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Looking Back: A Brief History of the CJF

After nearly three full decades of existence, it continues: the oldest, longest-running, most prestigious college jazz festival in the country. This year, fifteen of the country's best collegiate groups, from nine states, will gather in Stepan Center for the twenty-ninth annual Notre Dame Collegiate Jazz Festival. While all of us on this year's committee can only hope that the Festival will live up to its own legacy over the next twenty-nine years, we cannot help but to look back over those past with a lot of pride and a bit of awe at what our efforts are perpetuating.

Exactly twenty-eight years ago, on April 11, 1959, the Midwest Collegiate Jazz Festival gave birth to one of the greatest traditions in the jazz world. Notre Dame senior Tom Cahill had searched for a way to relieve the doldrums of a South Bend winter: something big, but at the same time down-to-earth and entertaining; "something collegiate for collegians" ... music, he realized, just might be the key. Cahill spoke of his idea to Bill Graham, who eventually became chairman of that first CJF. Their original concept of the Festival was a showcase for Notre Dame talent only. But their thinking soon broadened to include all collegiate musicians from across the Midwest in a "Newport-like" setting.

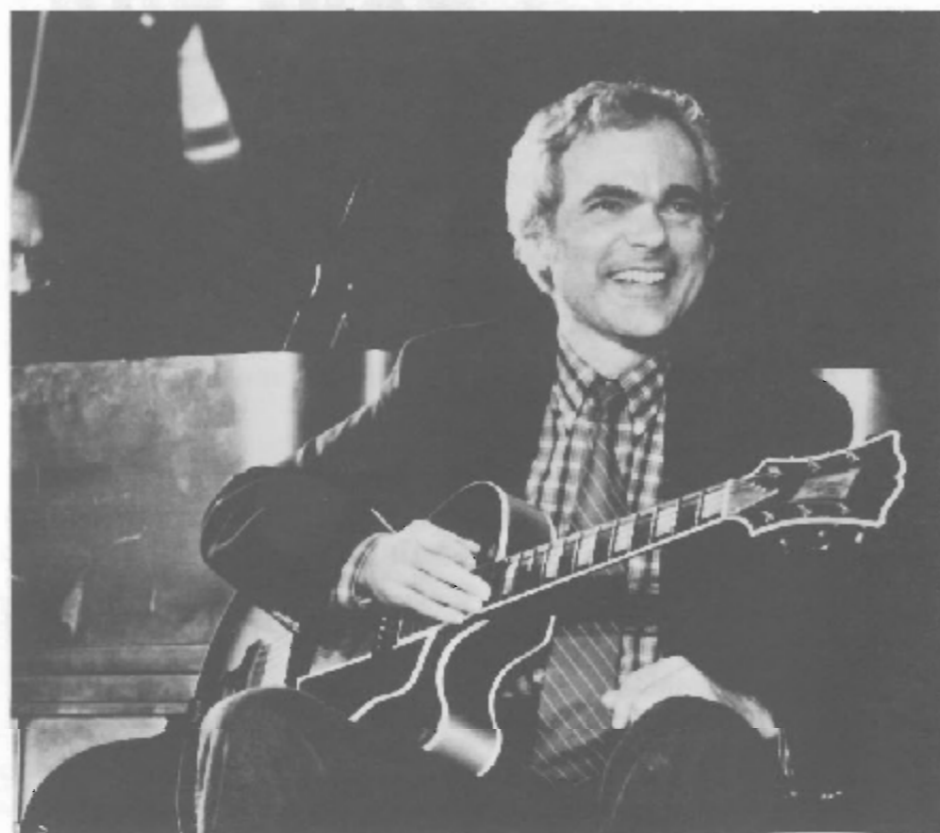
To make their idea a reality, they sought the assistance of Charles Suber, then publisher of *down beat* magazine, and Frank Holzlied, owner of the Blue Note Jazz Room, the premier downtown Chicago jazz spot. They procured a small budget from the Student Government (Bill Graham also happened to be the student body vice-president), and permission to hold the one day event in the Old Fieldhouse (even more of an acoustical nightmare than Stepan Center). That historic beginning saw fifteen bands from Illinois, Indiana, Michigan, Minnesota, Ohio, and Wisconsin gather in the Fieldhouse to jam from 1:00 in the afternoon until late into the night. Suber and Holzlied were joined on the judging panel by Chicago radio/televi-

sion station WGN music director Robert Trendler, and popular jazz accordionist Art Van Damme. The first place award, \$200 cash and a 3-week Blue Note engagement, went to the University Jazz Workshop Quartet of the University of Minnesota.

From these humble beginnings, the CJF grew at an astonishing rate, which was exactly what its originators had dreamed of. The prologue of the first CJF program began with the following statement: "From an embryonic idea has grown what may well become, within the span of a few short years, the ultimate in collegiate jazz competition." In fact, the first CJF met with such acclaim that the second annual Collegiate Jazz Festival had no trouble at all in lining up bands or judges. CJF '60 expanded to two days, and attracted not fifteen, but *twenty-six* bands and combos. The prizes included not only cash, but trophies, instruments, scholarships, and Blue Note

bookings. Judge Stan Kenton referred to that second CJF as "the most magnificent, clean-cut, swingin' affair I've ever attended." In just two short years, CJF had gained the reputation it still carries today: a forum presenting the best in college jazz.

That reputation continued to grow. It kept growing as CJF developed its own logo in 1963 (recently updated in 1984). It kept on growing as CJF moved out of the Old Fieldhouse and into Stepan Center for the '67 Festival. 1967 also saw the introduction of the High School Festival, which would be held for eighteen of the next nineteen CJFs (it was dropped for one year in 1980, temporarily revived, and then scrapped in 1986 for budgetary reasons). And as CJF grew, so did the accomplishments of its past participants — not the judges, but those who had been there as student performers. A list of Festival alumni compiled today would include Cecil, Dee Dee,



and Ron Bridgewater, Randy and Michael Brecker, Gene Bertoni, Joe Farrell, Stanley Cowell, Bob James, Paul Winter, Al Jarreau, Oscar Brashear, David Sanborn, Jim McNeely, Peter Erskine, and Chico Freeman, to name but a few. Also on that list would be *Pat Metheny Group* bassist Steve Rodby, and the Founding Fathers of *Chicago* (James Pankow) and *Earth Wind and Fire* (Maurice White, Don Myrick, and Louis Satterfield).

While these and other college performers are the primary focus of CJF, another aspect of the Festival that has continued to gain prominence is the Judges' Jam. The 60's saw the advent of judge/student jams, which spotlighted top Festival soloists on stage with the musician judges in attendance. That led, in 1977, to a group of judges selected not only to critique, but specifically to perform well together in a Friday night jam session. It is a great thrill to listen to five professionals, some of whom have never met, get together on stage and blend so well. The Jam often turns out to be the highlight of the weekend — not only for the audience, but for the judges as well. Just three years ago, the judges enjoyed playing together so much, that after the awards were decided and announced on Saturday night, they took the stage again for an unheard-of second Jam. The several hundred people remaining in Stepan Center were treated to a show as spectacular as that of the night before, and listened and cheered as the judges improvised energetically until the early hours of Sunday morning.

Those of us on the CJF staff find it very easy to get motivated and excited about the event. We find that there is a lot given up (most notably sleep and studies), but a lot to be gained. Some of the memories provided by CJF will last a lifetime, as one would expect of anything which generates such intense involvement — memories of the quiet moments as well as the hectic ones. Damian Leader, Chairman of CJF '76, relates some of his memories in a paragraph which may well sum up what the Notre Dame Collegiate Jazz Festival is all about:

"What I really remember of the Festivals probably never changes: the hectic days, the late nights, the craziness, the people, the music ... I remember the contrasting styles of judging: Bob James' extensive critiques, while Lester Bowie once just scribbled 'DO IT! DO IT! DO IT!' Another time he ran backstage to grab a young trombonist and shook him with both hands: highest praise. The whole experience was marvelous,

and ended only on Sunday morning when, sleepless, I drove Malachi Favors and his bass to the South Shore Station. We had the times wrong, and he had to wait an hour for the train. I offered to take him somewhere for coffee, but he said, 'No, that's cool, I'll just practice a bit.' I left him in the deserted waiting room quietly playing. It was great."

There is no question that the judges add a special dimension to the CJF, making it unique among festivals and a real treat to attend. However, what really makes this festival special is the wealth of collegiate talent. "One of the most significant observations I made at the twentieth Collegiate Jazz Festival," wrote *Observer* reporter Frank Laurino in 1978, "was the incredible amount of talent on stage. This is a tribute to the many fine jazz programs at major uni-

versities around the country, of course. But, more, it's a tribute to the meaning behind the CJF — the promotion of America's sole claim to musical art. And CJF does it with class: no hype, no commercialism, just a sincere dedication to providing that special moment when musician and idea and instrument and sound and audience are one. That special moment called jazz."

The CJF '87 staff, and many more to come, we hope, will continue to provide that "special moment". Our hope is kept alive through the same dedication and commitment which have brought us this far. We cannot merely continue, though: we have not been successful for twenty-nine years by being satisfied with past accomplishments. By always attempting to make CJF better, we will further its past tradition of greatness.



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- 1959 Bill Graham
- 1960 Jim Naughton
- 1961 Dave Sommer
- 1962 Tom Eiff
- 1963 Charlie Murphy
- 1964 Sidney Gage
- 1965 Daniel Ekkehus
- 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 Damlan 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

Past CJF Judges

- 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 "Cannonball" Adderly, Gary McFarland, Oliver Nelson, George Russell, Robert Share, Charles Suber
- 1965 Paul Horn, Art Martin, Robert Share, Charles Suber, Clark Terry
- 1966 Don DeMicheal, Quincy Jones, Charles Suber, Billy Taylor, Fr. George Wiskirchen, C.S.C.
- 1967 Donald Byrd, Don DeMicheal, Herbie Hancock, William Russo, Lalo Schifrin, Robert Share
- 1968 Ray Brown, Dan Morgenstern, Oliver Nelson, Robert Share, Gerald Wilson
- 1969 Gary McFarland, Dan Morgenstern, Sonny Stitt, Clark Terry, Ernie Wilkens, Fr. George Wiskirchen, C.S.C.
- 1970 Richard Abrams, Leon Breeden, Joe Farrell, Dan Morgenstern, Ernie Wilkens
- 1971 Richard Abrams, Willis Conover, Charlie Haden, Dan Morgenstern, Leon Thomas, Gerald Wilson
- 1972 Jamey Abersold, Willis Conover, Aynsley Dunbar, Roberta Mack, Hubert Laws, Dan Morgenstern, George Russell
- 1973 Alvin Battiste, Joe Farrell, Jimmy Giuffre, Roy Haynes, Hubert Laws, Dan Morgenstern, Jimmy Owens
- 1974 Charlie Haden, Billy Harper, Roy Haynes, Dan Morgenstern, Lonnie Liston Smith, Bill 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 Moyé, 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, Branford 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 Bertolucci, Stanley Cowell, Jimmy Heath, Dave Holland, Butch Miles, Dan Morgenstern
- 1986 Conte Candoli, Alan Dawson, Chuck Israels, Elits Marsalis, Dan Morgenstern, Lew Tabackin



Jim McNeely performs at the '83 Judges' Jam.



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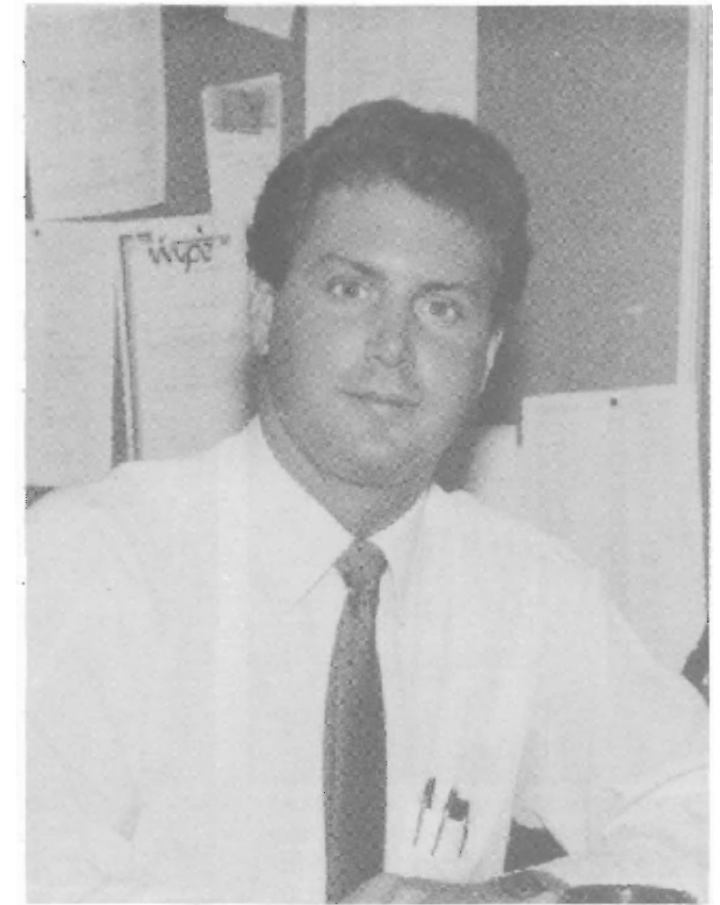
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Master of Ceremonies

This year's Master of Ceremonies for the Collegiate Jazz Festival is Tim Eby. Eby is in his fifth year of managing the local Public Radio Station WVPE-FM 88. WVPE is the area's prime outlet for jazz, featuring more than eighty hours each week with jazz programming seven days a week.

Eby has developed WVPE from a student operated rock oriented station to a Public Radio station staffed by a full-time and part-time staff, community volunteers and students. In addition to its jazz programming, WVPE also features blues, folk, classical, new age and reggae music, plus news and informational programming. The station is listener supported and receives most of its funding from listener and corporate contributions.

Prior to his work at WVPE, Eby worked as Music Director at WTON in Staunton, Virginia and various other radio stations. He is a 1982 graduate from the University of Evansville in Evansville, Indiana.



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* * * * *

Judges CJF '87



Charlie Haden

When he was two years old, little Charles Edward Haden was already a performer, appearing six days each week on his father's radio show with his three older siblings. He started playing bass when he was fourteen. It was his brother Jim who brought home the Charlie Parker and Jazz at the Philharmonic records that converted him from hillbilly music to jazz, setting him on a road that led first to LA's Westlake College of Modern Music — a pioneer school of jazz education — and then to work with greats such as Art Pepper, Hampton Hawes, Keith Jarrett, and, most importantly, renegade saxophonist Ornette Coleman, the man behind the structurally radical "harmolodicism."

Throughout his performing years, Haden has received a Guggenheim Fellowship and four NEA grants in composition. He has recorded over 200 albums with everyone from Pee Wee Russell to John Coltrane. His Liberation Music Orchestra recorded *The Ballad of the Fallen*, which won *down beat* Magazine's critic's poll and reader's poll for best album, and was nominated for a Grammy. Recent projects include an album with Michael Brecker, Jack DeJohnette, Kenny Kirkland, and Pat Metheny, to be released this week; an

album with Ernie Watts, Allan Broadbent, and Billy Higgins, entitled *Quartet West*, to be released in May; and an album with Ornette Coleman, Don Cherry, and Billy Higgins, to be released in June. This marks Haden's fourth appearance as a judge at CJF.



Roy Haynes

Roy Owen Haynes is considered one of the founding fathers of modern jazz drumming style. He was one of the first drummers to develop the "free form" style of playing. Over the past thirty-five years, Mr. Haynes has appeared with numerous artists, among them Lester Young, Charlie Parker, Thelonius Monk, Billie Holiday, Sarah Vaughan, John Coltrane, Stan Getz, Sonny Rollins, and Kenny Burrell. During recent years, Mr. Haynes has made numerous worldwide appearances, has recorded with his own group, the Hip Ensemble, and is involved in Trio Music, a group featuring Haynes, Chick Corea, and Miroslav Vitous. The albums he has recorded as a leader are *We Three*, *Thank You Thank You*, *Vitalite*, and *Out of the Afternoon*. In 1978, the Boston Jazz Society established the Roy Haynes Scholarship Fund: in tribute to Mr. Haynes, one student is awarded a scholarship to Berklee College of Music each year. Mr. Haynes has appeared twice previously as a judge at CJF, in 1973 and again in 1974. Mr. Haynes is sponsored by Ludwig Industries.



Kenny Kirkland

Kenny Kirkland was born on September 28, 1955, in New York City. At an early age, Kenny discovered a piano in his home. The many years of study that followed this discovery prepared him for the training that he would later receive at the Manhattan School of Music. It was there that he was recognized as one of the school's most impressive young pianists.

Kenny has performed and recorded with Wynton Marsalis, Branford Marsalis, Angela Bofill, David Sanborn, and, most recently, Sting. During the summer of 1987, Kenny will be recording his first album as a leader, on Cranberry Records (the label owned by basketball great and jazz aficionado Kareem Abdul-Jabbar). Certainly, this will provide us all with an opportunity to further explore his musical perspective and to gain more insight to this talented pianist.



Dan Morgenstern

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 some 30 years as a 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 judge at CJF — he first served in 1968 — Morgenstern is the author of *Jazz People* and was editor-in-chief of *down beat* (1967-73), *Jazz* and *Metronome* Magazines. He has contributed to numerous jazz anthologies, reference works, periodicals and newspapers and is a prolific record liner notes writer, having won four Grammy Awards for best album notes. He has taught jazz history at Peabody Conservatory, Brooklyn College, New York University and Rutgers, produced television and radio jazz programs, and served as a panelist and consultant to the National Endowment for the Arts' 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*.



Red Rodney

Born Robert Roland Chudntek in 1927 in Philadelphia, Red Rodney's career has been a series of ups and downs. He received his first trumpet as a Bar Mitzvah present, and began his professional career at the age of 15 when he went on tour with the Jerry Wald Orchestra. That gig was followed by stints with Jimmy Dorsey, Les Brown, Georgie Auld, Benny Goodman, Stan Kenton, Claude Thornhill, Gene Krupa, and Woody Herman. In 1949, he received a call from the great Charlie "Bird" Parker. Miles Davis had quit Parker's group, and Bird wanted Rodney to fill the chair. In the mid-50's he moved to Chicago, and subsequently to San Francisco and to Las Vegas. In 1963, two cops knocked out his teeth. He continued playing (with false teeth), but it was painful and difficult. In 1972, he suffered a paralytic stroke, and was temporarily disabled. He recovered and rededicated himself to jazz. He began recording again, with artists including Bill Watrous and Richie Cole. He toured Europe and then settled in Copenhagen, Denmark, until 1978, when he returned to New York for gum work and teeth implants. "The very next day," claims Rodney, "my chops were better than they had ever been in my life, even better than when I had my own teeth." He has since toured as a solo artist and with Ira Sullivan.



Frank Wess

Frank W. Wess began his music training at the age of 10. When he was 15, he attended the Howard University Music Conservatory for one year, but left to begin his incredible professional career. He played in various dance, theater, and club bands for three years, served in the Army Band for four more, and then toured with the Orchestras of Billy Eckstine, Eddie Heywood, Lucky Millender, and Bullmoose Jackson. In 1949, he disappeared from the professional ranks. He emerged again four years later, armed with a Bachelor of Music degree from the Modern School of Music in Washington, D.C., and joined the Count Basie Orchestra. For the next 11 years, he toured extensively throughout the U.S., Canada, and Europe. He won 6 *down beat* poll awards.

Leaving the Basie Orchestra to freelance in New York City, he played for many Broadway shows and for several films. He has since played with the Billy Taylor Orchestra and the New York Jazz Quartet. He has performed at Jazz Festivals in Holland and Belgium, and at colleges and jazz clubs across the country. He has recorded with a great number of people, ranging from Nat King Cole and Frank Sinatra to Dexter Gordon, Ron Carter, Clark Terry, and Sarah Vaughan. He also performed for many TV specials, such as *Juke Box Saturday Night*, the *Miss U.S.A.* and *Miss Universe Pageants*, the *Tony Awards*, the *Celebral Palsy Telethon*, and the *Duke Ellington and Eubie Blake Specials*.

Keep In Touch!

By Dan Morgenstern

It's always a pleasure to see and hear the eager young performers at CJF, which I've been attending with just a few gaps for 20 years. During that long period, I've encountered for the first time a number of great talents who went on to make their mark as professionals, among them Mike Brecker, the Bridgewater Brothers (and singer Dee Dee Bridgewater), Randy Sandke, John Clayton, Charlie Braugham, Jim McNeely (still in high school when he made his CJF debut) and quite a few others.

But it stands to reason that most of the hundreds of young collegiate jazz musicians in this passing parade must, needs be, turn to other professions when the time comes. There simply isn't enough room in the ranks of jazz to accommodate all of them, and, to be frank, not everyone has sufficient desire or talent. It is to these young players, and to the friends and fans in the audience who cheer them on, that these remarks are addressed.

You have been fortunate to be exposed to jazz, that wonderful and prototypically American music that is certain to be regarded by future generations as one of this country's — and this century's — greatest contributions to the arts. Even if you're only a listener — and without good listeners, there can be no worthwhile music — or just play your part in a section, you've touched base with the joy and rewards of a creative experience.

When the time comes, and your horn goes into the closet, and there's no longer a home team to cheer for and be part of, please don't forget about jazz. You needn't close your ears to the ever-changing sounds of the popular music of the day — whatever music your kids are going to be into come the year 2000 — in order to remain loyal to jazz. That's because jazz is different from those other musics, no matter what their merit. Jazz is not a passing fad, but a music with a glorious and living past and a rich and developing present and future.

We see the evidence of that when we hear young Wynton Marsalis speak with reverence of Louis Armstrong, not just as an icon, but as a continuing influence, or when we hear young musicians paying musical tribute to the lasting legacy of Duke Ellington. And of course we see it when a living old

master like Dizzy Gillespie or Buddy Rich plays with, talks to and instructs young musicians, or, for that matter, hires them to work with him.

There is continuity in jazz. It never gets old-fashioned or boring. It never loses its ability to move and involve the listener. To have discovered it is a gift that can last a lifetime, a gift that can be shared, that will bring new discoveries and new pleasure over the years. But in order to allow the music to bring you those things, you can't become a passive receptor. You must continue to be involved as an active member of what we call "the jazz community" — that worldwide, loosely structured yet closely bonded collective of people who care about jazz.

That means that you must continue to support the art form and the artists, by buying records (not just listening to or taping your friends' and your libraries' copies, which deprives the artists of much-needed royalties, small enough to begin with), going to clubs and concerts, joining your local jazz society (there are dozens and dozens of these all over the U.S.A.), supporting your local jazz radio station (more likely than not to be non-profit), and enlisting new recruits to the jazz cause.



Speaking of the latter: too many converts to jazz tend to become elitists, overtly or covertly superior to the uninitiated. That's not the way to spread the message. Though jazz makes certain demands on the listener in order to allow its fine points to be absorbed — after all, it's not elevator music — it is not a deep, dark secret either. At its best, in fact, it is a music that communicates more directly than most. So if you want others to learn to enjoy it, you too must become a communicator. And if you are able to initiate others, don't attempt to impose your personal tastes on them. There's more than enough in the music to appeal to everyone with an ear — indeed, that richness is one of the things that makes jazz a true art. The good listener will be open to new and different sounds, but that doesn't mean he or she must love everything equally well. It's fun to argue, but don't dictate.

In sum, please don't lose touch with jazz. The music needs your support in order to thrive and you, having discovered it, need it as well — not to bring you material rewards, but to give you something that money can't buy and that no one can take from you. May the jazz force be with you!

The Changing Role of Competition at CJF

Sample of critique sheet to be used by the judges at CJF '87.

Throughout its early years, CJF was primarily a competitive event. Participants competed not only for recognition, but for lucrative prizes as well. Instrument manufacturers offered quality instruments (including entire drum sets) to "Best Soloists"; top bands were awarded cash prizes, trips to other festivals (with all expenses paid by CJF sponsors), and U.S. Government paid international tours. Past committees have chosen to de-emphasize this competitive aspect of CJF, and have focused on its identity as a festival. To this end, we have seen the elimination of the "Best Overall Group", "Best Big Band", and "Best Combo" awards, in favor of awarding the title "Outstanding Performance" to honor the most deserving groups. More recently, the selection of the best player on each instrument, as well as the designation of the best overall instrumentalist, was also eliminated. This decision was based on the continuing philosophy of de-emphasizing competition, as well as the practical difficulties involved in deciding upon one "best" performer on a given instrument. As in recent years, this year's judges will award the "Judges' Citation for Distinguished Performance" to each individual that they feel merits such an award. Consequently, these awards will be based on the personal judgement of each individual judge, rather than the quality of the participants as related only to each other. This year's committee feels that the awards to be presented highlight the nature of CJF as a true festival. In the words of 1960 Notre Dame student and **Scholastic** music critic Pete Herbert, "If you've got something to say, come here and be heard — this is the lure of the CJF."



CJF's Silver Anniversary Panel: 1983 Judges - Wynton Marsalis, Branford Marsalis, Jim McNeely, Dan Morgenstern, Tony Williams (hidden), and Ron Carter.

UNIVERSITY OF NOTRE DAME COLLEGIATE JAZZ FESTIVAL

PERFORMANCE EVALUATION SHEET

Name of Group: _____

Appearance Time: _____

Selections:

- 1) _____
- 2) _____
- 3) _____
- 4) _____

Please evaluate each performance in each category on a scale of one to five, five being outstanding. Participants would appreciate as many written comments as you can offer.

	5	4	3	2	1
MUSICIANSHIP Technique, Tone Quality, Dynamics, etc.					
RHYTHM FEEL					
ENSEMBLE Precision, Intonation, Balance, etc.					
SOLISTS					
OVERALL CREATIVITY Imagination, Originality, etc.					
CHOICE OF MUSIC Quality of Arrangements, etc.					
EFFECT, IMPACT, COMMUNICATION, AND INTENSITY					

Judge's Comments:

Remarks/Suggestions

(Continue on back if necessary)

Judge's Signature

Friday Evening, April 10

7:30 - University of Notre Dame Jazz Ensemble

University of Notre Dame, Notre Dame, Indiana

Director — Fr. George Wiskirchen, C.S.C.; Saxophones — Rob Ginocchio, Bonnie L. Viens, Ken Schwartz, Edmund Gomez, Mike Huberty; Trumpets — Randy O'Keefe, Brian Lamb, John Morgan, Brian DiBona, Bob Lecinski; Trombones — Roger Bradley, Eric Baumgartner, Kent A. Jeffers, Tom McCabe (bass); Piano — Kevin Cronin; Guitar — Scott Tallarida; Bass — Brian Burke; Drums — Mark Van Etten, Paul Loughridge; Vocalist — Lori Carter.

8:15 — Fredonia Jazz Ensemble

State University College, Fredonia, New York

Director — Wayne Davison; Saxophones — Wayne Davison, Kevin Peters, Jim Runfola, Dave Fortino, Dean Keller; Trombones — Jeff Marsha, Bill Morgan, Matt Bond, Sloan Ladwig; Trumpets — Dave Spier, Jim Bohm, Dan Wood, Tom Machuga, Bob Zazzara; Piano — Kent Knappenberger; Bass — Jim Marone; Guitar — Steve Briody; Drums — Bill D'Agostino.

9:00 — William Paterson College Jazz Sextet

William Paterson College, Wayne, New Jersey

Director — Rufus Reid; Piano — Dan Kostelnick; Bass — Tim Ferguson; Drums — Bill Stewart; Guitar — Chris Amelar; Alto Sax — Jesse Davis; Tenor Sax — John McKenna.

9:45 — UMass Jazz Ensemble I

University of Massachusetts, Amherst, Massachusetts

Director — Jeff Holmes; Woodwinds — Davina Weinstein (flute); Geoff Mattoon (lead alto, soprano, flute), Steve Gaudreau (alto, soprano), John Balut (tenor, clarinet), Scott Chaplin (tenor), Gary Shotz (baritone, bass clarinet); Trumpets — Paul Meneghini (lead), Dan Tripp, Roger Roberge, Jeff Hoefler, Laurie Fein; Trombones — Steve Chaplin, Erick Schedin, Paul Riley, Bill Carr (bass); Tuba — Steven LaFrance; Guitar — Stephen Blair; Bass — Jeff Dostal; Drums/Piano — Jon Nathan; Drums — Warren Gossels.

10:30 — Eastman Jazz Ensemble

Eastman School of Music, Rochester, New York

Director — Rayburn Wright; Saxophones — Miles Osland, Lisa Parent, Bob Sands, Todd Williams, Mike Cohen; Trumpets — Mike Barry, John Bailey, Fred Maxwell, Joe Tartell, Shawn Edmonds; Trombones — John Gove, Jay Gible, David Lawson, Ed Miller; Piano — Bill Peterson, Joe Gilman; Guitar — Tom Wolfe; Bass — Fred Stone; Drums — Wade Culbreath, Tom Nazzola; Vibraphone — Deborah Imiolo.

11:30 — Judges' Jam

The CJF '87 Jam — Frank Wess (saxophone), Red Rodney (trumpet), Kenny Kirkland (piano), Charlie Haden (bass), Roy Haynes (drums).

Saturday Afternoon, April 11

1:00 — University of Akron Jazz Ensemble

University of Akron, Akron, Ohio

Director — Roland Paolucci; Saxophones — Adam Grom, Tim Carey, Roger Hawk, Andy Markoch, Scott Davis; Trumpets — Mike Stewart, Greg Garrett, Sue Prince, Jeff Corey, Barry Martin; Trombones — Garney Hicks, Scott Garlock, Nancy Trecaso, James Knapp; Piano — Chip Stevens; Bass — Jeff Rolf; Drums — Joe Brigandi; Guitar — Kevin Miller.

1:45 — Western Michigan University Jazz Orchestra

Western Michigan University, Kalamazoo, Michigan

Director — Tom Lockwood; Saxophones — Jonathon Ball, Steve Miller, Tom Stansell, Mark Hourigan, David Dyke; Trumpets — Kevin Mossman, Mark Byerly, Brandon Pettis, Jim Donovan, Doug Prothero; Trombones — Dave TeRoller, Andrew Bunn, Ellen Petrowski, Fritz Geil, Joy Smith, Neil Maxa; Piano — Brian O'Hern; Bass — Dave Rothstein; Drums, Percussion — Ken Reynolds, Marc Hubbel.

2:30 — The Rubber City Rhythm Section

University of Akron, Akron, Ohio

Piano — Chip Stevens; Bass — Jeff Rolf; Drums — Joe Brigandi.

3:15 — NIU Jazz Ensemble

Northern Illinois University, DeKalb, Illinois

Director — Michael Steinel; Saxophones — Peter Nevin, Matt James, Larry Panella, Don Shimkus, Tim Link; Trumpets — Kevin Lawson, Randy Riley, Dave Morehead, Ron Sewer, Bill Ward; Trombones — Eric Meyer, Tom MacTaggart, Dave Shrake, Doug Ruhs, Ed Partyka; Piano — Don Friedman; Bass — Craig Brandt; Guitar — Felton Offard; Drums — Tom Baker; Percussion — Rodney Ledbetter.

4:00 — Purdue University Jazz Ensemble

Purdue University, West Lafayette, Indiana

Director — J. Richard Dunscomb; Saxophones — Mike Lucroy, Chris Dobosz, Jeff Adams, Susan Lary, Scott Feller; Trumpets — Mark Hornung, Greg Bella, Paul Dodd, Jerry Kistler, David Althoff; Trombones — Doug Evérette, Jeannine Leiter, Kevin Wible, Mark Dodd, Dominick Casadonte; Rhythm — Jonathon Pardue, Andrew Carver, Kyle Honeycutt, Paul Reust, Bill Cover.

Saturday Evening, April 11

7:30 — MIT Festival Jazz Ensemble

Massachusetts Institute of Technology, Cambridge, Massachusetts

Director — Jamshied Sharifi; Saxophones — Forrest Buzan, Hemanshu Lakhani, Scott Miller, Ron Soltz, Ray Zepeda; Trumpets — Ali Azar, Karl Buttner, Per Cederstav, Venu Chivukula, Kris Grube; Trombones — Chuck Jones, Tony Marra, Jim Roseborough, Dave Topping; Piano — Eric Ostling; Bass — Dave Becker; Vibraphone — Mike Herman; Drums — Gary Leskowitz.

8:15 — University of Notre Dame Jazz Combo

University of Notre Dame, Notre Dame, Indiana

Trumpet — Brian Lamb; Flugelhorn — Randy O'Keefe; Piano — Kevin Cronin; Guitar — Scott Tallarida; Bass — Brian Burke; Drums — Mark Van Etten.

9:00 — Michigan State University Jazz Band I

Michigan State University, East Lansing, Michigan

Director — Ron Newman; Trumpets — Bob Harvey, Jeff Hopwood, Dave Kehoe, Dave Robison; Saxophones — Chris Creviston, Gary Clavette, Ken Foerch, Kevin Krieger, Cara Silvernail; Trombones — Jeff Dieterle, Steve Fitts, Mark Benson, Stuart Goodburne, Dave Klein; Drums — Clem Waldmann; Percussion — Sam Kestenholtz; Guitar — Steve Shoha; Bass — Mike Bragg; Piano — Kurt Poterack.

9:45 — Stanford Jazz Combo

Stanford University, Stanford, California

Tenor Saxophone — David Aguiar; Trumpet — George Rice; Piano — Bob Adams; Bass — Larry Grenadier; Drums — Bill Oliver.

10:30 — North Texas State University Three O'Clock Lab Band

North Texas State University, Denton, Texas

Director — Bod Lark; Saxophones — Ron Bertolet (lead alto), Randy Hamm (alto), Collin Wenhardt (tenor), Mark Earley (tenor), Greg Ball (baritone); Trumpets — Mike Thomas (lead), Nat Pellegrini, Elaine Mazzio, Vern Sielert, Jon Leonard; Trombones — Mike Janusek (lead), Keith Oshiro, Hans Bettinger, Lee Hill (bass); Keyboards — Rich Martin, Mark Bovee; Guitar — Steve Schrag, Steve Veale; Bass — Sam Goldenhar, Charley Gray; Drumset — Dan Robins, Warren White; Percussion — Joe Cripps.

— Presentation of Awards —

University of Notre Dame Jazz Ensemble

Jazz fans at CJF '87 will be welcomed for the fifteenth consecutive year by a performance of the Notre Dame Jazz Ensemble. The band, composed largely of non-music majors from every College at the University, performs on campus each year in their "Dimensions in Jazz" concert, as well as a concert for Junior Parents Weekend. This year, they have given concerts in downtown South Bend, as well as in Holland, Michigan; Chicago, Illinois; and Niles, Illinois. The jazz program at Notre Dame involves two big bands and three combos, and is under the direction of Father George Wiskirchen, C.S.C., who has directed performing groups at all but the first CJF, with bands from Notre Dame High School in Niles, Illinois (The Melodons), Northwestern University, and now the NDJE.



Fredonia Jazz Ensemble

In their 50 plus year existence, The Fredonia Jazz Ensemble, an entirely student run big band from the State University of New York College at Fredonia, has won numerous awards, including many at the Notre Dame CJF. Most recently, in May of 1986, the FJE won the top two awards of the Canadian Stage Band Festival at EXPO 86 in Vancouver B.C. They received the gold plaque as first place winners in the International category, and the top award of the competition, the *down beat* Magazine Most Outstanding Award presented to the stage band entered in the international class, who "has reached a level of performance above and beyond the outstanding level represented by the gold plaque."

This year's band, still basically intact from the Vancouver trip, is managed by senior Jeff Marsha and directed by sophomore Wayne Davison.



WPC Jazz Sextet

The William Paterson College Jazz Sextet is one of twelve small ensembles in the College's professional jazz degree program. The group is currently headed by Rufus Reid, Director of Jazz Studies. WPC groups have performed for the National Association of Jazz Educators, the Music Educators National Conference, and for the past three years have won outstanding combo awards at the Collegiate Jazz Festival. A WPC Quintet was winner of the 1986 Lionel Hampton Jazz Combo Competition and was featured at the Vermont Mozart Festival and Jack Kleinsinger's Highlights of Jazz, in New York City. Another WPC Sextet won the Best Combo Performance award at the 1986 Fourth International Duke Ellington Study Conference.



UMass Jazz Ensemble I

The UMass Jazz Ensemble I is the flagship group of the Afro-American Jazz Studies program. Comprised of both music and non-music majors, the band regularly performs in a variety of institutional and civic settings. Repertoire is selected to showcase various jazz idioms representative of big band literature. Guest artists with the ensemble have included Slide Hampton, the Max Roach Quartet, Bill Dobbins, Bev Rohlehr and Jimmy Owens. Jazz saxophonist Michael Brecker was the ensemble's most recent guest. At the 1985 Notre Dame Collegiate Jazz Festival, Jazz Ensemble I received an Outstanding Big Band Performance award.



Eastman Jazz Ensemble

The Eastman Jazz Ensemble, directed by Rayburn Wright, is the primary big band at the Eastman School of Music (Rochester, NY), where there are four big bands, a studio orchestra, and several small groups of different styles as part of the program. The Jazz Ensemble includes both graduates and undergraduates, and is known for its constantly expanding repertoire of student compositions. Writers, student soloists, and the Jazz Ensemble have been multi-winners in many past *down beat* Magazine awards and past Collegiate Jazz Festivals.

Students at the Eastman School at the masters level may major in jazz with performance or writing tracks. At the undergraduate level there is no jazz major degree, but an extensive listing of jazz courses constitutes a rich program of offerings which involve one out of six students in the total Eastman School population.



The University of Akron Jazz Ensemble

In several previous appearances at the Collegiate Jazz Festival, the University of Akron Jazz Ensemble has garnered numerous awards, including Outstanding Band, Outstanding Trumpet, Outstanding Trombone, and Outstanding soloist (twice). The ensemble was also the Guest Band at the 1980 Festival. The band has recently released its fourth album, *Tune Up*.



The Western Michigan University Jazz Orchestra

The top jazz ensemble at Western Michigan University, the Jazz Orchestra, has been under the direction of Trent Kynaston for the past decade. It has performed at a variety of jazz festivals, including Notre Dame, Ohio State, and Elmhurst (Illinois), and for the past seven years, the Detroit/Montreal Jazz Festival. Guest artists appearing with the Jazz Orchestra have included David Liebman, Lew Tabackin, Peter Erisikine, Vinnie DiMartino, and Bob Brookmeyer. This year, while Kynaston is on sabbatical leave "living the jazz life" in New York City, the Jazz Orchestra is directed by graduate assistant Tom Lockwood.



The Rubber City Rhythm Section

The Rubber City Rhythm Section was started by pianist/composer Chip Stevens, who says, "The dream and vision of one day finding a group of musicians, whose capacity and dimensions were shared by myself, has finally come true in this trio. It's very rare that you can find the unique balance of technique, musicality, and chemistry necessary for making a group 'special.'" Stevens is a senior, studying classical piano and seeking a Jazz Performance degree. Jeff Rolf is a third year student at the University, seeking a Jazz Performance degree on acoustic bass. Joe Brigandi studies Jazz Drumming at the University of Akron and will be finishing a Business degree this year. All three play in the University of Akron Jazz Ensemble.



NIU Jazz Ensemble

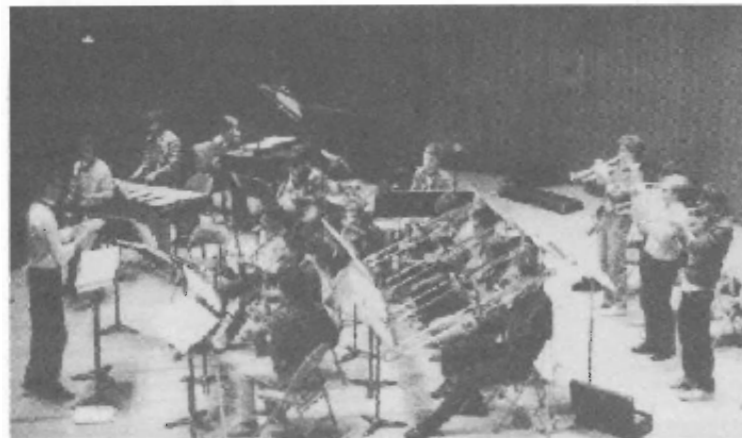
For the past seventeen years the Northern Illinois University Jazz Ensemble has built a strong tradition of excellence in jazz performance. The band, which has just recorded its ninth album, has received eight outstanding performance awards from *down beat* Magazine, has been the subject of an hour-long documentary on public television, and has performed at numerous jazz festivals and conventions, including the Chicago Jazz Fest (86) and the National Association of Jazz Educators National Convention (78 & 82). The NIU Jazz Ensemble, one of three jazz ensembles at NIU, tours regularly with featured guests, which have included Bobby Shew, Slide Hampton, Phil Wilson, Dizzy Gillespie, Clark Terry, Rich Matteson, James Moody, Louie Bellson and Marlon McPartland. The band has been featured at the Montreaux Jazz Festival, the North Sea Jazz Festival, and Epcot Center; and a trip to Hawaii is being planned for this spring.



Purdue Jazz Band

The jazz program at Purdue University has grown from one band in 1974 to the present three jazz bands, the show band "American Music Review", several combos, and the studio orchestra. The Purdue Jazz Band has appeared as the featured jazz group at numerous music conferences and clinics. Among the bands recent appearances are performances at prestigious Montreux International Jazz Festival (Switzerland), the Northsea Jazz Festival (Holland), the National Association of Jazz Educators Conference, the Music Educators National Conference, and the Indiana Music Educators Conference. The Purdue Jazz Band will be making their second European tour this coming summer.

J. Richard Dunscomb is director of bands, and director of the jazz program at Purdue University. He is national president and international chairman of the National Association of Jazz Educators.



MIT Festival Jazz Ensemble

The MIT Festival Jazz Ensemble is an extracurricular group made up of science and engineering students from the Massachusetts Institute of Technology. The band is fortunate to primarily play original works commissioned for it with the assistance of the MIT Council for the Arts. Season performances include numerous appearances in the New England and Boston areas. For the past several years, the band has participated regularly in the Collegiate Jazz Festival, and was selected as an outstanding band under the direction of Berklee educator Herb Pomeroy in 1985. In 1986, the band's direction was passed to its present director and source of inspiration, Jamshied Sharifi. Mr. Sharifi is also a primary source of original works for the group.



University of Notre Dame Jazz Combo

The sextet performing at CJF '87 is one of the three combos which, together with two big bands, round out the jazz program at the university. They usually perform as part of the big band concerts, both on campus and on tour, in addition to presenting their own concerts. The members of the sextet are largely non-music majors, and range in age from freshman to grad student. Their repertoire ranges from standard bop and swing fare to original compositions by members of the group.

Trumpet — Brian Lamb; Flugelhorn — Randy O'Keefe; Piano — Kevin Cronin; Guitar — Scott Tallarida; Bass — Brian Burke; Drums — Mark Van Etten.

Michigan State University Jazz Band I

The Michigan State University Jazz Band is making its eighth straight appearance at the Notre Dame Collegiate Jazz Festival, during which time it has received three Outstanding Band Awards and also a Special Recognition Award. In addition, numerous individuals have received honors for solo performance and composition. The MSU jazz bands are a part of a selection of jazz course offerings which include two years of improvisation, arranging, history, pedagogy, combo performance, a supersax group, and a superbone group.



Stanford Jazz Combo

The members of Stanford's quintet range in age from freshman to grad student, and have undertaken such diverse majors as engineering and law. The collective membership of the group has studied with, among others, Rick Lawn, Ramon Ricker, Bill Pierce, Joe Viola, Bobby Shew, and David Burkhardt. Members of the group have performed at the Montreux and North Sea Jazz Festivals, and with such jazz greats as Joe Henderson, Stan Getz, Johnny Griffin, Billy Higgins, Art Farmer, and Toots Thielmans.

North Texas State University Three O'Clock Lab Band

The North Texas State University Three O'Clock Lab Band is one of nine from the School of Music's Jazz Studies program. The ensemble has distinguished itself under the direction of Bob Lark with several well received performances, including a tribute to the late Thad Jones, as well as a successful recording project.

Bob Lark is a candidate for the Doctor of Musical Arts degree in trumpet performance. While at North Texas State University, he has served as a graduate teaching fellow in (jazz) lab bands, applied trumpet, and brass chamber music. He is currently principal trumpet with the North Texas Brass Quintet and has been a member of the National Football League Dallas Cowboys band and the North Texas State University One O'Clock Lab Band.



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Reflections on the Collegiate Jazz Festival
A Conversation With
Father George Wiskirchen

One would consider Corby Hall, next to Sacred Heart Church on the Notre Dame campus, to be the last place to look for a jazz expert. Corby, after all, is the residence hall for many of the Holy Cross clergy who teach at the University of Notre Dame and help to run the school. Her austere and expansive hallways would seem to prefer Gregorian chants to syncopated rhythms. Corby, however, is the home of Father George Wiskirchen, Notre Dame's jazz instructor, leader of N.D.'s Jazz Ensembles, Associate Director of Bands, and CJF's faculty advisor.

Father Wiskirchen has had more involvement with the Collegiate Jazz Festival than any other person. He attended the first Festival in '59 as the guest of judges Frank Holzfiend and Charles Suber; appeared at the second with his Notre Dame High School Jazz Band from Niles, Illinois; and has directed an ensemble at every CJF since, leading bands from Notre Dame High School, Northwestern University, and the University of Notre Dame. Father George began teaching music in 1955, first at the high school level for seventeen years, then arriving to teach at Notre Dame in 1972. His 1961 release from Berklee Press, "Developmental Techniques for High School Dance Band Musicians" was a pioneering effort in teaching jazz and in helping to legitimize it as an art form at a time in which the word "jazz" still carried disreputable connotations.

Because of his longstanding involvement with jazz and his incredible track record of CJF participation, we wanted to pass on some of Father Wiskirchen's reflections on the history of the Festival at Notre Dame, as well as the state of the art today. The following are excerpts from a conversation which took place on April 4, 1983, several days before the 25th CJF was held, in which Father George shared some thoughts on the Festival's first quarter century with a member of the silver anniversary staff.

Father George, what were the first Collegiate Jazz Festivals like here at Notre Dame? Were they pretty low-key compared to the present?

No, actually the audience reaction hasn't changed at all. I'm sure there are more people at the ones now. They used to have it in the Old Fieldhouse and they had the band set up on the southeast corner of the basketball floor and the judges set up on the northwest corner across from them with a table on the floor. The people were in the bleachers on both sides and in the endzone where they had bleachers for the basketball games. They would have big crowds and they were very enthusiastic crowds and very appreciative. I don't think there's been much change in the crowd reaction to the thing.

Do you think that the audience today is as much informed about what's going on with the music?

Maybe more. In the early days the big band era wasn't that far dead, but I think the audience we get is a more savvy audience, a hipper audience today than back then. But they certainly aren't any more enthusiastic because they used to really carry on over in the Old Fieldhouse there.



Has the type of music performed by students at the Festival generally mirrored what was going on at the time in the jazz world?

There was a time when we were hoping that the festival would be an experimental place for new ideas, but I don't think that has really ever happened. The only time there might have been a breaking down of that mirror image would be in the early sixties when people started to get into "funny music" or avant garde "space music" or whatever you want to call it. I think the student mentality lent itself more toward that than the professional mentality. Students could experiment a bit more because they didn't have to make a living from their music, and also they were more fascinated by the weird, the strange, the extreme than a professional would be.

How has the Festival changed over the years?

One thing for sure is that there has been a very definite escalation of abilities over the years in the Festival. The high school bands that you hear in contests and festivals today are playing music that is harder than the stuff that college bands were playing back then. The soloist level has just gone out of sight; the college soloists are so much better than they used to be. That is probably the single biggest change — the level of professionalism and musicianship and competence. The whole performance level has just shot up so much.

Why is that?

It's a natural escalation. Look at college basketball 10 years ago and then compare it with college basketball today. Or look at the four minute mile which was never going to be beaten until they did it and now everybody's running it; now they're

four seconds under it. There's a natural escalation of ability. The high jump bar keeps going higher and higher and what was rarely done a few years ago has become commonplace now.

What do you see as the role of the Collegiate Jazz Festival? What would you like to see it achieve?

I would like to see it have a real role in advancing the parameters of jazz, but I don't think it does and after twenty-five years of working with the thing, I don't think it will. By parameters of jazz, I mean exploring new directions, new areas. I think the reason for that by and large is that there is a bigger and bigger body of knowledge and experience that a person has to go through before he's ready to break into new ground, and even a genius coming along is going to have to do that.

But really, this isn't putting down the Festival as much as saying that in jazz there hasn't been a heck of a lot of innovation. What we've done really is to send out offshoots from the main stream of jazz history, which in modern times begins with Charlie Parker and bebop. We shot off with the classical end of the thing, so called third stream, which is gone for all practical purposes. We shot off with the free form type of thing which is still alive but isn't really breaking any new ground; I mean it isn't going to become the mainstream. We shot off with fusion which I think is dying at the present time. It's become a dead end — nothing new is really happening in fusion. And so what you've got is bebop going along, but the bebop being played today is fundamentally the same bebop that was played by Charlie Parker, except it's being played — and this sounds a little like heresy — in some ways better because there's an advancement in technique. But conceptually or from an artistic point of view they really haven't advanced the art form. That's where jazz has been for the last twenty years, thirty years almost, and we really haven't taken any step beyond bebop.

Maybe it's expecting too much if we want the Jazz Festival to blaze new ground. It's going to be very rare that you'll find a student who will have enough maturity, enough experience, enough knowledge to blaze new ground. We'll have some very fine soloists, but they're probably not going to be uniquely innovative in their approaches to anything. And they're certainly not going to come up with some new kind of direction for jazz such as Charlie Parker did with the early bebop musicians.

I think the main functions of the festival is that it is educational on a lot of levels. It's educational for the audience. I think one of the big things that it does is that it is building an audience for jazz among the people and the students that come to hear it. It's educational from the point of view of providing a motivating goal for the musicians, because they get pretty excited about it. And it's an educational factor for the students in my band, for example, to hear what other bands and musicians are playing. It's a learning experience, and also it's just plain good entertainment. We've had some fine soloists play at the Festival as students, McNeely and Bridgewater and Bob James, but I don't think there's anyone you'd really call an innovator. But of course if you look at the whole history of jazz and you pare it down, there's probably only a half dozen who have really innovated. Louis Armstrong, Charlie Parker, Lester Young, people like that who have really turned jazz around and started a new direction. So I think it's a little unfair to expect the CJF to do something like that.

But from my personal point of view, I've seen and met some fantastic bands, leaders and judges at this Festival. There have been a lot of great names and great people available here on the campus, and the Festival audiences are fortunate to get to hear from them and learn from them. I'll always be grateful for having been around what is without a doubt the oldest and best of the college festivals. I've learned a lot. I've enjoyed a lot. And I hope to be around and involved in the runnings of many more CJFs.

The Hall Presidents' Council
wishes the best to the
1987 Collegiate Jazz Festival

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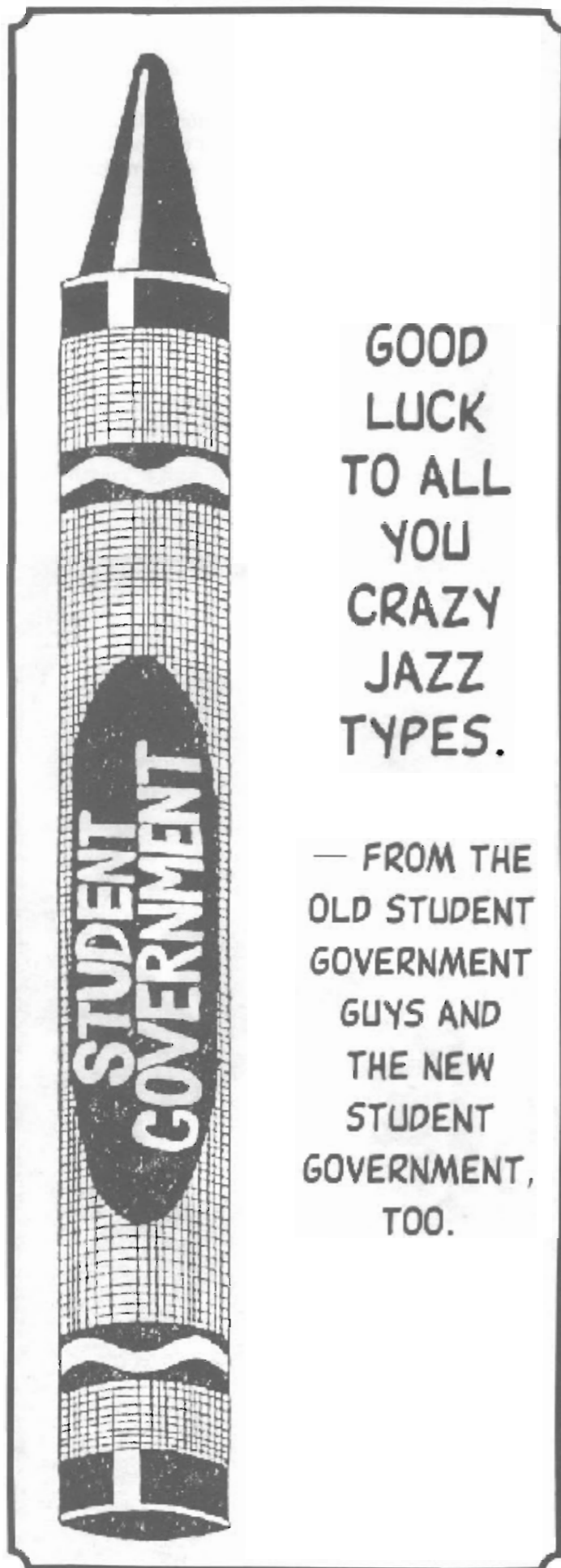


Left:
A member of the Fredonia Jazz Ensemble gets into the swing of things during the group's 1984 Festival performance.

Below, left:
Wynton Marsalis dazzles the audience in the 1983 Judges' Jam.

Below:
Judge Paquito D'Rivera blows up a storm during the 1984 Jam.





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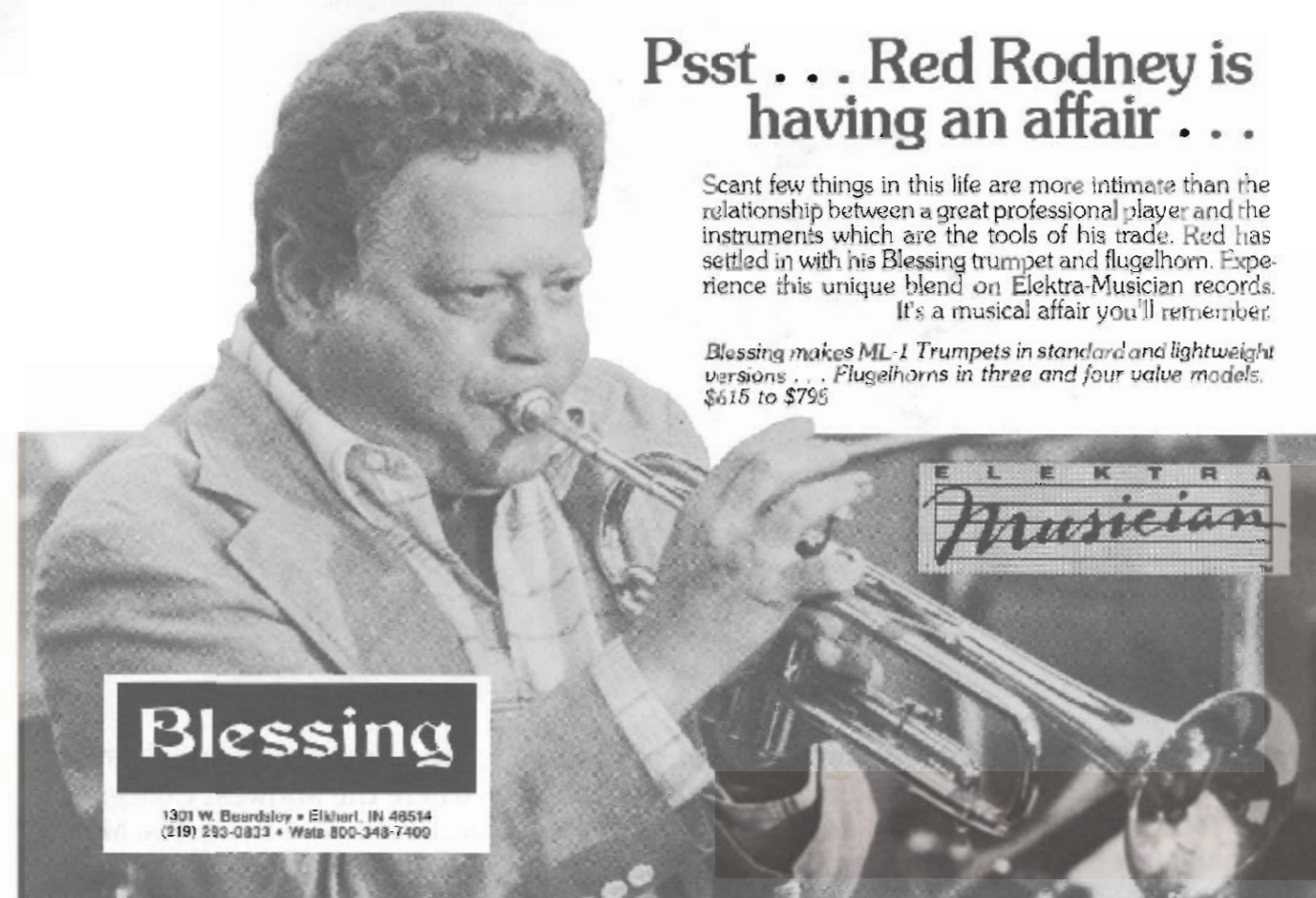
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Outlined against a cold, blue-gray October sky . . . Actually, it was March when the CJF '87 staff gathered atop all that remains of the Old Fieldhouse, where the Midwest Collegiate Jazz Festival was held in 1959. From left to right: Paul Giorgianni, Paul Bonadies, Mary Marchal, Matt Snyder, Kevin Cronin, Kathryn Kager, and David Thornton.

Autographs:

*From the
CJF '87
Staff:
A sincere
THANKS!*

Joe Cassidy
Becca Cussen
Tim Eby
Jim Fink
Ann Foley
Art Heemer
William J. Hickey, Jr.
Amy Kizer
John Monhaut
Howard Muldoon
Louise Nye
Paul Pahoresky
Marie Paige
Ceil Paulsen
Maurice Paulsen
Jim Phillips
Rex Rakow
Ken Reinecke
Laurie Shea
Earl Ulbricht
Fr. George Wiskirchen, C.S.C.

*— It
wouldn't
have been
the same
without you . . .*

Autographs:

Notes:



collegiate jazz festival

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The Last Page: A Note from the Chairman

You have reached the last page of your program, and now it's my turn. It is with great excitement and sincere pleasure that I welcome you to CJF '87. I fell in love with this fantastic event as a freshman, and have kept coming back ever since. To those of you who are not newcomers to our Festival: welcome again, and I hope this year's Festival can, in your eyes, live up to those of years past. To those rookies in the audience: I can only hope that you will keep coming back, just as I have. To all of you: we need your continued support. Without it, the Collegiate Jazz Festival could not possibly maintain its current level of success.

Throughout my involvement with the Festival, I have consistently found things that amaze me. First and foremost, the quality and intensity of the collegiate groups that travel to Notre Dame every year is simply incredible. I feel fortunate to have experienced these collegiate musicians perform some of the best jazz anywhere. Next, and just as important, is the quality and intensity of each audience. Impossible to forget, of course, are the phenomenal Judges' Jams, which seem to improve every year -- even when to improve is akin to fixing something which already works perfectly. Lastly -- and from where I stand this was the most pleasing to discover -- is the warm response CJF receives from both the Notre Dame and South Bend communities. The invaluable assistance I have received, from Fr. George Wiskirchen and a host of other people far too numerous to mention, has made the impossible become reality.

There is one group which does deserve special mention. I need to extend a heartfelt thanks to my staff. When I realized that the CJF, with all its past glories, was my baby, I was honestly worried that the '87 Festival might have trouble in living up to the high standards established in the past. My worries now appear to be unfounded. The hard work and dedication of this year's staff promises to make this weekend one of the most memorable in CJF history.

Yes, this is the last page, but only of this chapter. CJF has not yet completed its life story. It will continue to leave its mark on the jazz world, and will, in doing so, continue to mark the pages of its own history with success after success. I'm just glad to have had the chance to write on this one page.

Yours in Jazz,

Kevin M. Cronin
Chairman, CJF '87

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“Music Is Emotion. And You Can Express Any Number Of Emotions Through The Right Instrument.”

From Bach to jazz-pop-rock: Jim Walker talks about Yamaha flutes and his musical journey from principal flute of the L.A. Philharmonic to the sizzling lead of Free Flight.

“Dad had a flute around and . . .” With Dad playing sax and Mom on piano, music came early and easily to Jim Walker. “I was never really pushed,” Jim says, “but there was always an easy encouragement, and it still goes to this day.”

After college, the West Point Band was Jim’s first big chance. Here he found big talents from big name schools. “I realized it wasn’t going to be easy to just walk into some symphony job, so I started practicing diligently.” Jim landed a symphony spot as associate principal flute with the Pittsburgh Symphony. Then eight years later, he auditioned and won the principal spot with the L. A. Philharmonic.

That’s career enough for some, but after 7 years in L.A., Jim hit a turning point. “I was missing a certain element of musical expression that I really wanted,” he says. His remarkable evolution from classical to jazz began. And Jim believes every moment of his classical training was critical. “Every thirty seconds of time I’ve spent in music until this minute adds up,” Jim says.

Something else stayed with Jim every note of the way. It was his search for an instrument as versatile and unlimited as he is. This quest led him towards his Yamaha flute. “Now I feel comfortable going between real heavy, hard rock or jazz-pop-fusion; music that’s just as loud as you could imagine, and as soon as it’s finished going right into a slow movement of a Bach sonata.”

“When you’re playing for a microphone, you need a little more focus and a little more finesse in

the sound. I get out exactly what I need with a Yamaha flute,” Jim says. “The scale on this flute is the best one I’ve ever had. The key system has very good balance. It’s held up to every test I’ve ever given it.”

“A Yamaha flute has absolutely no limitations for me. I can sit in the orchestra and get all the qualities out of the instrument . . . and I can turn around and play for a microphone in a totally amplified



Jim Walker and Free Flight record for CBS Masterworks FM.

band. I can express any number of emotions through this instrument.”

And yet, Jim says, “Yamaha hasn’t closed the books on research and development. They’re constantly listening and improving all their products. Not just flutes.”

What technical features does Jim look for in a flute? First, “Does the head joint really respond well, does it allow you to do what you want to do?” The Yamaha’s double-tapered design head joint, says Jim, “along with other lip plate cutting innovations make the head joints very responsive; able to give the player a lot more flexibility with intonation, dynamics and tone color.”

And Jim says the student model (which also features the professional head joint design) is “phenomenal” and “an unbelievable improvement”. “It’s unheard of for a

student to be able to get a professional type head joint.”

Another key feature according to Jim is consistent quality padding. “It’s an important and often overlooked aspect of an instrument. But not with Yamaha. Yamaha is really leading the pack on that one.”

But there is more to making good music than excellent instruments, and the master teacher in him has some advice for aspiring students:

“Study with as many teachers as you can . . . because you really want to develop your own synthesis

of ideas.” He advises getting loose now and then. Improvise with your rock records, because “you can be expressive and have fun on an instrument from the first day you play it.”

Lucky for all of us, that thrill comes often to such an unlimited, free thinking musician. Especially when he’s playing on such an unlimited, superior musical instrument.

For information about the complete line of Yamaha flutes, write Yamaha International Corporation, Musical Instrument Division, 3050 Breton Road, S. E., Grand Rapids, MI 49510. In Canada, Yamaha Canada Music Ltd., 135 Milner Avenue, Scarborough, Ontario M1S3R1. Yamaha flutes available only at authorized dealers.

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