collegiate jazz festival

University of Notre Dame
April 7, 8, 1978
COLLEGIATE JAZZ FESTIVAL XX

April 7, 8, 1978
University of Notre Dame

FOR THE AREA'S LARGEST AND MOST COMPLETE JAZZ SELECTION

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MISHAWAKA, IND.
COLLEGIATE JAZZ FESTIVAL XX - 1978

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Spiritual Advisor ...................... Fr. Gereoge Wiskirchen

CHAIRMAN'S LETTER

This is it! We have reached the climax of a feat which combined bureaucratic hell, a morass of red tape, and many enthusiastic, charitable individuals working together to bring about the twentieth Collegiate Jazz Festival. There have been many long hours contributed by a wealth of dedicated persons since last April 1977 to make the 1978 CJF the finest memorable to date.

There are two individuals whose efforts in this CJF must be noted. Fr. George Wiskirchen and Dan Morgenstern. Fr. George is a tireless worker for CJF. This is his twentieth year of participation in NDCJF. Without his musical guidance, constant hard work and dry humor the CJF would not be as prestigious as it is today. Dan Morgenstern has greatly enhanced my musical education—not an easy task. Through Dan’s books and connections, we were able to put together the finest group of musicians at Notre Dame since I have been here.

I would personally like to thank the many student musicians, directors and the entire CJF staff. And most of all, I would like to thank you—the audience—for your participation in CJF XX. So, just sit back and enjoy!

Special thanks to:
Joe Carey  
Elke Morgenstern   
Dennis Biemler   
Jim Phillips   
Ned Collins   
Dexter Gordan   
Andy Pekalski at U.B.’s   
Kathy at S.V.   
Dr. John Beef   
Chic Mihay & The DAC   
Rob Kussel   
Gates Chevolet   
Dick Ganner

Glenn Mayer & EV   
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Downbeat Magazine   
The National Endowment for the Arts   
Tom Ferguson   
Hubert Law   
Louise Belton   
Larry Hally   
Law Transack   
John Lewis   
Master Recording Associates   
Sky   
John, Joe, Charlie & Hugh

...and all the sponsors, donors and persons not mentioned above who have comforted, cajoled and assisted in the twentieth CJF.

Back Row (left to right) · Jay Anderson, Jim Thomas, Jim Thomas, Jim Bielunas, Joe Carey, Jim Hayes. Second Row: Bill Webster, Tom Modic, John Collins, Peggy Crehan, Jim Modic, Tom Kreuger (hiding). Third Row: Mark Mihay, John Comiskey, Deb Astor, Matt Neff, Bruce Morrison, Dee Kuss. Fourth Row: Steve Slater, Brian McHugh, Deborah Childs, Diane Wilson, Mike Boeile, Monica Costello.
I began early one Friday morning, April 11, 1959 when Chuck Super picked me up at Notre Dame High School in Niles, Illinois. We stopped by a house on the northside to pick up Frik Rittofeld and then set off down old US 2-20 to Notre Dame and the 1st Collegiate Jazz Festival.

Nineteen years is a long time. Many, many memories and thoughts crowd into my mind from those 19 wonderful weekends of listening to college jazz groups in the old Field House and in Stepan. Ziggy, the retired custodian of the Field House and I had a somewhat contrary going on consecutive attendances at CJF, but then he retired and right now I am probably the only one around who has seen all 19 of the festivals. I also had the good fortune of being involved as a performer in all but the very first of the events. For 13 years my high school band, the Melodians of Notre Dame High School held down a guest slot in the festival closing the Friday night show; for the last 5 years I have been fronting the ND Jazz Band. I had the chance to judge the festival on two occasions and have been faculty advisor for the past five years.

The CJF stage has been the place to trace the development of jazz on the college scene. We've seen the bands improve drastically in quality, move into more creative approaches and mirror all of the professional developments in jazz. I have lasting and productive friendships with some of the band leaders over the years - John Garvey, Gene Hall, Leon Breeden, Alvin Battie, Bunny Green, Tim Ferguson, Hank Levy, Roy Wright, Herb Pommereney, Jim Collins, Bob Gravino, Warren Carter, Fred Patnoe, Larry Strole, etc., etc.

I've witnessed many great performances - Eastman's tremendous precision, impact and musicianship; Illinois's tremendous impact and musicianship; Illinois's tremendous precision, impact and musicianship; Illinois's tremendous impact and musicianship; Illinois's tremendous precision, impact and musicianship. I remember hearing the solo work of students, then, names now - David Baker, Randy Brecker, Oscar Brashear, Mary Shannon, Morgan Powell, Don Bartlett, Jim Parkman, Dvorak, Bob McMullen, Bob James, Paul Winters, James Averdieck, Carl Salisbury, Ron Law, DeDe Bridges, Mike Price, etc., etc.

I remember nights spent in the Morris Inn where the canons of jazz battles was played in my room by the student chairman for supposed safety... the hilarity of the judges getting from the dining to the judges table... nights spent in the Holiday Inn sharing a room with a trumpet player whose perfect pitch put my bathroom noises at an F-sharp. I remember the generosity of Quincy Jones and Sonny Stitt in coming out to my high school after the festival to rehearse and play with my band.

I remember the student chairman - some efficient, some flaky, but all working hard to make CJF a success over the years; the Artyx advisors for the festival whose fun and worries of helping to put CJF together now I know firsthand. I remember the rousing situations my high school band received and the standing ovations my high school band received and the standing ovations my high school band received and the standing ovations my high school band received and the standing ovations my high school band received and the standing ovations my high school band received.

I remember the negotiations with the Intercollegiate Jazz Festivals when they tried to get CJF to be one of their regional feeding into a national finals in Miami Beach and how CJF decided to go it alone as a national festival (a wise choice given the debacles of the commercial events). I remember the growth I experienced in getting to know the judges. Oliver Nelson, Quincy Jones, Clark Terry, Camarazzio Academy, Stan Kenton, Billy Taylor, Herbie Hancock, Richard Abrams, Sonny Rollins, Hubert Laws, Bill Ware, etc., etc.

But most of all, I remember the great jazz heard over the years and the great people who played it and made it possible. I've left out a lot of names and events. But somehow, in here is a sampling history of some of the highlights of the past 19 CJF's. I will always be grateful for having been around is without a doubt the oldest and best of college festivals. I've learned a lot. I've enjoyed a lot. I hope to be involved in the running of the next 19 CJF's at least.
JUDGES

DAN MORGENSTERN

Dan Morgenstern, Director of the Institute of Jazz Studies at Rutgers University, has been active in the jazz field for more than 20 years as a writer, editor, consultant, teacher and concert and TV producer. He is the author of Jazz People for which he received the ASCAP Deems Taylor Award for "outstanding non-fiction writing on music and/or its creators."

Presently a contributing editor of Audig and Jazz magazines and record reviewer for the Chicago Sun-Times, Morgenstern served as editor-in-chief for Down Beat magazine from 1967 to 1973. He is a consultant to the Jazz/Folk/Ethnic Program of the National Foundation for the Arts. Morgenstern co-produced the highly acclaimed series Just Jazz at WTTW-TV, Chicago, for the Public Broadcasting Service in 1970-71, and was producer and narrator of the weekly radio series, The Scope of Jazz, for the Pacifica Network, 1964-67.

Morgenstern has lectured widely on jazz at colleges and universities, taught jazz history at Brooklyn College in 1975, and was on the faculty of the Jazz Critics Institute co-sponsored by the Music Critics Association and the Smithsonian Institution in 1974 and 1975.

Dan Morgenstern was born in Vienna Austria, fled from the Nazis to Denmark and then Sweden, arriving in the U.S. in 1947. He served in the U.S. Army as a member of the occupation forces in Germany, 1951-53, and attended Brandeis University, serving as editor of the college newspaper, The Justice. He began his professional journalistic career at the New York Post, serving as editorial assistant in the drama department.

LEW TABACKIN

A graduate of the Philadelphia Conservatory of Music, Lew Tabackin grew up musically in the swinging jazz world of New York in the 1960's. He moved to New York after his army discharge in 1965 and began playing with such bands as Larry and Les Elgart, Lionel Hampton and Buddy Morrow. He toured with Clark Terry's big band, the Duke Pearson Big Band, and the Chuck Israels orchestra were next on Tabackin's long list of top jazz group memberships, topped by the Thad Jones - Mel Lewis Orchestra.

At the same time, Tabackin was also working in smaller groups with Elvin Jones, Donald Byrd, Al Cohn, Bob Dorough and Roland Hanna. He also spent many months performing with his own trio at La Boheme, a now-defunct jazz club on West 69th in New York. In 1969, Tabackin was a soloist with both the Hamburg Jazz Workshop and the Danish Radio Orchestra, followed by a tour of Switzerland with the International Jazz Quartet.

Tabackin's first partnership with his wife, Toshiko Akiyoshi, was in the co-leadership of the Personal Aspect Quartet at Japeti's Expo '70 jazz festival. Tabackin and Akiyoshi moved to Los Angeles in 1973, where they formed the Big Band, and where he has also worked with TV studio bands, including Doc Severinson's "Tonight Show" Orchestra.

LARRY RIDLEY

"Jazz is my religion," "It has enabled me to understand the relativity and complexity of many different types of people," This is how Larry Ridley, chairman of the music department at Livingston College, describes one aspect of his musical career. Larry Ridley was born in Indianapolis where he attended Shortridge, after which he journeyed to I.U. in Bloomington to further pursue his musical career.

Since 1964 when Mr. Ridley left I.U. to start a professional career in New York, he has played every style of jazz with various prominent groups in appearance all over the world. As a member of the Newport All-Stars, he played at an inaugural ball for Richard Nixon. During the 1960's he was a sideman with an incredibly wide range of jazz performers, including Max Roach, Diahn Washington, Red Garland, Sonny Rollins and Hank Mobley.

In 1972, when a separate music department was created at Livingston, Mr. Ridley was named chairman. Under his direction, the department has stressed jazz, ethnomusicology and electronic music. "The department constantly seeks to add new dimensions to its programs," Mr. Ridley said. "Music keeps growing. It has to evolve. It can't be archival. Just as people keep making babies, they have to keep creating new musical forms, new styles, new ways of expressing themselves."
Music has always been Louie’s life, and he passionately believes in the importance and necessity and vitality of music in the life of every individual. "Music brings people together," Louie explains, "makes them happy, transmits every kind of emotion and feeling — peace, beauty, joy, excitement, love." Bellson’s world of music started at birth. His father owned the local music store in Moline, Illinois. Each of the four girls and four boys in the family learned to play several different instruments and also teach.

When he was 15, Louie became dissatisfied with his drum set-up and decided the only way to produce the big sound he wanted was with twin bass drums. It took Louie seven years to convince a firm to try his specifications. Today, more than 75 percent of all drummers use the Bellson-originated two-bass-drum set-up.

Louie was Benny Goodman’s big band drummer when the better nights of a six-week ballroom engagement would draw 9,000 people. Stints with Tommy Dorsey, Harry James, Duke Ellington and Count Basie proved mutually rewarding years. In 1954 he toured Europe with Norman Granz’ Jazz at the Philharmonic, which also included Ella Fitzgerald, Roy Eldridge, Dizzy Gillespie, Bill Harris and Oscar Peterson.

Louie has led his own big band almost steadily for the last 18 years, maintaining a continuing association with such fine musicians as trombonist-band manager Nick di Maio and several others. Now, as throughout his career, Louie Bellson devotes as much time as possible to drum and band clinics at high schools and colleges.

LOUIE BELLSON

JOHN LEWIS

John Lewis was born in La Grange, Illinois in 1920, but moved as a small child, with his family, to Albuquerque, New Mexico. Here he was surrounded by all kinds of music and although he first enrolled at the University of New Mexico as an anthropology student, he later switched to music. He went into the army as a musician, and it was during his service that he did the two things that were to direct him into jazz. He passed through New York when it was in the throes of the bop upheaval, and he met Kenny Clarke. It was Clarke who recognized an original musical mind at work and took John under his wing.

From writing an arrangement for Dizzy, he graduated swiftly to a place in Dizzy’s band, taking over the piano on the departure of Thelonious Monk. Army service also gave him a glimpse of Europe, some parts of which he should come to know on as his personal home. During 1953-54, Lewis toured Europe and Australia as Ella Fitzgerald’s accompanist. John Lewis joined Milt Jackson and played for several years in the Modern Jazz Quartet.

HUBERT LAWS

Hubert Laws began his musical endeavors as a junior high school student when he took piano lessons. He then learned to play the trombone, switching soon to alto saxophone. Early influences on his style were Stan Getz and Lee Konitz. As a sort of twisted accident, he volunteered to play the flute in his high school band when an arrangement called for a flute part.

In 1954, at a local college, he joined with a local group headed by Stix Hooper. He stayed with the group about six years and then they evolved into the Jazz Crusaders.

While with the group, he studied under Clement Barons of The Houston Symphony. For three years he studied at the Juilliard School in New York under the eminent Julius Baker.

Since Julliard, Laws has played with such diverse artists as John Lewis, Quincy Jones, Lena Horn, Roberto Lack, Paul Simon and the Metropolitan Opera Orchestra. He has appeared at Collosiate Jazz Festivals in 1972 and 1973 as a judge. For the last seven years, Hubert Laws has been named “Flautist of the Year” in Downbeat Magazine’s Reader’s Poll.

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The new Koss PRO/4 Triple A.

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### UNIVERSITY OF NOTRE DAME COLLEGIATE JAZZ FESTIVAL

Judges Sheet - Combos

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<tr>
<th>Name of Group</th>
<th>Selections</th>
<th>Appearance Time</th>
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(Judges should check an evaluation in each category. Number one is highest rating. Participating performers would appreciate as many written comments as you can make.)

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<th>CHOICE OF MUSIC</th>
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Judge's Signature

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UNIVERSITY OF NOTRE DAME COLLEGIATE JAZZ FESTIVAL

Judges Sheet - Big Bands

Name of Band _________________________ Appearance Time _______

Selections: 1) _________________________ 2) _________________________
3) _________________________ 4) _________________________

(Judges should check an evaluation in each category. Number one is highest rating. Participating
performers would appreciate as many written comments as you can make.

TECHNIQUE:

1) 2) 3) 4) 5) COMMENTS & REMARKS

- TONE QUALITY
- BALANCE
- PRECISION
- INTONATION
- DYNAMICS
- RHYTHM FEEL

MUSICALITY:

1) 2) 3) 4) 5) INTERPRETATION

1) 2) 3) 4) 5) ORIGINALITY & IMAGINATION

1) 2) 3) 4) 5) SOLOISTS

1) 2) 3) 4) 5) MUSIC (Quality of Arrangements)

1) 2) 3) 4) 5) EFFECT, IMPACT, COMMUNICATION & INTENSITY

Judge's Signature

Corner of Eddy & Corby

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25¢ Drafts 7 - 10 Mon. - Tues.
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Miles Davis, Buddy Rich, George Benson
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What a Combo!

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The Crossroads of the World

Stop Dinner for a Cold One!!

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PROGRAM / FRIDAY EVENING

APRIL 7 – 7:30 p.m.

7:30 – Notre Dame Big Band
      University of Notre Dame, Notre Dame, Indiana

8:15 – University of Iowa Combo
      University of Iowa, Iowa City, Iowa

9:00 – Massachusetts Institute of Technology Festival Band
      Massachusetts Institute of Technology, Cambridge, Massachusetts

9:45 – Ohio State University Combo
      Ohio State University, Columbus, Ohio

10:30 – University of Loyola
       University of Loyola, Chicago, Illinois

11:30 – JUDGE'S JAM

PROGRAM / SATURDAY AFTERNOON

APRIL 8 – 12:15 p.m.

12:15 – Aquinas College Big Band
       Aquinas College, Grand Rapids, Michigan

1:00 – University of Iowa Big Band
       University of Iowa, Iowa City, Iowa

1:45 – Governor's State Big Band
       Governor's State College

2:30 – Ohio State University Big Band
       Ohio State University, Columbus, Ohio
PROGRAM / SATURDAY EVENING

APRIL 8 – 6:30 p.m.

6:30 — High School Bands

7:30 — University of Missouri Big Band
University of Missouri, Columbia, Missouri

8:15 — University of Notre Dame Combo
University of Notre Dame, Notre Dame, Indiana

9:00 — Medium Rare Big Band
New England Conservatory of Music
Boston, Massachusetts

9:45 — Wisconsin Conservatory of Music
Milwaukee, Wisconsin

10:30 — Northwestern University Big Band
Northwestern University, Evanston, Illinois

11:15 — Bunky Green Quintet

— CJF PRIZES —

LARGE PLAQUES

Outstanding Performance ........................................ King Musical Instruments
Outstanding Performance ........................................ Yamaha International Corporation
Outstanding Performance ........................................ Slingerland Drum Company
Outstanding Performance ........................................ Sam M. Smith Equipment
Outstanding Performance ........................................ Selmer Company
Outstanding Performance ........................................ King Musical Instruments
Outstanding High School Band ................................ Selmer Company
Outstanding High School Band ................................ Selmer Company

SMALL PLAQUES

Outstanding Saxophone ........................................ Selmer Company
Outstanding Saxophone ........................................ LeBlanc Company
Outstanding Trumpet ........................................ Vincent Bach
Outstanding Drum ............................................... Avedis Zildjian Company
Outstanding Drum ............................................... Premier
Outstanding Trombone ........................................ Selmer Company
Outstanding Piano ............................................... Selmer Company
Outstanding Bass ............................................... Selmer Company
Outstanding Guitar ............................................... Selmer Company
Outstanding Misc. (Flute) ........................................ Selmer Company

CASH AWARDS

Outstanding Bands and Combos .................................. 100.00
Outstanding Instrumentality ...................................... 80.00
Soloist Awards/Outstanding Arrangements and Composer 55.00

SPECIAL AWARDS

Six sets of Koss Pro/4 Triple A stereo phones will be distributed as special prizes at the judges' discretion.

Archives of the University of Notre Dame
The UI Jazz Workshop is an 8-piece jazz combo from the University of Iowa. It meets both as an ensemble and as an improvisation class. Emphasis is placed on learning tunes by ear rather than by charts whenever possible. The band is directed by Ray Rideout, who also plays alto and soprano saxophone.

Personal:
Saxophones: Mike Stalteri and Gerard Lawson
Piano: Neil Gillespie
Guitar: Greg Shearer
Drums: Stu Monsma
Bass: Cedric Williams

The U1 Jazz Workshop is an 8-piece jazz combo from the University of Iowa. It meets both as an ensemble and as an improvisation class. Emphasis is placed on learning tunes by ear rather than by charts whenever possible. The band is directed by Ray Rideout, who also plays alto and soprano saxophone.

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Guitar: Greg Shearer
Drums: Stu Monsma
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This year's edition of the Notre Dame Combo is missing one of their longtime former members, drummer Steve Calonje who was killed in an auto accident in New Orleans over the Christmas holidays. The combo's performance tonight is dedicated to his memory. The guest features "Outstanding pianist" from the 1977 CJF, Neil Gillespie, an MBA student at Notre Dame, is making his sixth consecutive appearance at CJF as a member of the Notre Dame ensembles. The combo plays regularly in the NAZ and at other clubs in the South Bend area.

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Personal:
Saxophones: Mike Stalteri and Gerard Lawson
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The combo program at Ohio State is very active with five to eight groups rehearsing and performing each quarter, both on and off campus. The OSU Jazz Quintet is the top student combo and includes Randy Mather, a junior on tenor; Dean Congin, freshman, on trumpet; John Emche, grad student, on piano; Terry Douds, junior, on bass; and Jim Rupp, senior, on drums.

This present group has been together for three years with the addition of freshman trumpeter Dean Congin this year. They have performed at past collegiate jazz festivals and most recently performed at the Glassboro, New Jersey Jazz Festival in February. Each is also a member of the OSU Jazz Ensemble.

The Loyola University Jazz Band was formed in 1966 under the direction of Joseph Herbert. In 1968, Loyola entered its first college festival in Mobile, Alabama, receiving the “West Band” and four out of ten outstanding musician awards. It was able to perform in St. Louis for the National College Jazz Festival. This group has been invited to two National College Jazz Festivals, presented by the John F. Kennedy Center for the Performing Arts.

The Loyola University Jazz Band is the official band for the New Orleans Saints Professional Football Team, playing for over 70,000 people each game. It has entertained many tourists, visitors, and honored guests at the New Orleans Sugar Bowl Banquet and has also performed in the New Orleans Jazz and Heritage Festival.

Loyola’s University Jazz Band hosts its own high school Jazz Festival which has received entries from all areas of the United States. Loyola initiated a 4 year Jazz Studies degree in the Fall of 1975. Course offerings include: Perspectives of Jazz; Evolution of Jazz Styles; Jazz Composition and Arranging; Orchestration; and Improvisation.

RECORDS
Saxophones: Ray Moore, Charles Pillow, Tony Frigo, John Fedchock, Jim Gallagher, Don Wrege, Mike Krenz, Mike Brown
Trumpets: Jim Beegle, Dennis Zimmer, Mike Staskiewicz, Dan Weige, Dennis Zimmer, Mike Staskiewicz
Rhythm: Mike Hyde, Jeff Halsey, Dan Merkel, Dan Merkel, Mike Hyde
Trumpet: Mike Hyde, John Reznik, John Reznik, Mike Hyde, Jim Beegle
Alto sax: Mike Hyde, Jeff Halsey, Dan Merkel, Dan Merkel, Mike Hyde
Trombone: Mike Hyde, Jeff Halsey, Dan Merkel, Dan Merkel, Mike Hyde
Drums: Mike Hyde, Jeff Halsey, Dan Merkel, Dan Merkel, Mike Hyde
Piano: Mike Hyde, Jeff Halsey, Dan Merkel, Dan Merkel, Mike Hyde
Bass: Mike Hyde, Jeff Halsey, Dan Merkel, Dan Merkel, Mike Hyde
Guitar: Mike Hyde, Jeff Halsey, Dan Merkel, Dan Merkel, Mike Hyde
Percussion: Mike Hyde, Jeff Halsey, Dan Merkel, Dan Merkel, Mike Hyde

1977-78 begins the eighth year for Associate Professor Tom Battenberg as director of the Ohio State University Jazz Ensemble. Under his direction, the Ensemble has performed throughout Ohio, Indiana, Illinois, New Jersey, Maryland, Pennsylvania, New York and Connecticut. In addition, the Ensemble performed for two weeks in Europe and at the prestigious Montreux International Jazz Festival. The band will again be performing at the Montreux and Nice Festivals in July, 1978.

The band has appeared at many major jazz festivals, and is considered an outstanding Big Band at the 1973 C.J.F. Guest artists who have appeared in concert with the Ensemble include: Clark Terry, Don Ellis, Chuck Mangione, Urbie Green, Bill Watrous, BJ Dickinson and Louie Bellson. The Ensemble has produced four record albums since 1970 including its most recent release “The Adventures of Cap’n Wake-Up,” which included six original compositions by members of the band.

PERSO/11/E
Trumpets: Steve Gruen, Rick Cooper, John Fieldseck, Dale Headland, Pat Lewis
Trumpeters: John Reznik, John Reznik, John Reznik, John Reznik, John Reznik
Alto sax: Mike Hyde, Jeff Halsey, Dan Merkel, Dan Merkel, Mike Hyde
Trombone: Mike Hyde, Jeff Halsey, Dan Merkel, Dan Merkel, Mike Hyde
Drums: Mike Hyde, Jeff Halsey, Dan Merkel, Dan Merkel, Mike Hyde
Apron: Mike Hyde, Jeff Halsey, Dan Merkel, Dan Merkel, Mike Hyde
Bass: Mike Hyde, Jeff Halsey, Dan Merkel, Dan Merkel, Mike Hyde
Guitar: Mike Hyde, Jeff Halsey, Dan Merkel, Dan Merkel, Mike Hyde
Percussion: Mike Hyde, Jeff Halsey, Dan Merkel, Dan Merkel, Mike Hyde

The Aquinas College Big Band has been a part of the Aquinas music program since 1973. Approximately one-half of the band's members are music majors. The Big Band has appeared frequently on local TV station WOOD, and was the only college band invited to appear at the Midwest Conference of Jazz at Ann Arbor recently.

PERSONNEL
Trumpets: Jim Beegle, Dennis Zimmer, Mike Staskiewicz, Dan Weige, Marv Vins
Saxophones: Bob Hartig, Dana Stokkan, Mike Krenz, Linda Salas, Donna Brown
Trombones: Doug Clum, Dan Weige, Dan Weige, Dan Weige, Dan Weige
Rhythm: Mike Hyde, Jeff Halsey, Dan Merkel, Dan Merkel, Mike Hyde
Drums: Mike Hyde, Jeff Halsey, Dan Merkel, Dan Merkel, Mike Hyde
Percussion: Mike Hyde, Jeff Halsey, Dan Merkel, Dan Merkel, Mike Hyde
Guitar: Mike Hyde, Jeff Halsey, Dan Merkel, Dan Merkel, Mike Hyde
Piano: Mike Hyde, Jeff Halsey, Dan Merkel, Dan Merkel, Mike Hyde
Bass: Mike Hyde, Jeff Halsey, Dan Merkel, Dan Merkel, Mike Hyde
Percussion: Mike Hyde, Jeff Halsey, Dan Merkel, Dan Merkel, Mike Hyde

2322 Archives of the University of Notre Dame
The Medium-Rare Big Band is a twenty-five piece jazz ensemble from the New England Conservatory of Music in Boston, Mass. Conducted by student Pat Hollenbeck since its establishment a year and a half ago, this band’s popularity with Boston’s jazz audience has steadfastly risen.

In January 1977, the Medium-Rare Big Band was invited to perform at the National Association of Jazz Educators’ Convention in Daytona Beach, Florida. With Arnie Lawrence as guest soloist, the band performed to a standing room only crowd.

This year marks the band’s second participation at the Notre Dame Collegiate Jazz Festival.

The University of Notre Dame Jazz Band has acted as host band for CJF for the past five years. Composed largely of non-music majors from the various colleges of the University, the NDJB has played concerts in past years at high schools in Michigan, Indiana and Illinois as well as appearing regularly on Jazz Night in the NAZZ, the campus coffee house. The Jazz Program at Notre Dame is under the direction of Father Wiskirchen and includes in the performance area two big bands and five combos in regular rehearsal. Credit is given by the music department for participation in jazz ensembles.

The University of Missouri - Columbia Studio Band has been featured as an integral part of the music program at Missouri. The two jazz aspects emphasized at Missouri are Jazz Technique and Jazz Improvisation. The Studio Band has been together since 1966. Last year, the band placed 3rd at the Wichita Jazz Festival.

The University of Iowa Band has performed at the Elmhurst Jazz Festival, where in 1977 was named an outstanding band and recently was named Outstanding Jazz Band at the Kansas City Mid-American Collegiate Jazz Festival. The group is geared toward public performance and has given at least one or two every month of the school year. Jazz at Iowa is still in the infancy stage but great strides are starting to be made to develop Iowa into a good jazz tradition.

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PERSONNEL

Trumpets - Ray Smith (lead), John Korn, Ed Sarath, Dean Reed, Ron Huckfeldt, Herb Blanel
Trombones - Ray Smith (lead), Ron Halverson, Bill Heine, Chuck Comella, Denny Dowell (tuba)
Saxes - Bob Thompson (lead), Jamey Williamson, Pete Brusen, John deSalm, Neil Kolney
Rhythm - Bass - Rosco Porch, Drums - Mike Tamaglia, Piano - Tim Daugherty
Leader - Dan Yoder

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PERSONNEL

Trumpets - Pat Jensen, James South, Rob Smith, Mike Setzer, Don Anderson
Trombones - Dave Stoertz, Bob Lustrea, George Broussard, Mike Cizek, Shawn Folkes, alph Hepola, tuba
French Horn - Kirsten Bendixen, Dave Kriewall, Kay Scanell, Donia Brince

NORTHWESTERN UNIVERSITY BIG BAND

PERSONNEL:

Trumpets - Pat Jensen, James South, Rob Smith, Mike Setzer, Don Anderson
Trombones - Dave Stoertz, Bob Lustrea, George Broussard, Mike Cizek, Shawn Folkes, alph Hepola, tuba
French Horn - Kirsten Bendixen, Dave Kriewall, Kay Scanell, Donia Brince

Saxophones - Mike Pendowski, Adam Lerman, Dave Hastings, Debbie Katz, Debbie Richtmeyer
Rhythm - Alan Wayne, guitar, Kevin Conra, bass, John Graham, drums, Joe Ludwig, percussion
Flute - David Young, Shelley Warren
FESTIVAL JAZZ ENSEMBLE

The MIT Festival Jazz Ensemble has emerged within the last few years as one of the leading jazz bands in the country. Under the direction of prominent jazz instructor and trumpeter Herb Pomeroy of the Berklee College of Music, the Festival Jazz Ensemble plays only original compositions of contemporary jazz written for it by talented young composers from the Boston area. The instrumentation varies each year around a basic core of five saxes, five trumpets, four trombones, French horn, piano, bass and drums. At various times the band has also carried guitar, vibes and a second horn. Sax doubles (clarinet, flute, soprano sax) are preferred but are not a prerequisite to membership in the band.

Besides the two home concerts each year, the Ensemble performs annually at the Notre Dame and Quinnipiac Jazz Festivals and makes one or two appearances at other colleges in the area. In 1970 the Festival Jazz Ensemble was one of the first three U.S. college bands to perform at the Montreux Jazz Festival in Montreux, Switzerland.

PERSONNEL:

Saxophone and Woodwind:
- Rudy Balingter – tenor and soprano sax
- Richard Ehrlich – baritone sax
- Lampros Fastis – soprano and alto sax, flute
- William Schley – alto sax
- Robert Swinski – tenor sax, flute

Trombones:
- Steven Goldhaber
- Robert Keener
- William St. Clair, Jr.
- Michael Strauss

Trumpets:
- Ivan B. Browning
- Michael Good
- Keith Reid (& flugelhorn)
- Leon Woo

Rhythm:
- Rich Stone – bass (electric)
- Roy Mathieu – guitar (electric)
- John Kutchins – acoustic piano

Director: Herb Pomeroy

The group of students were trained under the supervision of instructor Manny Ellis, a veteran guitarist and faculty member of the Wisconsin Conservatory of Music. Mr. Ellis is formerly guitarist for Stanley Turrentine, and has for many years been a part of top flight jazz artists throughout the United States.

Ensemble Eight appeared at the Notre Dame Festival last year (1977). However, the personnel has changed. There are three new members. The Ensemble has won outstanding awards in both the Elmhurst Jazz Festival, twice, and at Notre Dame last year.

The Wisconsin Conservatory has 10 Jazz Combos and two Guitar Ensembles. The Conservatory also has a State Band in its formative stages. WCM has a four year Degree Program in Jazz Performance and Arranging.

In the Fall Semester of 1978 Mr. Eddie Baker, arranger and composer, who is a former pianist of Miles Davis and Max Roach, was added to this staff.

PERSONNEL:

Marcus Robinson – Trumpet
Jeffrey Chambers – Bass
Sam Bolton – Drums
Charles Smalls – Guitar
Brian Lynch – Trumpet
Mary Korlewski – Trombone
Rolla Armstead – Tenor Sax

THE HIGH SCHOOL JAZZ FESTIVAL

The CJF High School Division is in its fourteenth year of existence and promises to be a truly exciting event. This year, which has grown greatly in both quality and repute since its founding, now attracts applicants from such states as Indiana, Illinois, Michigan, Ohio, Pennsylvania and Nevada. Applications to the festival are submitted in the form of tape recordings which are then screened by a preliminary judging committee. Out of some 30 or 40 banks which apply, 15 are selected by the committee to participate.

On the day of the festival, each band is allowed twenty minutes to perform charts chosen by their director. The participants are then evaluated, as the college bands are, on the basis of rhythmic accuracy, dynamics, balance, interpretation and intonation. At the end of the day, both “outstanding bands, and “outstanding individuals” are designated and awarded a plaque in recognition of their achievement. Those bands designated as “outstanding” are invited to play at the opening Saturday night segment of the CJF.

The High School Division of CJF represents a major contribution on the part of Notre Dame toward the development of the musical arts. The High School Festival’s main reason for existing is to provide an opportunity for growth among young musicians in the art of jazz. Because the main thrust of this festival is educational, a clinic is traditionally presented in the middle of the festival day. Also, in order to stimulate learning through feedback, each band receives comment sheets and taped evaluations from our experienced judges. Clearly, the High School Division makes an invaluable contribution to the field of jazz. Perhaps it is preparing some high school musicians for future participation in the main festival.

If you can make it, we’d like to see you this Saturday. I guarantee you won’t be disappointed at all in what you hear. You might even gain some insight into the art of jazz through our midday clinic.

Bands participating in this year’s High School Festival include:
- Valparaiso High School
- Chesterton High School
- North Side High School
- Oak Lawn Community High School
- Ann Arbor Community High School
- Libertyville High School
- Riverside High School
- Chaminade Julienne High School
- Henry Sibley High School
- Bloomington High School
- Plymouth Centennial Education Park
- Notre Dame High School for Boys
- Rolling Meadows High School
- Forestview High School
- Proviso West High School
- Elmhurst Jazz Combo (non-competing)
THE RAP SESSION:
Paul Horn on music and Artley.

Paul Horn and Bill Fowler rapping.

Bill: I would like Paul Horn as a subtle player.

Paul: I do try to reach into subtle areas...and to think that way. To sing with a flute, or growl to it is a grosser aspect. Not that I'm putting it down.

Bill: A question of personality?

Paul: Yes. Fiction is expanding the limitations of the instrument, like flutter tonguing, or growing.

Bill: Well, what sounds do you like for the flute?

Paul: A breathy sound is part of the flute. And when it's missing it sounds dead. Always play straight across from the mike.

Bill: There's a key click sound, a pad sound, when a microphone is placed on the bug.

Paul: You can eliminate that pad noise, if you have a noisy flute, by approaching the mike straight on.

Bill: Can you give younger players some tips on your special techniques.

Paul: Well, briefly...fingering to give split notes, so you can play 2 or 3 notes at a time. Fingering a high D (0 above C, the beginning of the third octave) and then thinking of it as if you're playing the octave below that and blow into the flute. Then you'll get a two to three note chord.

Bill: What else?

Paul: Well, you've got to get used to reading ledger lines. Practice hard music—the farthest distance from the third octave with all that cross fingering, and practice everything up an octave.

Bill: Let's establish clearly that you play an Artley, is it something you started with, or what?

Paul: I have other instruments, but I find myself playing the Artley all the time now. It's particularly well-made. Unlike other instruments I've had where there's difficulty in having enough air to play a phrase. The Artley blows easy still with good resistance. It's to Artley's credit for figuring that out. I can put a lot of air into the Artley, and the tone doesn't crack.

This interview ran on for several hours. The full transcript is available. Subjects include a personal history of Paul Horn, much more technique, and much rapping about music. Send $1.00 to cover the cost of postage and handling to Horn On Music, C. O. G. Conn Ltd. at the address below.
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