

University
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Notre Dame's
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Jazz

festival

April 7 & 8, 1995
Stepan Center

1995
CJF STAFF



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Ft. George C. Wiskirchen, C.S.C.

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Table of Contents

Chairman's Welcome 2

Performance Schedule 3

Past Judges 4

Past Chairpersons 5

The Judges 6

The Bands 12

Chairman's Welcome

On behalf of the entire staff of the 1995 Collegiate Jazz Festival, I would like to welcome you to the 37th annual Jazz Festival held at the University of Notre Dame. The festival has become a tradition here at Notre Dame. The festival is not only one of entertainment for its spectators, but more importantly it is a tradition based on jazz education and appreciation. The festival challenges the musician to play to his/her best in front of a panel of today's top jazz artists. Most importantly this Jazz Festival will create memories that will last a lifetime. Hopefully everyone here this weekend will find the enjoyment and satisfaction in all respects.

This year the festival welcomes 13 college ensembles to the stage to strut their stuff. We would like to also welcome our panel of very distinguished judges. As the bands perform throughout the weekend, the judges will be asked to select any number of outstanding performers. In addition, they teach us during the wonderful "Judges' Jam" Friday night and then again Saturday morning at the clinics. Finally the weekend will be capped off with a "Participant's Jam". Now this year, the jam is a return to the days of old and a chance for the band members to play with members of other bands.

As in the past, this year's festival is entirely student run. Although the time commitment may be more than some people originally thought, I am proud of the job that everyone has done. There are those individuals who I must thank individually, for without them this festival would not have happened. Thanks to Cristina Mendoza, for putting up with me for all four years that we have been involved in the festival - you were always there; Elmer Kulin, for living with me through all of this - you answered the phone and took great messages; Sue Riemann, for everything - especially this program - once again you were amazing - Will you marry me? Mike Sasena, for running all the errands and filling out all that darn paperwork - have a hot dog on me; Bridget "You're job isn't that important" Morrey, for doing such a great Publicity job - I'll be shocked if someone within a 100 mile radius doesn't know about the festival; Colleen Hagen & Karen Felt, for running around and getting ads; Sean Moran, for a great job with the graphics; all of the companies who placed ads; and the directors of all the bands who are here, for bringing your groups and helping for this festival to run smooth.

The festival owes its deepest gratitude to Father George Wiskirchen, C.S.C. His constant love for jazz and devotion to this festival has kept it going throughout the years. Without him, the festival would not be here today. I would like to personally express my gratitude to Father George. Without his guidance, support and being excused regularly from his class to do festival stuff, I never would have made it.

I have been involved in the festival now for four years. I would like to thank the other chairmen I have worked for and say that I am now honored to join them on the list of old people. The Collegiate Jazz Festival has provided me with many memories and I only hope that it has done the same for you. I thank all of you in attendance this weekend for your continued support, without you this festival would not live on. Now, please sit back and enjoy the University of Notre Dame's 1995 Collegiate Jazz Festival.

Sean P. Kenney
Chairman C.J.F.'95

Performance

Friday Night

- 7:30 p.m. University of Notre Dame Jazz Band
- 8:15 p.m. Southwest Texas State Quintet
- 9:00 p.m. University of Kentucky Jazz Ensemble
- 9:45 p.m. Princeton University Concert Jazz Ensemble
- 10:30 p.m. Judges' Jam

Schedule

1995

Saturday Afternoon

- 11:00 a.m. Judges' Clinics - Band Bldg., University of Notre Dame
- 1:00 p.m. Michigan State University Jazz Band
- 1:45 p.m. Emporia State University Jazz Ensemble I
- 2:30 p.m. Florida State University Jazz Combo
- 3:15 p.m. Millikin University Lab Band I
- 4:00 p.m. University of Wisconsin at Stevens Point Jazz Band

Saturday Night

- 7:30 p.m. Southwest Texas State University Jazz Ensemble
- 8:15 p.m. Rutgers University Jazz Group
- 9:00 p.m. Florida State University Jazz Ensemble
- 9:45 p.m. Western Michigan University Jazz Orchestra
- 10:30 p.m. "All-Star" Participants' Jam



Judges From the Past

- 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 Schifrin, Robert Share
- 1968 Ray Brown, Dan Morgenstern, Oliver Nelson, Robert Share, Gerald Wilson
- 1969 Gary McFarland, Dan Morgenstern, Sonny Stitt, Clark Terry, Ernie Wilkins, Fr. George Wiskirchen, C.S.C.
- 1970 Richard Abrams, Leon Breiden, Joe Farrell, Dan Morgenstern, Ernie Wilkins
- 1971 Richard Abrams, Willis Conover, Charlie Haden, Dan Morgenstern, Leon Thomas, Gerald Wilson
- 1972 Jamey Abersold, Willis Conover, Aynsley Dunbar, Roberta Flack, Hubert Laws, Dan Morgenstern, George Russell
- 1973 Alvin Batiste, Joe Farrell, Jimmy Giuffre, Roy Hayes, Hubert Laws, Dan Morgenstern, Jimmy Owens
- 1974 Charlie Haden, Billy Harper, Roy Haynes, Dan Morgenstern, Lonnie Liston Smith, Bill Watrous
- 1975 Cecil Bridgewater, Dee Dee Bridgewater, Jack DeJohnette, Hubert Laws, Dan Morgenstern, Chuck Rainey, Sonny Rollins
- 1976 Lester Bowie, Joe Farrell, Malachi Favors, Bob James, Dan Morgenstern, Don Moye, Dave Remington
- 1977 Randy Brecker, Bob James, Will Lee, Bob Moses, David Sanborn
- 1978 Louie Bellson, Hubert Laws, John Lewis, Dan Morganstern, Larry Ridley, Lew Tabackin
- 1979 Nat Adderly, Richard Davis, Buddy DeFranco, Bunky Green, Philly Joe Jones, Joe Sample
- 1980 Herb Ellis, Milt Hinton, Dan Morgenstern, Zoot Sims, Billy Taylor, Tony Williams
- 1981 Richard Davis, Joe Farrell, Mel Lewis, Jim McNeely, Dan Morgenstern, Mike Vax
- 1982 Frank Foster, Charlie Haden, Shelly Manne, Dan Morgenstern, Jimmy Owens, Billy Taylor
- 1983 Ron Carter, Bradford Marsalis, Wynton Marsalis, Jim McNeely, Dan Morgenstern, Tony Williams
- 1984 Terence Blanchard, Joanne Brackeen, Paquito D'Rivera, Danny Gottlieb, Dave Holland, Dan Morgenstern
- 1985 Gene Bertocini, 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, Jimmy Owens
- 1989 Dan Morgenstern, Jim McNeely, Claudio Roditi, Ed Shaughnessy, Frank Wess
- 1990 Carl 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
- 1992 John Cayton 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 Holliday, Dan Morgenstern, Claudio Roditi, Ed Shaughnessy

Chairpersons From the Past

- 1959 Bill Graham
- 1960 Jim Haughton
- 1961 Dave Sommer
- 1962 Tom Biff
- 1963 Charlie Murphy
- 1964 Sidney Gage
- 1965 Daniel Ekkebus
- 1966 Tony Andrea, Tony Rivizzigno
- 1967 Paul Schlaver
- 1968 John Noel
- 1969 Greg Mullen
- 1970 Ann Heinrichs
- 1971 Ann Heinrichs
- 1972 Bob Syburg
- 1973 Bob Syburg
- 1974 Ken Lee
- 1975 Barbara Simonds
- 1976 Damian Leader
- 1977 Mike Dillon

- 1978 Jim Thomas
- 1979 Joe Carey
- 1980 Stan Huddleston
- 1981 Tim Griffin
- 1982 Kevin Bauer
- 1983 Bob O'Donnell
- 1984 Bob O'Donnell
- 1985 John J. Cerabino
- 1986 Jerry Murphy
- 1987 Kevin Cronin
- 1988 David C. Thornton
- 1989 Kevin Keane, Paul Loughridge
- 1990 Kevin Keane
- 1991 Jerry Larkin
- 1992 Paul J. Godwine
- 1993 Erik Hanson
- 1994 Gregory T. Goger, Brian J. Capozzi

A CJF Reflection

If it's true that God created people because He loves stories, then I'd say He must love jazz because, for me, these two things are one in the same. The Collegiate Jazz Festival's stories define a major part of my personal myth as it still unfolds. After four years of playing for the Notre Dame Jazz Ensemble, I return once again to CJF, yet this time as a spectator. When I walk into Stepan Center, though, I'll bring with me memories which delineate my life story. A conversation with Jon Faddis backstage after a performance, the creations in a Roy Haynes drum solo during a spectacular Friday night jam session, or the mere enjoyment of listening to such burning creativity amidst one of the greatest forms of music — all are chapters in my life here at Notre Dame.

Common to all these experiences is the resilient theme of education, made possible by the dedicated Fr. George Wiskirchen, C.S.C. His wisdom has made me the competent drummer that I am today. To have been able to share this gift with such premier company is something that will continue to color my up and coming life chapters. So, as I take my seat, I will still be learning; that is, the art of listening. In other words, my CJF chapter is revisited, yet written this time from another perspective. And in the end, the story of jazz continues. I guess that's just another one of God's mysteries.

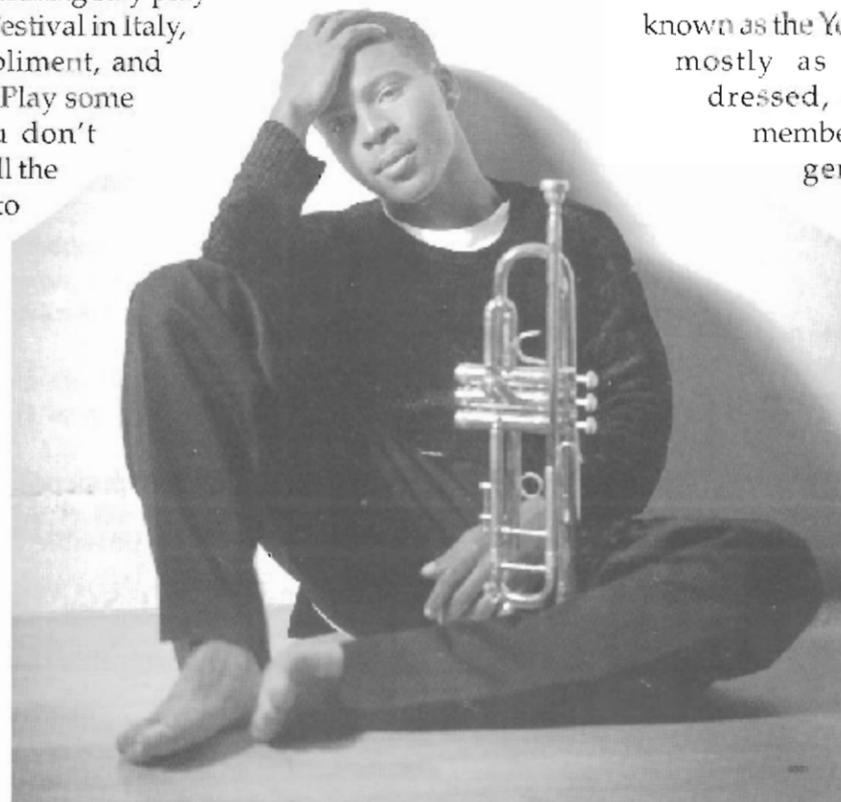
Kevin J. Fleming '94
Doctoral Student in Counseling
Psychology

The Judges

Roy Hargrove Trumpet

"Damn, Roy, you sound good!" What person would garner such a compliment as that? Roy Hargrove, of course. Lester Bowie, after hearing Roy play in the Umbria Jazz Festival in Italy, gave Roy the compliment, and also some advice. "Play some wrong notes. You don't have to play inside all the time." Roy decided to take this advice to heart, and in his words, "...it really opened me up to a whole new realm of things that were possible within the music."

A whole new realm? After such an extensive jazz background one wonders if Roy hadn't seen all of the jazz world already. He was discovered by Wynton Marsalis in Dallas' Booker T. Washington High School as a trumpeter that sounded like Clifford and Freddie rolled into one. He then attended the Berklee School of Music on scholarships that he won through DOWNBEAT's Musicfest USA and Student Music Awards. While in college, the neo-traditionally styled virtuoso even cut a critically acclaimed major-label album ... at the age of 20. Even at that early age, Roy had already done more than some jazz artists could wish for their entire lifetimes.

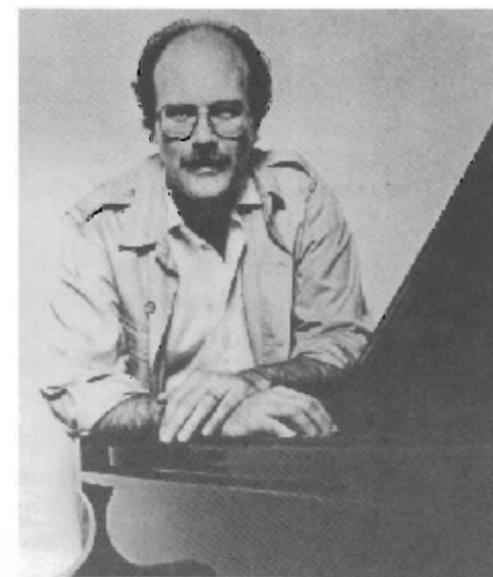


Nearing his mid-twenties with more than three major albums under his belt and out on the market, Hargrove has become one of the front-runners of the movement in jazz known as the Young Lions. Described mostly as "clean-cut, nattily dressed, and studious," the members of the newest jazz generation make it a point to stress the importance of passing on their knowledge and love for their art to those that listen to them. "The thing I dig about Wynton [Marsalis] is that he educates the audience, people who would not otherwise know anything about the music."

This passing down of tradition, blended with innovations and personal emotion, has been a staple of jazz for as long as jazz has existed. Roy's participation in this year's festival simply adds another link in the long chain. Perhaps this weekend, Roy will go up to one of the performers and exclaim "Damn, you're good!"

Jim McNeely Piano

Jim McNeely was born in Chicago and began playing jazz at age thirteen. After receiving a bachelor's degree in composition from the University of Illinois in 1975, he moved to New York City. Jim received his first critical acclaim in 1976 as a pianist with Ted Curson's groups. He played with Chet Baker's quintet for much of 1978, then joined the Thad Jones/Mel Lewis big band in August. He spent six years with that band and its successor, Mel Lewis and the Jazz Orchestra. 1981 saw the beginning of Jim's three and a half year tenure as a pianist/composer with the Stan Getz Quartet. Currently, Jim leads his own trio, free-lances with greats such as Getz and Joe Henderson, and appears as a soloist at concerts and festivals in the US and abroad.



Jim has continued to develop as a composer/arranger, working on such projects as Finland's UMO (New Music Orchestra) and the WDR (West German Radio) Big Band, and continuing to write for Mel Lewis' Jazz Orchestra. Teaching is also an important element of Jim's work, as he has taught at both New York University and William Paterson College in Wayne, NJ. Appearing at numerous college jazz festivals as performer and clinician, he regularly becomes involved with summer workshops such as Jamey Aebersold's Summer Jazz Clinics, the Stanford Jazz Workshop, and the Summer Jazz Workshop in Tuebingen, West Germany.

Butch Miles

Drums



The accomplishments of Butch Miles sound much like a world traveler's itinerary. Playing for such luminaries as Frank Sinatra, Count Basie, Tony Bennett, Sammy Davis, Jr., Dave Brubeck, Mel Tormé, Della Reese, Dizzy Gillespie, Ella Fitzgerald, Joe Williams, Billy Eckstein, Clark Terry, Eddie "Lockjaw" Davis, Harry "Sweets" Edison and others, he displays the maturity of his sizable experience with youthful imagination and unending energy. In both big band and small group capacities, he brings technical and creative finesse together.

Miles has performed at the Newport Jazz Festival and the Grande Parade du Jazz in Nice, France. His impressive talent has taken him round the world several times, touring the Far East, Great Britain, Australia, New Zealand, Europe, Tunisia, Central America, North America and Japan. In 1976, he even played a Royal Command Performance for Her Majesty the Queen of England.

A noted clinician, Miles has given drum clinics all over the world. As both soloist and clinician, he has appeared in Japan, England, Canada, Australia and throughout the United States, including a 1985 visit to the Collegiate Jazz Festival.

He has also done numerous television appearances such as CBS's *60 MINUTES*, *THE TONIGHT SHOW STARRING JOHNNY CARSON*, *THE MERV GRIFFIN SHOW*, and *THE JERRY LEWIS TELETHON*. Internationally, he has been heard and seen on radio and television stations in France, Switzerland, England, Sweden, Denmark, and Japan. He has even appeared in two motion pictures *The Australian Jazz Fest*, with Dave Brubeck, and *The Last of the Blue Devils*, with Count Basie and his Orchestra.

Although Notre Dame may not be quite as exotic as Tunisia, the sounds created by Miles are sure to be just as spectacular, whatever the locale.

Dan Morgenstern

Jazz Critic

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

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

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

Morgenstern has also been active in concert productions (*Jazz in the Garden*, and annual ten-concert series at New York's Museum of Modern Art, 1961-66; *Jazz on Broadway*, a 1963 series at the Little Theater; and a number of events for the Newport and Kool Jazz Festivals and the New York Jazz Repertory Company); broadcasting (co-producer of the TV series *Just Jazz* for PBS, 1971; producer-narrator of *The Scope of Jazz*, Pacifica Network, 1962-67, and, since 1979, co-producer and co-host of *Jazz From the Archives* on WGBO, Newark's Public Radio station), and record reissue production (Producer of the one hundred LP-series *The Greatest Jazz Recordings of All Times* for the Franklin Mint Record Society, on behalf of the Institute of Jazz Studies).

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

A prolific annotator of record albums, Morgenstern has won Grammy Awards for Best Album Notes in 1973, 1974, 1976, 1981, and 1991. He received ASCAP's Deems Taylor Award for *Jazz People*.

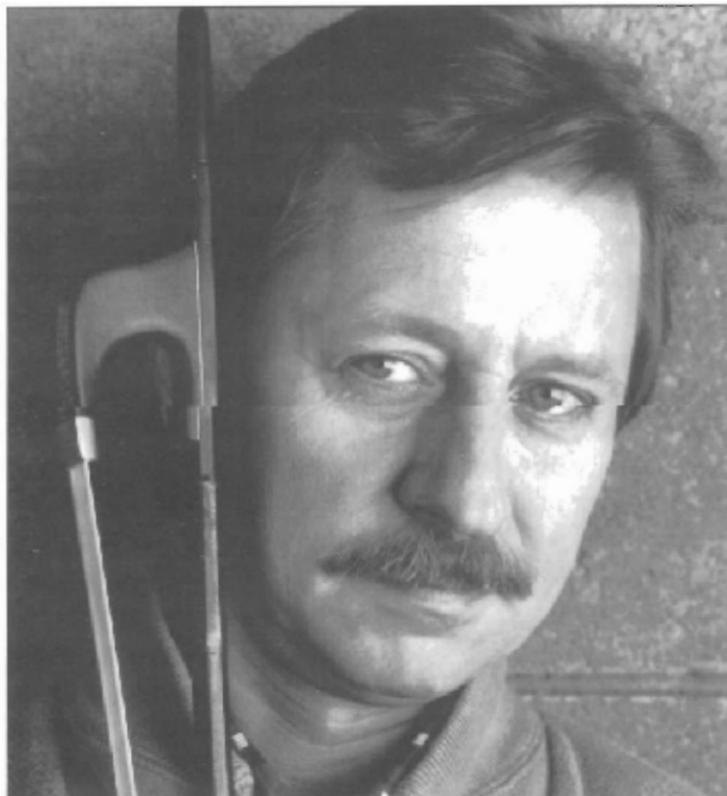


George Mraz Bass

A native of the Czech Republic, George Mraz was born in 1944. He began his musical studies on violin at age seven and started playing jazz in high school on alto saxophone. He attended the Prague Conservatory in 1961 studying bass violin and graduated in 1966. During that time he was performing with the top jazz groups in Prague. After finishing his studies George went to Munich and played clubs and concerts throughout Germany and Middle Europe with Benny Bailey, Carmel Jones, Leo Wright, Mal Waldron, Hampton Hawes, Jan Hammer and others.

In 1968 George Mraz came to Boston on a scholarship to the Berklee School of Music and played at Lennie's on the Turnpike and the Jazz Workshop with such artists as Clark Terry, Herbie Hancock, Joe Williams and Carmen McRae.

In the winter of 1969 George got a call from Dizzy Gillespie to join his group in New York. After a few weeks with Dizzy, George went on the road with Oscar Peterson for about two years. After that he worked with the Thad Jones/Mel Lewis Orchestra for the next six years. In the late seventies George worked with Stan Getz, New York Jazz Quartet, Zoot Sims, Bill Evans, John Abercrombie and for over ten years with Tommy Flanagan.



George Mraz has recorded with Oscar Peterson, Tommy Flanagan, Roland Hanna, Hank Jones, Charles Mingus, Thad Jones/Mel Lewis Orchestra, NYJQ, Lionel Hampton, Woody Herman, Toshiko Akioshi, Kenny Drew, Tete Montoliu, Jimmy Rowles, Richie Beirach, Adam Makowicz, Jimmy Smith, Stan Getz, Zoot Sims, Pepper Adams, Art Pepper, Warne Marshe, Phil Woods, Grover Washington Jr., Dave Leibman, Jim Hall, John Abercrombie, Jon Faddis, Dizzy Gillespie, Jon Hendricks and many others.

Recently, George has been working with Slide Hampton and The Jazz Masters, Hank Jones, Joe Henderson and has also been doing his own projects.

Bobby Watson Saxophone

Direct, impassioned communication is what Bobby Watson's music has always been about. From his early beginnings to the present day with his quintet HORIZON, Watson has tried to capture the feeling, intensity, closeness, and challenges of both live and recorded jazz.

Born forty years ago in Lawrence, Kansas, Watson grew up in a home filled with music, mostly gospel and R&B. In his spare time his father, a flight instructor for the FAA, would play the saxophone. "Dad liked Gene Ammons," he remembers, "but he worked so hard he didn't have much time to play." The Watson family moved to Minneapolis, where

Bobby studied classical clarinet. Soon his thoughts turned to jazz, though, and a friend, guitarist Pat Metheny, convinced Watson to continue his education at the University of Miami's School of Music. Not long after that, Watson felt ready for New York.

Just months after arriving in New York, a chance encounter with Art Blakey led to an offer to join the Jazz Messengers. With Blakey, Watson grew as a player and a composer, winning a National

Endowment grant for composition, and soon became musical director for Blakey. With Watson on board, the groundwork was laid for a resurgence in Blakey's popularity that would last the rest of his years.

After five years in the "university" that is the Jazz Messengers, Watson began a lifelong association with drummer Victor Lewis, launching the first edition of HORIZON and recording several solo albums. He worked as a sideman with George Coleman, Max Roach, and Louis Hayes, among others. He was a founding member of the innovative 29th Street Saxophone Quartet, and figured prominently in the development of Panama Francis' Swinging Savoy Sultans and Sam Rivers' avant-garde Winds of Manhattan.

By the late eighties, Watson had become one of the best-kept secrets in jazz. He won "Talent Deserving Wider Recognition" on alto saxophone for three years straight in DOWNBEAT's Critic's Poll. After several successful recordings for Blue Note, Watson's Columbia debut, *Present Tense*, rode high on *Billboard* charts and radio airplay lists. His follow-up, *Tailor Made*, was a large ensemble project that broadened both his artistic vision and his audience. He even composed original music for Robert DeNiro's recent directorial debut film, "A Bronx Tale."

His latest achievement, *Midwest Shuffle*, came out last year to high praise from all areas, including an excellent rating from DOWNBEAT magazine. Culled from six very special nights along a sixteen city swing by HORIZON in 1993, Watson attempted to keep the emotions running between his audience, his band, and his personal playing to a maximum and the distance between them to a minimum by using body microphones at many venues. On the album Watson remarked, "You come to a certain point in your life when you follow your own heartbeat, your own muse. That's what

we did on this record, and it challenged us beyond our wildest dreams. That's what we're trying to communicate."



University of Notre Dame Jazz Band

Welcoming the crowd of fans and performers at the opening of the 37th annual Collegiate Jazz Festival for their 23rd consecutive year under the direction of Father George Wiskirchen, C.S.C. is the University of Notre Dame Jazz Band.

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

The jazz program at Notre Dame involves two big bands, several smaller combos with an Improvisation Workshop.



as faculty advisor to the festival.

1995 Personnel — Director: Fr. George Wiskirchen, C.S.C. Saxophones: Tony Garza, Becky Bizup, James Dolezal, Kurt Weiss, Susan Schudt. Trumpets: Dave Madden, Chad Helmle, Tony Provencal, Erik Roberts, Gia Gulino. Trombones: Cristina Mendoza, Brian Hammel, Sue Riemann, Don Peterson, Greg Ginocchio. Piano: Brandon Crouch, Alexei Moraczewski. Guitar: Kevin Hoffman. Bass: Jon-Paul Hurt. Drums: Greg VanSlambrook, Tony Siefring. Percussion: Jorge Munoz. Vocalist: Emily Lord.

Southwest Texas State Quintet

The SWT Jazz Quintet, formed under the direction of James Polk, is an integral part of the Southwest Texas State University Jazz Program. In addition to their small group work, all are members of the SWT Jazz Ensemble.

1995 Personnel — Director: James Polk. Piano: Fredrick Sanders. Trumpet: Ephraim Owens. Saxophone: Jay Fort. Drums: Jason Russell. Bass: John Thomasson.



The Bands

University of Kentucky Jazz Ensemble

A very active group on the road, the University of Kentucky Jazz Ensemble, under the direction of Miles Osland, has toured the Midwest and South including performances in Chicago, Cincinnati, Dayton, Columbus, Louisville, Notre Dame, Tennessee and Georgia. The band is also very busy in the recording studio. Three of their recordings: *LIVE — Into the 90's*, *CRUISIN'*, and *Get With the Program* received four-star reviews from *DOWNBEAT* magazine. To quote one review: [the *CRUISIN'* recording] "characterizes the best of today's college band output."

The UKJE won the **Outstanding Jazz Ensemble** award at the 32nd Annual Notre Dame Collegiate Jazz Festival, along with two students receiving **Outstanding Soloist** awards. Two combos from the jazz studies program (UK Jazz Cats & UK Mega-Sax I) recently received outstanding ratings at the 28th Annual Elmhurst College Jazz Ensemble. Eight students were also awarded the *Outstanding Performer* certificate at the festival. The jazz Ensemble has also received the prestigious **DeeBee** award in the category of **Best Jazz Instrumental Studio Orchestra** from *DOWNBEAT* magazine. The band has been featured with many national touring artists including: Doc Severinsen, Louie Bellson, Clark Terry, Mel Torme, Diane Schuur, Phil Woods, Bob Mintzer, Jamey Aebersold, and many others.

1995 Personnel — Director: Miles Osland. Saxophones: Bryan Murray, Brad Nunn, Corey Lareau, Brian Smoot, Josh Fedele. Trumpets: Jared Scarbrough, Kris Eans, Brian Hornbuckle, Matt Thomas, Brian Cahill. Trombones: Bill Renzi, David Ashley, Michael Hornbuckle, Heather



Rutherford - bass, Sean Pepper. Drums: Scott Kretzer, Jason Tiemann. Bass: Larry Nelson. Piano: Harold Sherman. Percussion: Terilyn Schwab.

Princeton University Concert Jazz Ensemble

The Princeton University Concert Jazz Ensemble has appeared in concert with such internationally renowned jazz artists as Phil Woods, Clark Terry, Benny Carter, Bobby Watson, Rick Margitza, Steve Nelson, and Terence Blanchard. The Concert Jazz Ensemble has performed in special invitational concerts at the 18th Annual International Association of Jazz Educators Conference, Washington D.C., and the National Endowment for the Humanities' Paul Robeson Institute at Rutgers University. They have also appeared at *DOWNBEAT* magazine's Musicfest USA National Finals, Oakland, CA, and were invited to perform at the 1991 Montreux International Jazz Festival, Switzerland. They have won multiple awards at the Villanova Jazz Festival, received the highest rating for college groups at the Glassboro Intercollegiate Jazz Festival, and have recorded the jazz album *7 Steps 2 Heaven*.

The jazz ensemble program at Princeton features two 17-piece big bands (Concert Jazz Ensemble and Jazz Ensemble II) and two small groups which include the Hard Bop and Jazz Workshop Ensembles. Qualified students have the opportunity to pursue further studies in jazz performance by selecting the jazz emphasis track in the Certificate Program in Musical Performance.

Anthony D.J. Branker, BA, Princeton MM; Univ. of Miami, is in his sixth year as Director of Jazz Ensembles and fourth year as Visiting Assistant Professor of Music at Princeton University. He is also an Assistant Professor and Chairperson of the Department of Music at Ursinus College in Collegenille, PA.

1995 Personnel — Director: Anthony D.J. Branker. Saxophones: Kevin Kopczyński, Douglas Kim, Ryan Edwards, Bill Klein, Susannah Hobbs. Trumpets: Mick McGuire, Laura Iwan, Amar Nair, Mike Madden. Trombones: Mike Smith, Greg Bowman, John Carlucci, Tom Seeland. Drums: Dave Matheu. Piano: Nick Bouloukos. Guitar: Paulo Oliveira. Bass: Mike Bullock.

Michigan State University Jazz Band

The MSU Jazz Band I is an outstanding musical organization comprised of 18 talented and dedicated students. Through concerts at MSU and across the country they have distinguished themselves as one of the finest collegiate big bands in the country. They have performed at DisneyWorld in Florida, served as the "Lost Band" for the Montreux/Detroit International Jazz Festival, been featured at the International Association of Jazz Educators Convention, and received six "Outstanding Band" awards at various collegiate jazz festivals around the country. The band performs a variety of big band jazz music, from the classic compositions of such greats as Duke Ellington and Sammy Nestico to the contemporary writers of today.



Andrew Speight joined the Jazz Studies Program as a visiting instructor in 1992. He earned his Diploma in Jazz Studies from the Sydney Conservatorium of Music in his native Australia. He entered the prestigious Thelonius Monk International Jazz Saxophone competition in 1991 where he was a fourth place winner. He has worked with Nat Adderley, Marcus Belgrave, Louie Bellson, Kerrie Bidell, Steve Taylor-Brown, Kate Cerberano, Sammy Davis, Jr., Buddy DeFranco, Red Holloway, Nigel Kennedy, Ricky May, Liza Minelli, James Morrison, Joe Newman, Frank Sinatra, Joe Williams, and Jimmy Witherspoon. In 1993, he played at the Edinburgh and Brecon festivals, and in a BBC television concert with Wynton Marsalis and his band. He became a member of the Lincoln Center jazz Orchestra in 1994. Speight is also a coordinator of Michigan's new jazz program, MSU Jazz Presents, which includes educational outreach and a statewide jazz touring network.

1995 Personnel — Director: Andrew Speight. Saxophones: Dennis Beaver, Brian Doyle, Carl Knox, Carl Cafagna, Donell Snyder. Trumpets: Ben Toman, Rick Holland, Todd Thamer, David Gaines. Trombones: Greg Spiridopoulos, Jake Keplinger, Chad Hayes, Joe Schroeder. Drums: Matt Guggemos. Piano: Eric Miller. Bass: Brady Kish.

Emporia State University Jazz Ensemble I

One of the most prestigious organizations within the division of music, the Emporia State University Jazz Ensemble performs a wide variety of music in many different settings both on and off campus. Their annual schedule includes many performances ranging from university concerts to informal "club dates" at Memorial Union functions. The Emporia State University Jazz Ensemble has performed at the University of Notre Dame Jazz Festival, the Wichita Jazz Festival, and recently received a superior rating at the 1995 University of Kansas Jazz Festival.

1995 Personnel — Director: Alan Kinsey. Saxophones: Sam Rogers, Travis Hale, Arthur White, Jeremy Clevenger, Jennifer Grattan. Trumpets: Kevin Powers, John Martinez, Debra Steiner, Jon Warrick. Trombones: Addie Parker, Ryan Farley, Joe Worthington, Jeff Bledsoe. French Horn: Amy Gumm. Drums: Kevin Rutschman. Bass: Darrin Devinney, Bob Haselhuhn. Guitar: Steve Allen. Piano: Nick Ayres. Percussion: Barbara Hulett.

Florida State University Jazz Combo

4OUR + 1 is a Tallahassee based jazz quintet formed in 1993. This group's unique mixture of jazz tradition and modern conceptions is a new and highly refreshing musical experience. Recently, 4OUR + 1 was recognized nationally in **DOWNBEAT** magazine's Student Music Awards by receiving the award for *Best Outstanding Performance* in the Instrumental Jazz Group Category.

1995 Personnel - Tenor Saxophone: John Ricci. Piano: Martin Bejerano. Bass: Ricky Ravelo. Drums: Alfred Sergel IV.



Millikin University Lab Band I

Located in Decatur, Illinois, the Jazz Lab Band I is under the direction of Randall Reyman, and is the flagship ensemble of the jazz/commercial department at Millikin University. Courses in the commercial/jazz area, both vocal and instrumental, include Jazz Lab Bands, Vocal Jazz ensembles, instrumental jazz combos, improvisation, jazz history, vocal styles, recording studio and music industry courses, commercial/jazz theory and arranging, and many more. The group has appeared with Louie Bellson, Dave Liebman, James Moody, Diane Schuur, and many other jazz greats, and has toured extensively.



1995 Personnel — Director: Randall Reyman. Saxophones: Shawn Maher, Craig Clesson, Andy Blanco, Jenny Hodor, Tony Babcock. Trumpets: Dave Anderson, Steve Moore, Brian Woods, Kevin Pruiett, Jon Sturm. Trombones: Jason Spooner, Mike Wolfe, Eric Parmenter, Brad Palmer. Drums: Chris Smith. Bass: Stacy Williams. Guitar: Nate Jackson. Piano: Tony DiPasquale.

University of Wisconsin - Stevens Point Jazz Ensemble

The award winning UW-Stevens Point Jazz Ensemble, under the direction of Dr. Robert Kase, features a broad repertoire of jazz compositions selected to present the most illustrious jazz education possible. The ensemble has appeared with performers such as Louis Bellson, Lyle Mays, Bobby Shew, Kim Richmond, Woody Herman, Bob Mintzer, Eddie Russ, and many others. This jazz ensemble has been selected as Outstanding Large Ensemble in the 1993 Elmhurst Jazz Festival as well as many other festivals in the Midwest. In 1993 they were selected to perform at the Music Educators National Conference in Minneapolis. In 1990, 1988, and 1985, they were chosen as the select group to perform for the Wisconsin Music Educator's Convention. In 1989 they completed a 12 day performance tour of Europe as Official

Ambassadors for the State of Wisconsin. In 1990, its director, Dr. Robert Kase, was invited to perform as guest jazz artist at the Montreux Jazz Festival in Montreux, Switzerland.



1995 Personnel – Director: Robert Kase. Saxophones: Jon Waite, Aaron Moe, Tony Catania, Matt Wifler, Todd Eckstein. Trumpets: Matt Antoniewicz, Steve Kung, Clarissa Pankow, Dan Marbes. Trombones: Chris Piekos, David Johnson, Amy Heart, Amy Heitzman. Drums: Glenn Peters. Bass: Jon Matelski. Guitar: Colin Higgins. Piano: Tom Jawarski.

Southwest Texas State University Jazz Ensemble

Southwest Texas State University emphasizes the importance of jazz education and performance as part of a comprehensive music department curriculum, a tradition that began with the first *Stage Orchestra* formed in 1951. The recipient of numerous awards and honors, the SWT jazz ensemble has performed at many prestigious jazz festivals including the Galveston, Notre Dame, Wichita, San Antonio "Jazz Alive," and the 25th Anniversary of Switzerland's Montreux Jazz Festival in 1991. Students also have a chance to interact with internationally recognized jazz artists who regularly appear in on-campus concerts and clinics, or in performances with the SWT Jazz Ensemble. Marvin Stamm, Dick Oatts, Bobby Shew, Pat Metheny, Dennis Dotson, and Ed Shaughnessy are some of the prominent musicians who have recently appeared. In addition, SWT sponsors an annual jazz festival that features outstanding high school and junior college performances.

1995 Personnel – Director: Dr. Keith Winking. Saxophones: Jay Fort, Rey Peralez, Chris Chipman, Noel Vickers, Joseph Marchione. Trumpets: Al Gomez, Ron Ledbetter, Ephraim Owens, Jason Jones, Rudy Estrada, Scott Mosly. Trombones: Paul Slichting, Robert Almogabar, Mike Porter, Charles Richter, Anthony Leflet. Drums: Jason Russell, Jason Flenniken. Bass: John Thomasson. Guitar: Mark Ellis. Piano: Fredrick Sanders.

Rutgers University Jazz Group

The Rutgers University Jazz Group is a newly formed ensemble consisting of both undergraduate and graduate students. The group performs some unique arrangements of traditional jazz standards as well as original student compositions. With hometowns ranging from both coasts of the United States and Canada, the performers bring to the group a wide variety of musical influences.

1995 Personnel – Director: Ralph Bowen. Clarinet: Daryll Harper. Alto: Ron Olender. Tenor: Jim Branan. Trumpet: Chris Dubrock. Drums: Sunny Jain. Bass: Ken Filiano. Guitar: Jeff Ray. Piano: Earl MacDonald.



Florida State University Jazz Ensemble

The Florida State University Jazz Ensemble is one of two large performing jazz ensembles at the Florida State University School of Music. The ensemble is directed by Bill Kennedy, Director of Jazz Studies and Contemporary Media. The FSU Jazz Ensemble has been featured at many jazz festivals and last year was chosen *Most Outstanding Jazz Band* at the 1994 Mobile National Collegiate Jazz Festival.



Members of the Florida State University Jazz Program have gone on to professional jazz performing careers. Probably the most notable to date is Columbia recording artist Marcus Roberts, former FSU Jazz Ensemble pianist. Current members of the FSU Jazz Ensemble have been chosen *Outstanding Soloists* by *DOWN-BEAT* magazine and have also won soloist awards at other collegiate jazz festivals.

1995 Personnel — Director: Bill Kennedy. Band: Everyone else in the picture.

Western Michigan University Jazz Orchestra

The Western Michigan University Jazz Orchestra is an award-winning ensemble that has received national acclaim for its high performance standards and creative approach to big band jazz. Recent recognitions include heralded performances at the 1995 IAJE International Conference in Anaheim, California, Carnegie Hall in New York City, the Montreux-Detroit International Jazz Festival and numerous *Outstanding Band* recognitions at the Notre Dame Collegiate Jazz Festival. The band works regularly with internationally recognized jazz artists and tours extensively. Its most recent compact disc, *Spritely Overdue*, has just been released on Sea Breeze Vista Recordings.



1995 Personnel – Director: Trent Kynaston. Saxophones: Aaron McEvers, Robert Lewis, Paul Hartsaw, Scott Robert Avidon, Nick Moran. Trumpets: Philip Robison, Jim Donovan, Nikki Razy, Tom Eisan, David Lurie. Trombones: Mark Miller, Shannon Brunink, Mark Wells, David Krosshell. Drums/Percussion: Sam Kestenholtz, Jeff Moehle. Bass: Andy Schnurr. Guitar: Barry Duthie. Piano: David Powers.

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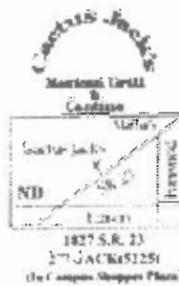


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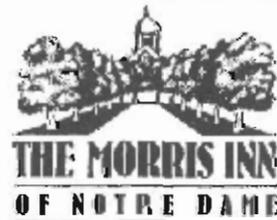
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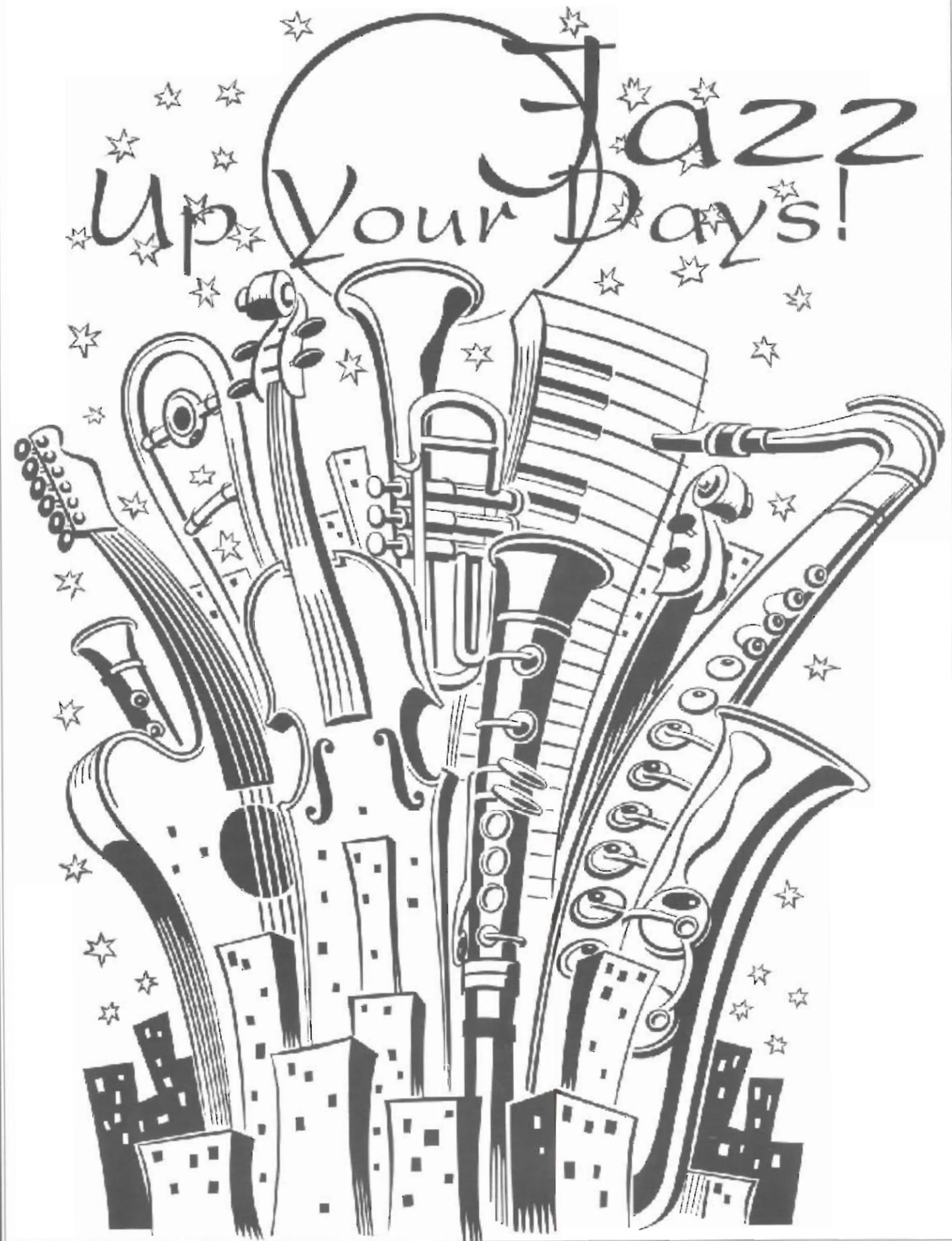
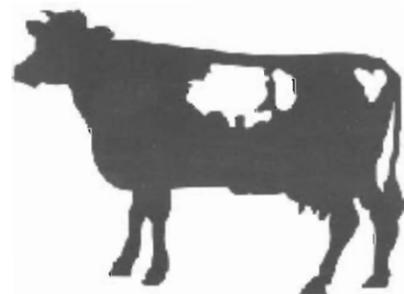
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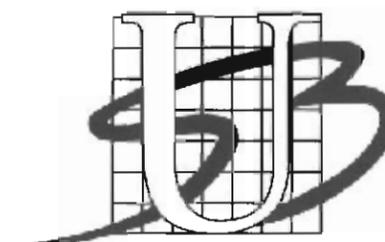


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