

1992 CJF STAFF

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W E L C O M E

On behalf of the entire staff of the 1992 Collegiate Jazz Festival, I would like to welcome you to the 34th annual Jazz Festival held at the University of Notre Dame. We have been working diligently to provide the musicians with the best possible atmosphere in which to perform and to provide the audience with the best possible listening experience to enjoy the finest in collegiate jazz. We also hope this festival will continue to uphold the several traditions established in hospitality, professionalism, quality, and, most importantly, personality.

Our festival offers an opportunity for student performers of jazz to have their skills evaluated in writing by a panel of the most highly distinguished jazz musicians. Hopefully, such an atmosphere will help these performers improve on what is already excellent, and ultimately contribute to the excellence in the art of jazz performance.

As is always the case with the festival, success depends on the work of several people. This year's staff has performed exceptionally well. My personal gratitude is extended to all who sacrificed their time, grades, sleep, sanity, etc. to make this a successful weekend. My special appreciation goes to Janice Albers and Jerry Ford who handled all of the business considerations of the festival; Erik Hanson who did nearly everything pertaining to the production of this event; Larry Drumm who organized all of the bands and handled most of the paperwork; and Jim Maher who did all of the extra odds and ends that at times were numerous.

Father George Wiskirchen, C.S.C. continues to be the ultimate driving force behind the success of the Collegiate Jazz Festival. No person has given more of their time or energy in any given year than Father George. His guidance and motivation, in addition to his knowledge and personal connections, has helped make this event what it is today. All of us on the staff certainly do appreciate all he has done over the years and all he continues to do today.

Now, the work is complete. All of our efforts over the past months will hopefully result in a festival which can be run with minimal effort. Now is the time to relax and enjoy the great jazz produced by these great performers; I invite you to sit back, relax, and enjoy the absolute best in collegiate jazz.

Thank you very much for coming and for your continued support of the Collegiate Jazz Festival at the University of Notre Dame.

Paul J. Goodwine
Chairman, CJF 1992

T H E J U D G E S

f r o m t h e p a s t

- 1959 Art Van Damme, Frank Holzfiend, Charles Suber, Robert Trendler
- 1960 Willis Conover, Frank Holzfiend, Stan Kenton, Robert Share, Charles Suber
- 1961 Bill Evans, Johnny Richards, George Russell, Robert Share, Charles Suber
- 1962 Don DeMichael, Quincy Jones, Henry Mancini, Robert Share, Charles Suber
- 1963 Manny Albam, Leonard Feather, Terry Gibbs, Robert Share, Charles Suber
- 1964 Julian "Cannonball" Adderly, Gary McFarland, Oliver Nelson, George Russell, Robert Share, Charles Suber
- 1965 Paul Horn, Arif Mardin, Robert Share, Charles Suber, Clark Terry
- 1966 Don DeMichael, Quincy Jones, Charles Suber, Billy Taylor, Fr. George Wiskirchen, C.S.C.
- 1967 Donald Byrd, Don DeMichael, Herbie Hancock, William Russo, Lalo Schifano, Robert Share
- 1968 Ray Brown, Dan Morgenstern, Oliver Nelson, Robert Share, Gerald Wilson
- 1969 Gary McFarland, Dan Morgenstern, Sonny Stitt, Clark Terry, Ernie Williams, Fr. George Wiskirchen, C.S.C.
- 1970 Richard Abrams, Leon Breiden, Joe Farrell, Dan Morgenstern, Ernie Williams
- 1971 Richard Abrams, Willis Conover, Charlie Haden, Dan Morgenstern, Leon Thomas, Gerald Wilson
- 1972 Jamey Abernold, Willis Conover, Aynsley Dunbar, Roberta Flack, Hubert Laws, Dan Morgenstern, George Russell
- 1973 Alvin Batiste, Joe Farrell, Jimmy Giuffrè, 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, Jack DeJohnette, Hubert Laws, Dan Morgenstern, Chuck Rainey, Sonny Rollins
- 1976 Lester Bowie, Joe Farrell, Malachi Favors, Bob James, Dan Morgenstern, Don Moye, Dave Remington
- 1977 Randy Brecker, Bob James, Will Lee, Bob Moses, David Sanborn
- 1978 Louie Bellson, Hubert Laws, John Lewis, Dan Morgenstern, Larry Ridley, Lew Tabackin
- 1979 Nat Adderly, Richard Davis, Buddy DeFranco, Bunky Green, Philly Joe Jones, Joe Sample
- 1980 Herb Ellis, Milt Hinton, Dan Morgenstern, Zoot Sims, Billy Taylor, Tony Williams
- 1981 Richard Davis, Joe Farrell, Mel Lewis, Jim McNeely, Dan Morgenstern, Mike Vax
- 1982 Frank Foster, Charlie Haden, Shelly Manne, Dan Morgenstern, Jimmy Owens, Billy Taylor
- 1983 Ron Carter, Bradford Marsalis, Wynton Marsalis, Jim McNeely, Dan Morgenstern, Tony Williams
- 1984 Terence Blanchard, Joanne Brackeen, Paquito D'Rivera, Danny Guitler, Dave Holland, Dan Morgenstern
- 1985 Gene Bertoni, 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 Wes
- 1988 John Clayton Jr., Danny Guitler, Eddie Harris, Mulgrew Miller, Dan Morgenstern, Jimmy Owens
- 1989 Dan Morgenstern, Jim McNeely, Claudio Roditi, Ed Shaughnessy, Frank Wes
- 1990 Gari Allen, Alan Broadbent, Gerald Wilson, Mark Johnson, Steve Turre, Donald "Duck" Harrison
- 1991 Randy Brecker, Eddie Gomez, Dick Oatts, Harold Mabern Jr., Roy Haynes, Dan Morgenstern

p a s t

CHAIRPERSONS

- 1959 Bill Graham
- 1960 Jim Haughton
- 1961 Dave Sommer
- 1962 Tom Lill
- 1963 Charlie Murphy
- 1964 Sidney Gage
- 1965 Daniel Ekkebus
- 1966 Tony Andrea,
Tony Rivizigno
- 1967 Paul Schiavere
- 1968 John Noel
- 1969 Greg Muller
- 1970 Art Heinrichs
- 1971 Art Heinrichs
- 1972 Bob Syborg
- 1973 Bob Syborg
- 1974 Ken Lee
- 1975 Barbara Simonds
- 1976 Damian Leader
- 1977 Mike Dillon
- 1978 Jim Thomas
- 1979 Joe Carey
- 1980 Stan Huddleston
- 1981 Tim Griffin
- 1982 Kevin Bauer
- 1983 Bob O'Donnell
- 1984 Bob O'Donnell
- 1985 John J. Cerabino
- 1986 Jerry Murphy
- 1987 Kevin Cronin
- 1988 David C. Thomen
- 1989 Kevin Keane,
Paul Loughridge
- 1990 Kevin Keane
- 1991 Jerry Larkin



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collegiate jazz festival
1 9 9 2 J U D G E S

Renowned the world over for his exemplary musicianship, brush artistry and acclaimed teaching methods, Ed Thigpen is considered by musicians and critics alike to be one of the finest drummer/percussionists in jazz.

A native of music rich Chicago, Ed was raised in Los Angeles where he studied music with Samuel Brown.

After graduating from high school, Ed completed a year of sociology studies at Los Angeles City College before moving to St. Louis, where he resided with his father, Ben Thigpen, a well known drummer and a major influence in Ed's decision to pursue a career in music. In 1951 he joined the Cootie Williams Band and later toured the U.S. with numerous well-known rhythm and blues performers.

Between 1954 and 1958, while working with such notables as Dinah Washington, Bud Powell, Johnny Hodges' Band, Toshiko Akiyoshi and the Billy Taylor Trio, Ed laid the foundation for what has become one of the most enduring and respected careers in jazz.

Joining the world renowned Oscar Peterson Trio in 1959, Ed not only found himself in the company of two of the world's leading jazz musicians; pianist Oscar Peterson and bassist Ray Brown - but also playing to an international community of dedicated fans that continues to favor the extensive series of fine recordings by this outstanding trio. In fact, so great was Ed's influence at this time, he shared in the 1959 Downbeat critics Star Award with another outstanding drummer, Elvin Jones.

In 1965 he accepted an invitation to tour with the great jazz vocalist Ella Fitzgerald, with whom he remained until 1967, at which time he relocated to Los Angeles, where he maintained an active studio sessions career working with such notables as Johnny Mathis, Pat Boone, Andy Williams and Peggy Lee.

From 1968 to 1972 he toured with Ella Fitzgerald again before settling in Copenhagen, Denmark. He has per-



ED THIGPEN
drummer/percussionist

formed with Kenny Drew, Ernie Wilkins, Monty Alexander, Benny Carter, Clark Terry, Milt Jackson and the late Thad Jones. He has also produced many books and videos dealing with the art of jazz

percussion. He is currently a faculty member at the Danish Conservatory for Jazz and Latin American Music and is a part of the National Association of Jazz Educators.

James Williams is a native of Memphis, Tennessee and started piano lessons at the age of 13. He then attended Memphis State University where his jazz combo won many awards. He graduated in 1974 with a degree in music education.

Upon graduating he moved to Boston where he held a faculty position at Berklee College Of Music for three and a half years. He performed in the Boston area with jazz greats such as Thad Jones, Clark Terry, Chet Baker, Sonny Stitt, Red Norvo, Joe Henderson, Milt Jackson and vocalist Jean Carn. He also made frequent appearances as a clinician at Jamey Aebersold's music camps.

From 1979 to 1981 Williams performed with Art Blakey and the Jazz Messengers. The Jazz Messengers at this time featured Trumpeter Wynton Marsalis, tenorman Bill Pierce, altoist Bobby Watson, and bassist



JAMES WILLIAMS
p i a n o

Charles Fambrough. This edition of the Jazz Messengers earned a Grammy nomination.

From 1984 to 1985 Williams served on the music faculty of Hartt College at the University of Hartford. He then worked with Sunnyside Communications as both recording artist and record producer. His work with Sunnyside featured performances with reed players Bill Pierce and Bill Easley, guitarist Kevin Eubanks and drummer Tony Reedus.

In 1987 Williams starting leading his own trios and quartets while appearing with groups of Milt Jackson, Tal Farlow, Bobby Hutcherson and trumpeters Freddie Hubbard, Jon Faddis, Jack Walrath and Art Farmer. Recently Williams recorded trio albums with Ray Brown and Art Blakey, and then with Ray Brown and Elvin Jones.

In his constantly expanding career, James strives not only for his own success, but for the success of numerous other young voices in jazz, as well as for jazz music as a whole. This love and respect for the art, along with his considerable talent and drive, will undoubtedly keep James Williams at the forefront of jazz in the future.



BILL WATROUS
t r o m b o n e

recalls "learning through osmosis." When he played in grade school he would listen to others play a song, then he would copy it. Watrous played in his high school "swing band" before joining the Navy Music Program in Unit Band 186 in the 1950's. With this group he performed both in the Orient and the states.

After the Navy, Watrous sat in with many bands in New York until his big break came with the Kai Winding Septet's "Four Trombones and a Rhythm section" tour. His performance led to studio work with greats such as producer/musician Quincy Jones. Watrous left the studio to tour with the Woody Herman band.

Audiences were enraptured with Watrous' incredible talent and impressive abilities. His unique style led to staff musician positions with the Merv Griffin show, the Ed Sullivan Show and later, the Dick Cavett Show. During this time he assembled his own big band, "The Manhattan Wildlife Refuge."

Watrous continues to make strides as a trombonist being featured soloist at The Glendale Symphony with special guest Tony Bennett and performing at the Lionel Hampton Jazz Festival. Bill Watrous is reaching his goals and continues to play for packed houses everywhere.



Director of the Institute of Jazz Studies at Rutgers, the State University of New Jersey, since 1976, Morgenstern has been professionally active in the jazz field for over 30 years as writer, editor, teacher, producer and consultant. The Institute is the world's largest archive of jazz and jazz-related materials, and serves as a repository and research facility. A veteran CJF judge, first serving in 1968 and now making his twenty second appearance Morgenstern is the author of Jazz People and has been the editor-in-chief of Down Beat, Jazz and Metronome Magazines. Contributing to numerous jazz an-

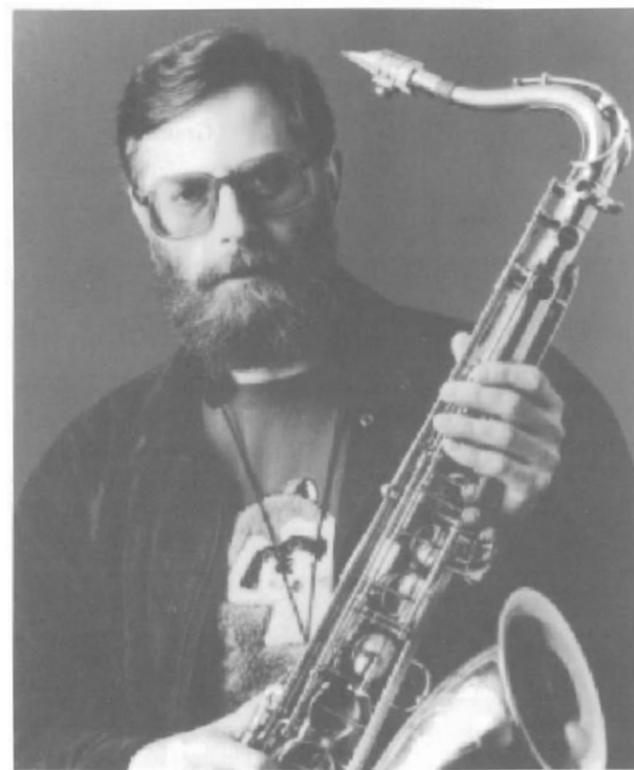
thologies, reference works, periodicals and newspapers, Morgenstern is a prolific writer of record liner notes, winning four Grammys for best album notes. He has taught jazz history at Peabody Conservatory, Brooklyn College, New York University and Rutgers. Morgenstern has produced radio and television programs, and served as a panelist and consultant to the National Endowment for the Art's jazz program. On behalf of the Institute, he produced the 100-LP reissue series, "The Greatest Jazz Recordings of All Time," for the Franklin Mint Record Society. Morgenstern is co-editor of The Annual Review of Jazz Studies and the monograph series Studies in Jazz.

DAN MORGENSTERN *critic*

“With the tenor saxophone, he is the forceful jazz player; with the flute, he is the graceful classicist, all the while establishing standards of the jazz flute for future generations of players.” A. James Liska, LA Daily News.

Living in New York, Lew Tabackin is in the prime area of jazz activity. He tours both as a soloist and with his own groups; he has performed in New York with the big band he co-leads with his wife, Toshiko Akiyoshi, as well as with a variety of smaller groups. According to L. Feather of the LA Times, Tabackin is “surely the premier tenor saxophonist and arguably the finest flutist on today’s jazz scene.”

Tabackin continues to prove that he is an artist of astonishing vision. His flute playing is electrifying – it is at once virtuosic, primordial, cross-cultural, and passionate. And on the tenor, his effective



LEW TABACKIN
saxophone/flute

use of wide intervals, his abrupt changes of mood and tempo, his unflinching fervor – all these he does with purpose,

showing the full range of possibilities of his instrument, melodically, rhythmically, and especially dynamically. And, best of

all, he manages to do this without ever sounding fragmented or disjointed.

“Tabackin could easily hold an audience in sway entirely by himself for hours on end...Tabackin in first among the first...He is the Terry Bradshaw of sax players.” Isthmus. Down Beat Critics’ poll awarded Tabackin First Place Flute in 1980, 1981, and 1983. Down Beat Readers’ poll also named him First Place Flute in both 1981 and 1982. As the headline of the New York Post, Richard M. Sudhalter, said – “Tabackin’s one of a kind.”

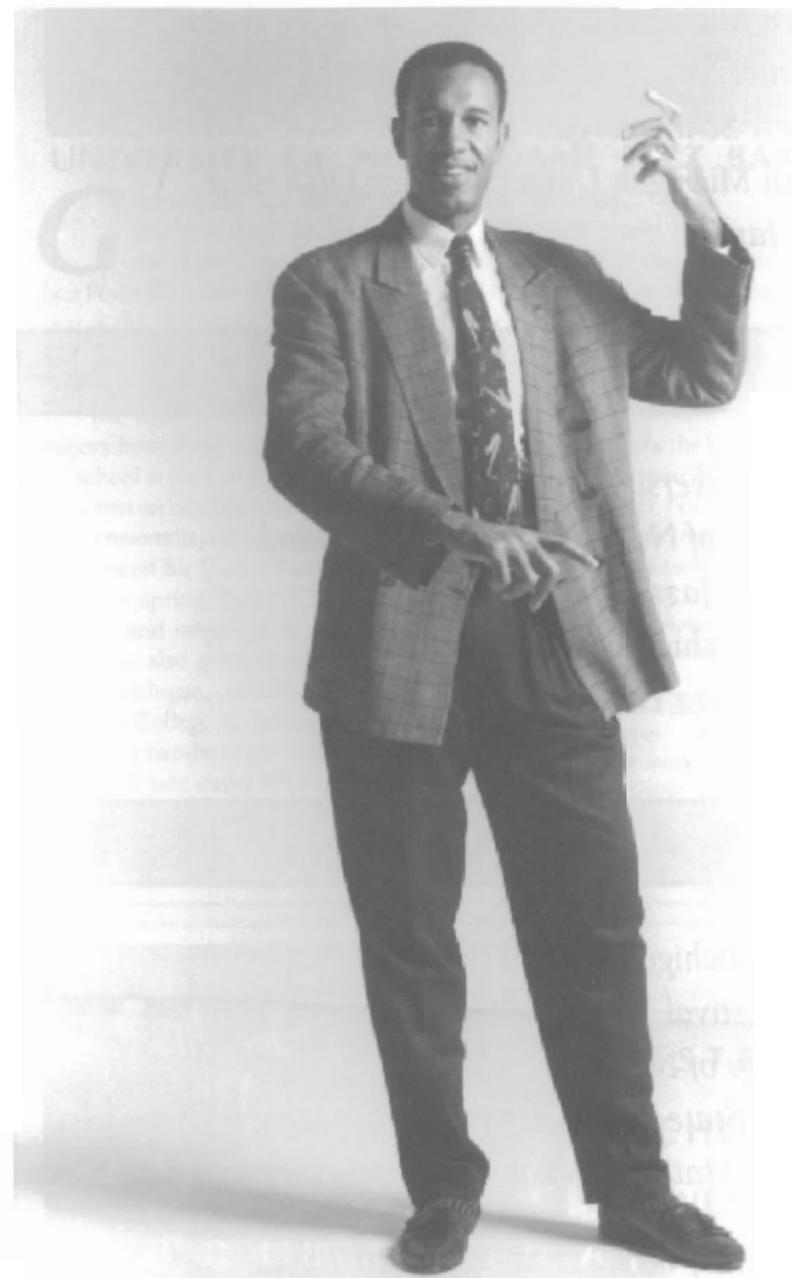
Most of all, Tabackin sounds like himself. He has delved richly into the past and absorbed elements of the jazz greats into his style, but, as he puts it, “Instead of emulating and copying their notes, I try to absorb certain abstract qualities – an aura, or essence that I hear which to me is the essential spirit of the music,

and it becomes part of my musical expression.” Most of all, Lew Tabackin plays with heart.

There have been relatively few musicians that have successfully cultivated their musical abilities to gain prominence in both the jazz and classical fields. The career thus far of double bassist John Clayton strongly indicates that he is one of the rare

exceptions.

At age 19, John was the bassist for Henry Mancini’s television series, “The Mancini Generation.” He left the series and completed his studies at Indiana University in 1975, graduating with a Bachelor of Music in Double Bass. He



JOHN CLAYTON JR.
double bass

then toured both the United States and Europe with jazz pianist Monty Alexander

John then spent two years with the world famous Count Basie Orchestra. Through the encouragement of Mr. Basie and other members of the orchestra, Mr. Clayton developed his compositional and arranging skills. The orchestra received a Grammy for an album which featured one of Mr. Clayton’s compositions, “Blues for Stephanie.”

In February of 1980, he auditioned for and was accepted as principal bass in the Amsterdam Philharmonic Orchestra. He stayed with this group for five years.

Having moved back to Los Angeles in 1984, he now spends his time giving recitals, conducting and composing for the Clayton-Hamilton Jazz Orchestra, teaching at the University of Southern California, performing in small groups with Monty Alexander and Jeff Hamilton, playing in studios, conducting, and composing/arranging for the WDR (Radio) Big Band (Cologne, Germany), Carmen McRae, Nancy Wilson, Joe Williams, Ernie Anderson, and the Tonight Show Band.

The Clayton-Hamilton Jazz Orchestra, which he co-leads along with his brother, saxophonist Jeff Clayton and drummer Jeff Hamilton, released its debut album, “Groove Shop” in 1990. It has since released two other albums. In 1991 John received a Grammy nomination for his composition, “Brush This,” a track from “Groove Shop.”

Clayton’s skill at arranging was also not gone unnoticed as he was the arranger for the version of “The Star Spangled Banner” sung by Whitney Houston at Super Bowl XXV. The record is expected to go platinum and the video has already gone double platinum.

Johnny Mandel, arguably the most widely respected of all Hollywood composers and arrangers noted of John Clayton, “It’s nothing short of amazing. Between composing, arranging, and conducting, as well as being a superb bass player in both the jazz and symphonic idioms, who knows where his talent ends? John Clayton can go just about anywhere from here.”

1 9 9 2 p e r f o r m a n c e s c h e d u l e

F R I D A Y N I G H T

- 7:30 p.m. *The University of Notre Dame Jazz Band*
- 8:15 p.m. *Western Michigan University Combo*
- 9:00 p.m. *The University of Akron Jazz Ensemble*
- 9:45 p.m. *The New School Organ Trio*
- 10:30 p.m. *Western Michigan University Jazz Orchestra*
- 11:30 p.m. *Judges Jam*

S A T U R D A Y A F T E R N O O N

- 1:00 p.m. *Purdue University Jazz Band*
- 1:45 p.m. *University of North Texas 4:00 Lab Band*
- 2:30 p.m. *The Crane Jazz Ensemble*
- 3:15 p.m. *Central Michigan University Jazz Lab*
- 4:00 p.m. *Fredonia Jazz Ensemble*

S A T U R D A Y N I G H T

- 7:30 p.m. *Central Michigan University Percussion*
- 8:15 p.m. *M.I.T. Festival Jazz Ensemble*
- 9:00 p.m. *University of Notre Dame Combo*
- 9:45 p.m. *Emporia State University Jazz Orchestra*
- 10:30 p.m. *Michigan State University Jazz Band I*

master of ceremonies JAMES J. BIDDLE

Making his first appearance at the Collegiate Jazz Festival is Master of Ceremonies James J. Biddle. He is currently the Programming Associate/Jazz Producer for the local Public Radio Station WVPE-FM. WVPE is the area's leading jazz station. Prior to joining WVPE, Biddle was the Production Manager and DJ for WALR in Syracuse. While working there he had the opportunity to interview such jazz greats as Pat Metheny and Freddie Hubbard. Biddle was also the Production Manager and drive-time DJ for Top 40 station WJPZ in Syracuse. WJPZ has been rated the #1 student-run radio station in the country by Arbitron. Biddle graduated from Syracuse University in May of 1991.



UNIVERSITY OF NOTRE DAME JAZZ BAND

Greeting the assembled fans and performers and opening the 34th annual Collegiate Jazz Festival for their 20th consecutive year is the University of Notre Dame Jazz Band under the direction of Father George Wiskirchen, C.S.C.

The band consists of non-music majors from every college and graduate school at the University. The band performs on campus each year in their "Dimensions in Jazz" concert as well as in a concert for "Junior Parents Weekend", the spring "Farewell to Seniors" concert and other events. This year they have also given concerts in Holland, Michigan, in Chicago, at St. Joseph's College in Rensselaer, Indiana and a two-hour live radio-cast on local NPR jazz outlet WVPE-FM.

The jazz program at Notre Dame involves two big bands and three or four smaller combos with an Improvi-

sation Workshop.

This year marks Father George's 33rd year as a CJF Group Leader. He has fronted and directed big bands at all but the very first running of CJF - bands from Notre Dame High School in Niles, Illinois (The Melodons) for 13 years, from Northwestern University for two years and now the University of Notre Dame for the past 20 years. This 1992 Collegiate Jazz Festival will also mark Father George's 18th year as Faculty Advisor to the Festival.

1992 Personnel: Director - Father George Wiskirchen, C.S.C. Saxophones - Stacey Sloan, Maria Santos, Jim McKernan, Matt Zeigev, Karen Mack. Trumpets - Tom Ward, Greg Gogert, David Dion, Erik Hatson, Sam Pentington. Trombones - Greg Miller, Eric Baumgartner, George Smith, Brian Hummel. Piano - Kevin Tracy. Guitar - Kevin Hoffman. Bass - Francis Deck. Vibes and Synthesizer - Harrison Keller. Drums - Kevin Fleming and Richard DuBrava. Vocalist - Matt Umhauer.



WESTERN MICHIGAN UNIVERSITY JAZZ COMBO

The Sam Kestenholtz Quintet is one of many student combos in the Jazz Studies program at Western Michigan University. The band features Vocalist Kate Prather, saxophonist John Wojciechowski, pianist Xavier Davis, bassist Dave Rabbideau and drummer, leader Sam Kestenholtz.

UNIVERSITY OF AKRON JAZZ ENSEMBLE

Since its inception in 1978, the Jazz Ensemble has been the flagship of the jazz program at the University of Akron. This year marks the sixth appearance at NDCJF by the group, with previous performances in '79, '80, '81, '83 (combo only), and '87. The Jazz Ensemble, which is directed by Roland Paolucci, has toured Europe, performing at the Montreux and Nice Jazz Festivals. Numerous jazz luminary have appeared with the group including such notables as Clark Terry, Ed Shaughnessy, Bob Brookmeyer, Mel Torme, Richie Cole, Rob McConnell, Phil Woods, Lee Konitz, Red Rodney, Carl Fontana, Michael Brecker, Jiggs Whigham, and Wynton Marsalis. Alumni of the ensemble have joined the Glenn Miller, Tommy Dorsey, Artie Shaw, Tabakin-Akioshi, Buddy Rich, an Woody Herman Bands.

Roland Paolucci, Coordinator of Jazz Studies at The University of Akron, is also musical director of The Cleveland Jazz Orchestra, a professional repertory jazz band based in northeast Ohio.

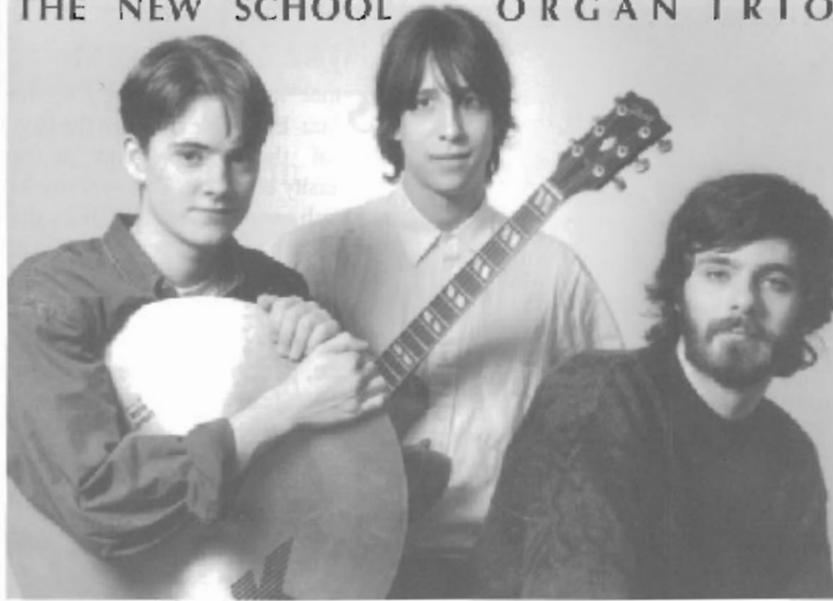
The Jazz Ensemble has recorded four albums which have been heard on jazz stations across the country.

The University of Akron School of Music offers a bachelor of music degree in Jazz Studies.



1992 Personnel: Director - Roland Paolucci. Saxos - Gary Rabbits, Jr., David McFrederick, Rob Estere, Dan Shorter, Lauren Deans. Trumpets - John English, Jr., Jay Indorf, Scott Kirkwood, Steve Enos, Jim Bell. Trombone - David Harger, Mark DeFus, Markos Butcher, John Henry, Jr. Piano - Terry Layton. Bass - Kurt Hollibaugh. Guitar - Drew Thompson. Drums - Sam Velazquez. Percussion - Nick Moore.

THE NEW SCHOOL ORGAN TRIO



The New School Organ Trio was formed in the fall of 1991. Organist Sam Yahel, a 20 year old sophomore, was born in Atlanta, Georgia and moved to Germany at the age of 7. At 17, Sam returned to Atlanta and played in the Atlanta area McDonald's All-Star

Jazz Band. Upon graduation, he moved to Russia where he lived and worked for one year. In 1990, he enrolled in the New School Jazz/Eugene Lang College five year combined degree program. He has played at various clubs in New York including a regular jam session at the Angry Squire

and the Village Gate. Sam has been playing the organ for six months and studies with Larry Goldings and Kenny Merner.

Guitarist Bill Kiteses, 22, was born and raised in the Boston area and began playing at the age of 9. In addition to playing with his high school jazz band, Bill led many of his own groups. After high school, he studied privately before coming to the New School. Bill, a junior at the New School, plays at various New York clubs.

Drummer Joseph Strasser, 20, was born in Connecticut. He began studying drums at 11. During high school, Joe performed with the Connecticut Regional Jazz Ensemble and the All-State Jazz Ensemble. He was also chosen as an alternate drummer for the McDonald's Tri-State Jazz Ensemble during his senior year in high school. A sophomore at the New School, Joe has studied with Vernel Fournier, Carl Allen, Keith Copeland, and Bill Stewart. This past summer he was chosen to represent the New School at the Association of Jazz Schools in Ireland.

The WMU 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, twelve consecutive performances at the Montreux-Detroit International Jazz Festival and several Outstanding Band recognitions at the Notre Dame Collegiate Jazz Festival.



1992 Personnel: Saxophones - John Wojciechowski, Aaron McEvers, Miles Tesar, Nick Moran. Trumpets - Joe Stretch, Jim Donovan, Nikki Razy, Dave Ingram. Trombones - Paul Munda, Dave Garry, Jeff Ingraham, Eric Joslin. Piano - Steve Tsiaga. Guitar - Barry Dutine. Bass - Dave Rabbindeau. Drums - Sam Kestenholz. Percussion - Chad Underwood.

**WESTERN MICHIGAN UNIVERSITY
JAZZ ORCHESTRA**



PURDUE UNIVERSITY JAZZ BAND

The Purdue Jazz Band has a tradition of excellence that began in the early 1970's. In addition to the performances at the Notre Dame Jazz Festival, the band has performed at the Detroit Montreux Jazz Festival and the Elmhurst Jazz Festival. The band has toured Europe on two occasions, each time appearing at the prestigious Montreux Jazz Festival in Switzerland. Some of the finest jazz musicians in the country have performed alongside the Purdue Jazz Band including: Howie Smith, Marvin Stamm, Freddie Hubbard, Allen Vizzutti, Bill Watrous, Gary Burton, Rich Matteson, Denis DiBlasio, Kim Richmond and Chris Vadala. Since there is no music degree available at Purdue, the members of the band represent a variety of fields from engineering to liberal arts.

1992 Personnel: Saxophones - Ed Johnson, Geoff Schlotterbeck, Phil Heston, Mike Mabert, Marc Rysor; Trombones - Bill Murphy, Ryan Bresecker, Julie Colwell, Mike Boila, Craig Cleveland; Trumpets - Mike Lapack, Paul Dodd, Shawn Green, Mike Crowley, Stan Malos; Piano - Brian Robbins; Bass - Lynn Colwell; Drums - Kyle Honeycutt, Jim Cook; Guitar - Tony Thomas

CRANE JAZZ ENSEMBLE



The Crane Jazz Ensemble led by Bret Zvacek is the premier performance group in the Jazz Studies program at The Crane School of Music. The Crane Jazz Ensemble tours regularly, has performed with such guest artists as Marian McPartland, Marvin Stamm, Dave Stahl, and the Billy Taylor Trio. The Crane Jazz Ensemble has appeared at the Musicfest USA 1990 National Finals, the 1989 Notre Dame Collegiate Jazz Festival, the New York State School Music Association Winter Conference, and the Marine Midland Jazz Festival. The Jazz Studies program at Crane consists of the three large

(con't on next page)

**UNIVERSITY OF NORTH TEXAS
4:00 LAB BAND**

The University of North Texas Four O'Clock Lab Band, under the direction of Karolyn Kafer, is housed in Denton, Texas. It is also home to eight other lab bands including the internationally acclaimed University of North Texas One O'Clock Lab Band directed by Neil Slater. The Four O'Clock Lab Band has been an active participant in Collegiate Jazz Festivals for the last several years. In 1988, the Four O'Clock Lab Band, under the Direction of Ed Wise, served as an exhibition band at the San Jacinto Junior College Jazz Festival in Pasadena, Texas. In 1989, The Four O'Clock Lab Band earned first place at the Wichita Jazz Festival in Wichita, Kansas. Current director Karolyn Kafer was a member of that particular Four O'Clock Lab Band as an undergraduate student performing on lead alto saxophone. The Four O'Clock Lab Band returned to perform at the Wichita Jazz Festival in 1991 as well. The band has recently appeared around the Dallas - Ft. Worth Metroplex giving performances at several high schools including Ding McKinney High School, Lewisville High School, Northwest High School, and Grandall High School. On March 8, the Four O'Clock Lab Band performed at the Caravan of Dreams, a prestigious jazz club in Fort Worth, Texas. Director Karolyn Kafer is currently working on a Master of Music Degree in woodwind performance from the University of North Texas after having just received a Bachelor of Music Degree in Jazz Studies in August 1991. At the University of North Texas, Karolyn serves as instructor of applied saxophone as well as director of the Four O'Clock Lab Band. Karolyn has played lead alto saxophone in the University of North Texas One O'Clock Lab Band in 1989-1990, 1990-91, and currently still performs in the ensemble now in 1991-92. Karolyn is also a member of the Dallas Jazz Orchestra and has backed up such performers as Van Morrison, Georgie Fame, The Four Freshmen, and Marvin Stamm. In addition to the Dallas Jazz Orchestra, Karolyn free-lances professionally around the Dallas-Ft. Worth area with various other groups such as No Left Turn, The Third Coast Jazz Orchestra, The Jack McNick Orchestra, The Joe Jacina Big Band, and Idle Hands.



(CRANE JAZZ ENSEMBLE CON'T)

ensembles and small group performance opportunities, with class offerings in improvisation, arranging, history and pedagogy. Recent additions to the Jazz Studies program include a fully equipped improvisational lab, and a nationally recognized student chapter of the International Association of Jazz Educators. Located in Potsdam, New York, The Crane School of Music was founded in 1886, is the oldest and largest undergraduate music program in the nation, and is part of Potsdam College of the State University of New York.

1992 Personnel: Saxophones - Claude Gould, Jason Jagmann, Steve Jones, Bill Pomares, Scott Tringali; Trumpets - Vito Speranza, Chris Centner, Dave Shackel, Tony Maceli, Chris Burdick; Trombones - Mike Nystoriah, Greg McCrea, Jeff Brath, Don Dillenbeck; Bass - Kevin Dorsey; Piano - Frank Monastero; Drums - Andy Walton; Leader - Bret Zvacek.

CENTRAL MICHIGAN UNIVERSITY JAZZ ENSEMBLE



The Central Michigan University Jazz Ensemble (Jazz Lab I) was first organized in 1956, and has since been a consistent winner in numerous jazz festivals including the National Intercollegiate Jazz Festival, the Aquinas College Jazz Festival, the Central Ohio State Jazz Festival, the Notre Dame Jazz Festival, the Elmhurst College Jazz Festival, Musicfest U.S.A. (National Finals), the Montreux/Detroit Jazz Festival (1980-1991), the Montreux International Jazz Festival held in Montreux, Switzerland in both 1979 and 1988, and the North Sea Jazz Festival held in the Hague (Netherlands) in 1991. The ensemble was invited to make its Carnegie Hall debut in New York City on the opening concert of "Jazz Cavalcade" on May 8, 1989. The ensemble also appears regularly as the guest jazz ensemble for the Midwestern Music Conference in Ann Arbor as well as having been selected to be the "house band" for the inaugural and 2nd annual

Cherry Bowl held in the Pontiac Silverdome. They have appeared in concerts with such outstanding jazz soloists as Urbie Green, Tony Cumpise, Carl Fontana, Rich Matteson, Doc Severinsen, Bill Watrous, Bobby Shew, Phil Woods, Pat LaBarbera, Jon Faddis, Roger Pemberton, Richie Cole, and Louis Bellson. In addition, they perform numerous high school, college, and convention concerts throughout the Midwest, and are one of the feature groups for the Phi Mu Alpha Sinfonia/C.M.U. Department of Music sponsored Jazz Weekend activities which annually features competitions, clinics, and concerts.

1992 Personnel: Director - Jack Saunders. Saxophones - Michael Mchevitz, Paul Bloomberg, Tom Goodrich, Paul Harshaw, Janell Christie. Trumpets - Robert Jensen, Max Colley, Paul Kimmel, Bryan Ballentine, Joe Hazlett, Michael Flickenger. Trombones - James Gagne, Duane Siskiewicz, Chris Gornley, Mark Breckenridge. Piano - John Reed. Bass - Utah Hamrick. Guitar - Lloyd Douglas. Drums - Jon Hill.

FREDONIA JAZZ ENSEMBLE

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



CENTRAL MICHIGAN UNIVERSITY PERCUSSION

The Central Michigan University Jazz Percussion Ensemble, under the direction of Professor of Percussion, Robert Hohner, was formed in the winter semester of 1985. Since its inception the group has performed concerts and clinics throughout Michigan and at jazz

festivals throughout the nation. The combo has performed at Downbeat Magazine's Musicfest in Oakland in 1990 and at Orlando in 1989. The combo has won awards at the Notre Dame Collegiate Jazz Festival, the Elmhurst College Jazz Festival and the Ohio State University Jazz Festival.

Individual members of the ensemble have received awards for outstanding musicianship, best rhythm section player and outstanding soloist.

The group has been recognized as an "outstanding combo" and praised by such jazz greats as drummers Joe Morello, Louis Bellson, Danny Gottlieb, Ed Soph, Roy Haynes, Steve Houghton, Larry Trantangelo, Dr. Warrick Carter, and John Robinson; vibists David Friedman and Terry Gibbs; latin percussionist Alex Acuna; trombonists Bill Watrous and Rob McConnell; saxophonist Phil Woods; trumpeters Randy Brecker, Clark Terry and Bobby Shew; flutist Jim Walker; pianist/composer Mike Garson; and bassists John Clayton and Eddie Gomez.

1992 Personnel: Doug Carella, Jim Casola, Andy Drankam, John Hill, Deb Jurgas, Seth Kilwein, Jason Lewis, Dave Radtke, Dave Steffens, Scott Vernon, Norm Vesprini, Dave Zerke.

The MIT Festival Jazz Ensemble is a musical organization comprised of undergraduate and graduate students at the Institute. Currently in its twenty-ninth year, the Ensemble primarily performs new works in the jazz idiom by Boston area composers, highlighting the works of students both at MIT and at the Berklee College of Music. FJE was founded in 1963 by L. Herbert Pomeroy, noted trumpeter, composer, arranger, and teacher. Mr. Pomeroy conducted the group for twenty-two years, during which time it performed at numerous jazz festivals around the country, as well as the Montreux Jazz Festival in 1970. For the past six years, FJE has been led by Jamshid Sharifi, a graduate of both MIT and Berklee. Mr. Sharifi has maintained the direction set by Mr. Pomeroy by searching for both innovative and musically valid material and by contributing that of his own. The FJE continues to perform at universities in the Boston area; in 1988, 1989, and

M.I.T. FESTIVAL JAZZ ENSEMBLE



1990, the ensemble received Outstanding Performance Awards at the Boston University Jazz Festival. The FJE also maintains its traditional participation in the Notre Dame Collegiate Jazz Festival, most recently receiving honors in 1991. 1992 Personnel: Director - Jamshid Sharifi.

Trumpets - Trevor Bauer, Dave Ricks, Chris Stroup, Neil Tendler. Trombones - Joel Johnson, Chris Jones, Dave Syer, Brian Tracey. Saxophones - Marcus Marden, Mark Messier, Ron Soltz, Kurt Sidelcapohi, Susan Ward. Bass - Steve Conshan. Guitar - Waddy Pak. Drums - Keith M Swartz. Piano - Michael Valdez.



UNIVERSITY OF NOTRE DAME JAZZ COMBO

While highlighting the performance of mainstream bop materials, variety is a major goal of the Notre Dame Jazz Quartet. Emphasizing the distinct talents of each of the members, the quartet exploits and capitalizes on their inherent variety of styles, colors and approaches to improvisation. As part of the overall program at Notre Dame they are touched with a respect for the past glories of jazz along with its present and future directions.

During the year they have performed along with the Notre Dame Big Band on all of their concerts, both home and away as well as playing for their own events. The quartet includes a couple of sophomores - Jim McKiernan on saxophone and Kevin Fleming on drums; a senior Kevin Tracy on piano and a graduate student in physics Francis Deck on bass.

MICHIGAN
STATE
UNIVERSITY
JAZZ BAND I

The Michigan State University Jazz Band I has been performing at the Notre Dame Jazz Festival since 1979. It has also appeared at the Detroit-Montreux Jazz Festival, Disney World, on a nationally syndicated TV broadcast (PBS), and at various other jazz festivals throughout the Midwest.

1992 Personnel: Saxophones - Brian Doyle, Tim Duncan, Kelly Thomas, Jerry Jertner, Donell Snyder; Trumpets - Brian Breneman, Phil Robison, Colleen Land, Brad Foster, Tage Larsen; Trombones - Tom Zurger, Kyle Root, Peter Solomon, Dan Mattson; Piano - Andrew Pitts; Drums - Craig Waepfer; Bass - Ed Fedewa; Director - Dr. Ron Newman.

EMPORIA
STATE JAZZ
ORCHESTRA

The Jazz Orchestra at the Emporia State University in Emporia, Kansas is making its fourth consecutive appearance at the Collegiate Jazz Festival this year. The band performs often at the Wichita Jazz Festival, and performed by invitation in February at the Kansas Music Educators Association annual convention in Wichita. Emporia State University is also the home of the Great Plains Jazz Camp, founded in 1978. Past guest artists at the camp have included Bob Mintzer, Clark Terry, Randy Brecker, and Marvin "Smitty" Smith. This year's guest artists are John Fedchock and Frank Mantoath.



1992 Personnel: Director - Dr. James South; Saxophones - James Poplaw, Laura Renshaw, Tim Denton, Marc Williams, Susan Gray; Trumpets - Dan Hagan, Dan Gray, Kevin Powers, Jon Warrick, John Martinez; Trombones - Cory Shirk, Marc Charnonant, Kevin Price, Ken Zuel; Piano - Frank Williams; Bass - Matt Johnson; Drums - Donovan Bailey, Kevin Rutshman; Voice - Stephanie Schwenk; Vibes - Brian Williams.

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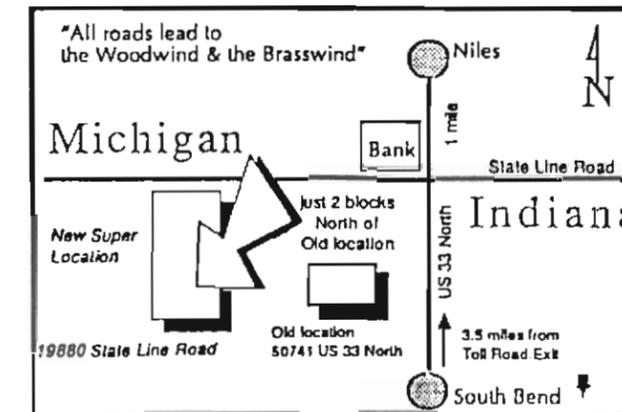
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