

GNF

'82



Thanks, Father George



Reverend George Wiskirchen, C. S. C. has been a heavy in the Jazz scene ever since the word "jazz" was almost an obscenity when used in connection with high school and college music. Back then, courageous and far sighted teachers called their jazz groups "stage bands", a phrase which somehow connoted a degree of "legitimacy" to the group and its music.

As a matter of fact Father Wiskirchen was one of those teachers, a pioneer in the so-called "stage band" movement. His book, "Developmental Techniques for High School Dance Band Musicians" published for the Berklee Press in Boston in 1951 remained for many years the only work of its kind available to help other pioneering teachers and their students.

Father Wiskirchen has been associated with Notre Dame since 1972 when he began to direct the Notre Dame Jazz Bands. But before that, he and his high school jazz group, The Melodons of Notre Dame High School for Boys in Niles, Illinois had, for six years been making regular guest appearances at the Collegiate Jazz Festival.

During the 1982 festival, Father Wiskirchen will again be very much in evidence. Chances are that all of the performers, adjudicators and teachers there will, in one way or another, have been helped, challenged, encouraged or inspired by the efforts of this dedicated teacher and priest.

When you see him at the 1982 Collegiate Jazz Festival, take a minute to join us in saying, "Thanks, Father, for all you have done for music."



The Selmer Company
Box 310 - Elkhart, Indiana 46515

COLLEGIATE JAZZ FESTIVAL 1982

Notre Dame's Twenty-Fourth Annual



Sponsored by the Notre Dame Student Union Cultural Arts Commission

Festival Staff

Chairman	Kevin Bauer
Advertising	John Muench
Applications	Margie Smith
Assistant	Theresa Abrams
High School Festival	Joe Staudt
Master of Ceremonies	Greg D'Alessandro
Photography	John Macor
Prizes	Bob Weber
Production	Kevin Magers
Production Manager	Bob O'Donnell
Assistant	J.D. Fallon
Program	Doug Ventura
Assistants	Scott O'Grady, Brian Ledley
Publicity	Cindy Defazio
Assistants	Claire Perona, Karen Olson
Stage Manager	Greg Locksmith
Stage Crew	Tim Stauder, Geoff Gaughan, Rod Linhares Pat Dooley, Jay McCann, Kevin Coyle, Chris Rigaux Jim Trotta, Kevin Marietta, Guy Locksmith, Ted Dilensshneider
Typography	Bruce Oakley
Printer	SPE-DEE Print
Faculty Advisor	Fr. George Wiskirchen
Sponsor	The Student Union Cultural Arts Commission
Director	Marilyn Mayer
Comptroller	Mary Jo Kadleck

from our leader

I may as well give up trying to describe this festival; most of my comments about it lately have been reduced to urging my listeners to come and experience the festival for themselves. I have tried recounting past joys, bragging about judges and musicians, and testifying — swearing — that this opportunity is as worthwhile as it is rare, but nothing I say is satisfying.

Luckily, among jazz fans and musicians, a description of the Collegiate Jazz Festival is rarely necessary. If not familiar with the festival, they wonder about the format; if familiar, they usually soon join me in looking forward to the next one. Instead of needing to accomplish the impossible — describing jazz — I can let CJF speak for itself. Jazz seems to express itself best when left on its own.

CJF tries to interfere with the music as little as possible. For twenty-four years it has provided a place for musicians to perform and fans to listen. In light of those twenty-four years of excellent music, everything else seems to be trimming. But to the people who bring you each festival, the trimmings are vital. This staff has succeeded in making everything work — and work well — for just one more time around. They are confident their work has been very worthwhile, and I hope you will thank them for making this festival so worthwhile for you. My request for thanking them should be easy to fulfill: let them see you enjoying CJF XXIV as much as everyone has enjoyed the rest. It is a simple task, but an important one. Then, when CJF rolls around next year and the year after, tell your friends just how easy a task it was.

You might find yourself giving up trying to describe CJF, but don't give up enjoying it.

Special Thanks:
Heather Sound Amplification
Electro-Voice
Crown International
Ziker-Shannon Catering

THEODORE M. HESBURGH, C.S.C.

Calvin Bower
James Phillips
James McDonnell and Student Activities
John Monahan and Notre Dame Maintenance
Glen Terry and Notre Dame Security
Amy Kizer, Margaret Linhart, and Louise Nye
Theresa Stineman and St. Joe Bank Travel
Dan Edmundowicz
Notre Dame Student Union and Student Government
The Observer
TK
Mom *Bruce*

Kevin M. Bauer
KEVIN M. BAUER



1982 CJF Staff

Eugene Rousseau, Eddie Daniels,
Buddy DeFranco, and Gary Foster.
Making and breaking tradition.



Yamaha is daring to make instruments better than anyone ever has. And top players like the gentlemen you see pictured, are taking note. They're changing to Yamaha.

By doing so, they are making and breaking tradition all at once. Is it time for you to do the same?

For more information, write Yamaha Musical Products, a division of Yamaha International Corp., Box 7271, Grand Rapids, MI 49510.



Reflections on the Collegiate Jazz Festival

FATHER GEORGE WISKIRCHEN CJF ADVISOR



Father George Wiskirchen, more than any other one person, represents the Notre Dame Collegiate Jazz Festival. In the festival's twenty-three year course, Fr. Wiskirchen has missed performing at the goings on only once, the very first show in 1959. This fact is made even more imposing by the realization that over half of the collegiate participants in the 1981 CJF were not yet born at that time. Far from feeling the part of the festival's "old man," however, Fr. Wiskirchen exhibits more energy and exuberance than most of the students who run the CJF, stating that the energy and excitement of the festival make it easy to maintain the often frenetic pace required to launch an undertaking of CJF's magnitude.

His first appearances at Notre Dame were as the director of the Notre Dame High School Band from Niles, IL. From there he went to Northwestern University and then to his current position of Assistant Director of Bands at Notre Dame, appearing annually at CJF along the way.

A group of students at Notre Dame had heard about a college jazz festival held at Villanova in 1958, and decided to bring such an event to South Bend, thus, Fr. Wiskirchen recalls, began the nation's oldest continuous collegiate jazz festival. "Virtually all aspects of the show and of the music have changed greatly since its opening days," he begins. "But the most noticeable difference is the considerable increase in

the difficulty level and the competency level of the bands. Today's groups are playing charts that in the sixties, no one could have touched. Both technique and ability are much better."

"I think in many ways, the festival has mirrored the development of jazz in the last two decades. In the early days it was mostly big bands, swing, sort of a Kenton-ism style. From there they moved into free form, which has disappeared today too. For a period, a lot of people were into rock quite heavily, whereas today, we see mostly straight-ahead jazz and bop with some fusion involved. This mirrors the jazz scene in general in a way. But there always seems to be a good mix of styles and directions — some bands with very complicated arrangements, others very loose and basic, with all kinds of shadings in between."

"With the increased commitment by many schools, as they take a more professional approach, touring and concertizing more extensively, the bands and soloists have improved tremendously in the level of their ability, and it is becoming increasingly difficult for the judges to pick the outstanding performers. This festival and the others help too, I think," continues Wiskirchen, "because they get a chance to hear what other groups are doing, see their limits, and expand their possibilities."

In Father Wiskirchen's mind, one of the distinct pluses of the CJF is "the good community spirit here, where the bands aren't pressured like at some of the other festivals, which have become very competitive. Any rivalries here are friendly ones. An important part of that and of the festival overall is that it is not run by a college, faculty or music department. Instead, the festival is organized, promoted and run by students, most of whom are not even particularly jazz musicians."

"The students are running it, and I don't want the responsibility or the credit," says Fr. Wiskirchen. "My role is simply to answer questions, and to temper any wild ideas that have never worked for us before. It is a credit to the chairmen and staff through the years that the festival has run so smoothly."

(continued on page 17)

When you hear the sound of these jazz greats, you are hearing the sound of an H. Couf saxophone.

Tony Campise



David Liebman



Grover Washington, Jr.

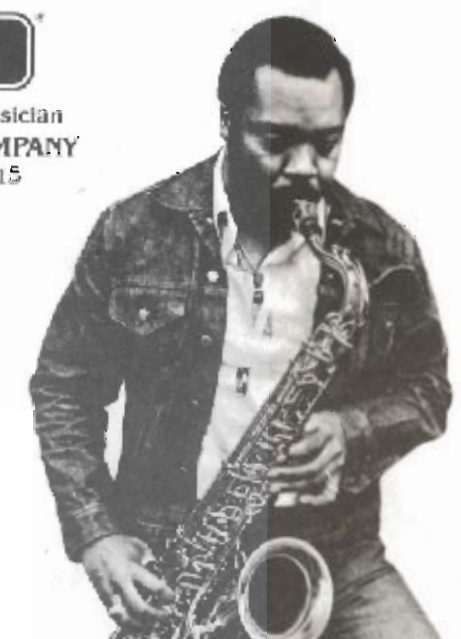
Jerome Richardson

Nathan Davis



H-COUF

For the artist in every musician
W.T. ARMSTRONG COMPANY
Elkhart, Indiana 46515



the judges

Billy Taylor

A Presidential appointee to the National Council on the Arts, Billy Taylor, the pianist, composer, recording artist, arranger and teacher, has elevated jazz to new heights.

Beginning his career soon after college, Taylor played piano with the Ben Webster Quartet in New York City. He then moved to Dizzy Gillespie's first band and performed with such notables as Roy Eldridge, Wilbur DeParis and Sid Catlett. Following stints with Cozy Cole's group and the Slam Stewart Trio, Billy formed a piano-organ duo with Bob Wyatt and was featured in "Holiday on Broadway," a concert package which starred Billie Holiday. After that Taylor established the record for the longest run at Birdland, which included groups with such all-stars as Charlie Parker, Miles Davis, Stan Getz, Art Blakely and many other top flight jazzmen of the period.

Taylor's piano style reflects the union of Latin rhythms and jazz and has brought him laurels such as *Downbeat's* International Critics Award for Best Pianist. His own compositions include, "Suite for Jazz Piano and Orchestra" and "I Wish I Knew How It Would Feel to be Free".

As founder and President of Jazzmobile, Taylor is responsible for bringing such jazz greats as Duke Ellington, Cannonball Adderly and Dizzy Gillespie to fans who might be unable to attend performances in concert halls.



Shelley Manne

Shelley Manne has been a success in the music profession as a jazz drummer, studio musician, leader of his own group, composer of music for television and motion pictures, and owner of a successful night club.

Born in New York City, Manne began his career in the early 1940's playing with a series of big bands. After serving in the Coast Guard, he toured with Stan Kenton's band for two years, interrupted by a brief stint with Charlie Ventura. For the next two years he co-led a combo with trombonist Bill Harris and toured with Norman Granz's Jazz at the Philharmonic. He returned to Kenton after a gig with Woody Herman, playing in Stan's "Innovations" ensemble of 1950-51.

Manne began working intensely in Hollywood recording studios and TV and motion picture sound stages in 1952. At the same time he worked with Howard Ramsey's All Stars at the Lighthouse and Shorty Rogers' West Coast unit. His film credits include *The Five Pennies* in 1958 and *The Gene Krupa Story* in 1959. "In the 60's," according to Leonard Feather, "he was in and out of the studios so frequently that a complete listing is virtually impossible."

Charlie Haden

Bassist, composer Charlie Haden will be appearing at the CJF for the first time this year. The recipient of *Downbeat's* Critics New Star Award in 1961, Haden has influenced the style of many of today's young bass players.

After rejoining Ornette Coleman's band in 1966, Charlie has continued to play with Coleman in addition to working with the JCOA and Keith Jarrett. Charlie has also performed with Archie Shepp, Tony Scott, Alice Coltrane and John McLaughlin among others.

A versatile composer, Haden's film work includes "Last Tango in Paris" with Gato Barbieri; among his compositions are "Song for Che" and "Circus '68-'69". He received grants in composition from the Guggenheim Foundation and the National Endowment for the Arts.

Charlie's LP's include: "Liberation Music Orchestra"; "The Bass"; "College Concert" with Pee Wee Russell and Red Allen; "Science Fiction" with Coleman; and "Expectations" with Jarrett.



Frank Foster

Saxophonist, composer, and arranger, Frank Benjamin Foster III has recorded with such artists as Joe Williams, Donald Byrd, and the late Thelonious Monk among others. He spent his formative years — mid-twenties to mid-thirties — with one of the finest jazz big bands, the Count Basie Organization, playing tenor sax and creating many of the band's finest arrangements including "Shiny Stockings" and the Basie band's tribute to Duke Ellington, Duke's "In A Mellowtone".

He has been an artist in residence at the New England Conservatory in Boston and was one of six professional musicians invited to be part of the federal program, Title I, in Harlem, N.Y.C. The State University of New York at Buffalo appointed him full-time assistant in the Black Studies program in 1972. In addition, he has been teaching youngsters in various programs by Jazzmobile and Jazz Interactions in New York City. "There's great pride in watching kids play what you've taught them. If you teach it with love, they play it with love," he says.

Foster has spent the last six years as a music instructor on the college level. He also has been composing. His "Lake Placid Suite", commissioned for the Olympic winter games, is an hour-long work in seven movements that will probably be recorded this spring. He and his family now live in Scarsdale, N.Y., just north of New York City.

the judges

Dan Morgenstern

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

A judge at ten of the last twelve CJFs, Dan is presently a contributing editor of *Audio* 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, and is currently a consultant to the Jazz/Folk/Ethnic Program of the National Foundation for the Arts.

He has lectured widely on jazz at colleges and universities, teaching at Brooklyn College and the Jazz Critics Institute. Morgenstern also produced "Just Jazz" for WTTW-TV, Chicago and "The Scope of Jazz" for the Pacifica Radio Network.

Born in Vienna, Austria, Morgenstern fled from the Nazis to Denmark and then Sweden, arriving in the U.S. in 1947. He served in the U.S. Army in Germany, 1951-53, and attended Brandeis University, serving as his college newspaper's editor. He soon began his professional journalistic career with the *New York Post*.



friday evening april 2

7:30- University of Notre Dame Jazz Ensemble

University of Notre Dame, Notre Dame, Indiana
 Personnel: Leader - Rev. George Wiskirchen, C.S.C.; Saxophones - Kurt Pfotenbauer, Michael Restner, Joseph MacKrell, Tony Amos, Gerald Meyer; Trumpets - Marshall Scott, Steve Archer, Reginald Bain, Eric Gaertner, Joseph Wich; Trombones - Michael Greene, Larry Kaufman, Paul Pizzini, Robert O'Donnell; Piano - Paul Kosidowski; Guitar - Paul Bertolini; Bass - Michael O'Connor; Drums - Chris Alford, James Elson.

8:15- Northeastern Illinois University Jazz Combo

Northeastern Illinois University, Chicago, Illinois
 Personnel: Director - Dr. Aaron Horne; Woodwinds - Arthur Porter; Trumpet - Rod McGaha; Bass - Kenny Davis; Guitar - Charles Smith; Drums - Jules DeFelices; Piano - Guy Ramsey.

9:00- Virginia Commonwealth University Jazz Ensemble

Virginia Commonwealth University, Richmond, Virginia
 Personnel: Director - Doug Richards; Saxophones - Les Owen, Gary Shaver, Ira Wiggins, Peter Cornell, Jerome Grice; Trumpets - Louis Millhouse, Greg Little, Jonathan Mela, Steve Mabry; Trombones - Bob Buntin, Brian Zabriskie, Jeff Barnes, James Smith; Piano - Martin McCavitt; Guitar - Pat Lawler; Bass - Jocko MacNelly; Drums - Gary Tillman.

9:45- University of Akron Jazz Combo

University of Akron, Akron, Ohio
 Personnel: Trumpet - Mike Ruth; Trombone - Paul Ferguson; Reeds - Mark Early, Rick Rossi, Chip Ellison; Guitar - Bill Wiseman; Bass - Mike Yocco; Drums - Tom Baker.

10:30- Northeastern Illinois University Jazz Ensemble

Northeastern Illinois University, Chicago, Illinois
 Personnel: Director - Dr. Aaron Horne; Saxophones - Arthur Porter, Kurt Kreimier, Bob Arinian, Theron Hawk, Manuel Bances; Trumpets - Wayne Wisniewski, Rod McGaha, Tim Anderson, Paul Basa; Trombones - Tom Anderson, Randy Isoda, Carl Annis, Willie Hernandez; Bass - Kenny Davis; Guitar - Charles Smith; Piano - Guy Ramsey; Drums - Jules DeFelices; Vocalist - Tina Watson.

11:30- Judges' Jam

saturday afternoon april 3

12:30- Ohio State University Jazz Septet

Ohio State University, Columbus, Ohio
 Personnel: Saxophones - Jody Kraus, Paul Maslin; Trumpets - Chris Young, Vince Mendoza; Guitar - Greg Herman; Bass - Tim Walters; Drums - Matt Wagner.

1:15- Fredonia Jazz Ensemble

Fredonia College, Fredonia, New York
 Personnel: Director - Bill Devel; Saxophones - Pat Patterson, Geoff Keeha, Bill Devel, Conrad Ziarniak, Jeff Mason; Trombones - Kevin Doolittle, Ken Toal, Scott Hull, Jeff Nelson; Trumpets - Tom Post, Rich Wolf, Jeff Kresge, Joe Magnerelli, Steve Viglucci; Piano - Jay Willis; Bass - Barry Helle; Drums - Dave Koczmarek; Percussion - Joe Costello.

2:00- University of Wisconsin Black Music Experience Combo

University of Wisconsin, Madison, Wisconsin
 Personnel: Saxophone - John Croarkin; Piano and Flute - Phil Kelman; Bass - Peter Dominguez; Drums - Michael Weiss; Xylophone and Percussion - Bob Meumer.

2:45- Michigan State University Jazz Combo

Michigan State University, East Lansing, Michigan
 Personnel: Saxophone - Joe Lulloff; Bass - Greg Peterson; Piano - Deane Myers; Drums - Chuck Gagnier.

3:30- Johnson County Landmark

University of Iowa, Iowa City, Iowa

THE FINEST IN COLLEGIATE JAZZ - SINCE 1959

A BRIEF HISTORY OF AN HONORED NOTRE DAME TRADITION

By Stuart Graw

When an event celebrating an artform lasts twenty years, it is evident that this celebration has not only satisfied the immediate need which created the impulse for the event, but has also filled a greater, more permanent need. Apply this principle to the ephemeral art of jazz, so temporary in essence, and one discovers this need runs more deeply than in more permanent artforms.

Frank Holzfeind, owner of the Blue Note Jazz Room in Chicago. In 1960, the Festival expanded, as bands from all over the country participated. This expansion was also reflected in the judges' panel, as their number was increased by two, and a big name artist, Stan Kenton, started a trend. Some other prominent judges in the early years included Henry Mancini (1962) and Cannonball Adderley (1964). Festival attendance and reputation increased rapidly, and

names such as Laws (1973, 1975 and 1978), Bill Watrous (1974), Cecil and De De Bridgewater (1975), Sonny Rollins (1975), Bob James (1977), Louie Bellson (1978) and many others have served as judges. James had competed in the CJP in 1962 and later came back to serve as a judge. Cecil and De De Bridgewater also had won as contestants at the Festival, as had Randy Brecker and James Pankow, reflecting the level of excellence which the Jazz Festival is known for. Fine bands from twenty-nine states, from Maine to California, have appeared in the Fieldhouse and Stepan Center — the two sites the CJP has been staged in.

Arts Commission. CJP has withstood attempts to make it subordinate to a larger national competition, and has maintained its unique character, which prompted Stan Kenton to call it "the most magnificent, clean-cut, swingin' affair I've ever attended." Talk of ending the Festival in 1966 was quickly dispelled by increasing attendance, and the CJP has reached capacity crowds since 1973.

Some possible problems in the future are troubles in attracting the big name judges, who can make more money gigging; getting sponsors due to budget cutbacks and the general state of tight money; and the increasing amount of paperwork for the students to handle. Yet the Festival has survived worse problems in the past, and as jazz has resurged, the CJP has flourished, regarded as a collegiate jazz institution, attracting many of the finest bands in the land, and luring impressive and responsive judges to the event.

(continued on page 29)



Pictures of the 1966 Festival; the first Festival program; and a hot guitarist, circa 1962.

The Collegiate Jazz Festival burst upon the Notre Dame scene in 1959, intending primarily to reintroduce jazz music to the campus and area and to provide a showcase for Midwest collegiate talent. In the intervening years, the Jazz Festival has grown in scope and size, becoming the most prestigious of all American college festivals. It has changed dramatically since those early days as a pioneering festival, as this brief overview of its history will demonstrate.

Appearing in 1959 as the Midwest Collegiate Jazz Festival, the program was restricted to the area which the name implies, featuring bands from the University of Minnesota, Ohio State University, Indiana University and Western Michigan University. The original format was that of a "battle of the bands," and remained so until the early sixties. The first day was a qualification round for the second day's finals, where the selected bands and individual performers competed for prizes. Judges for that first year were accordionist Art Van Damme; Charles Suber, publisher of *down beat* magazine (the Festival's co-sponsor), and

Time tabbed the CJP as "the hippest college bash of them all."

In 1967, the Festival underwent some drastic changes. Attendance had been poor for the last two years, and there was talk of cancelling the show. To deal with these problems, the format was altered to make the CJP a true festival, rather than a competition. Selection of the judges began emphasizing prominent players of the music rather than critics or appreciators, and the judges' jam was instituted. This move toward concentrating on the artistic nature of jazz helped the Festival survive to be the oldest of its kind in the world.

Changes in the judges were reflected by 1967's crew, which featured Herbie Hancock and Donald Byrd. 1967 was the watershed year, in that it began the changes which brought the CJP to its present form. By 1972, judging was done more and more by performers; as Hubert Laws, Roberta Flack and Aynsley Dunbar attended and judged the Festival. Recently



This band from 1963 utilizes the Old Fieldhouse well.

In recent years, this level of excellence has been maintained through the efforts of the students working to bring the best possible Jazz Festival to Notre Dame. In 1977, Bob James and Stan Getz headed the list of judges. One name often glanced over, since he is a critic, not a well-known performer, is Dan Morgenstern, a lifelong friend of the event. The former editor of *down beat* magazine, he has served as a judge for ten of the last eleven years, and will do so again this year. 1978's CJP featured one of the finest collection of judges in Festival history: Louie Bellson, John Lewis, Lew Tabackin, Morgenstern, Hubert Laws and Larry Ridley. This year's lineup is in keeping with the twenty-one year tradition of excellence also.

Despite its prominence as the oldest and most respected of college festivals, the CJP has not been free from problems. Over the years, *down beat* dropped its sponsorship of the event, but its place was quickly assumed by the Notre Dame Student Union Cultural



The 1968 Judges' Panel deliberates.



saturday evening april 3

6:30- High School Festival Winners

7:30- Michigan State University Jazz Ensemble

Michigan State University, East Lansing, Michigan
Personnel: Director - Ron Newman; Trumpets - Steve Mallires, Luther Bird, Pat Randall, John Wendell, Steve Helfrich; Saxophones - Joe Lulloff, Susan Harbage, Friffen Campbell, Kevin Krieger, Denise Guilbault; Trombones - Mark Williams, John Meyer, Mike McLeod, Darryl Bunnag; Piano - Deane Myers; Bass - Greg Peterson; Drums - Chuck Gagnier; Percussion - Susan Jette.

8:15- The Pauls

University of Notre Dame, Notre Dame, Indiana
Personnel: Guitar - Paul Bertolini; Piano - Paul Kosidowski.

9:00- Massachusetts Institute of Technology Jazz Ensemble

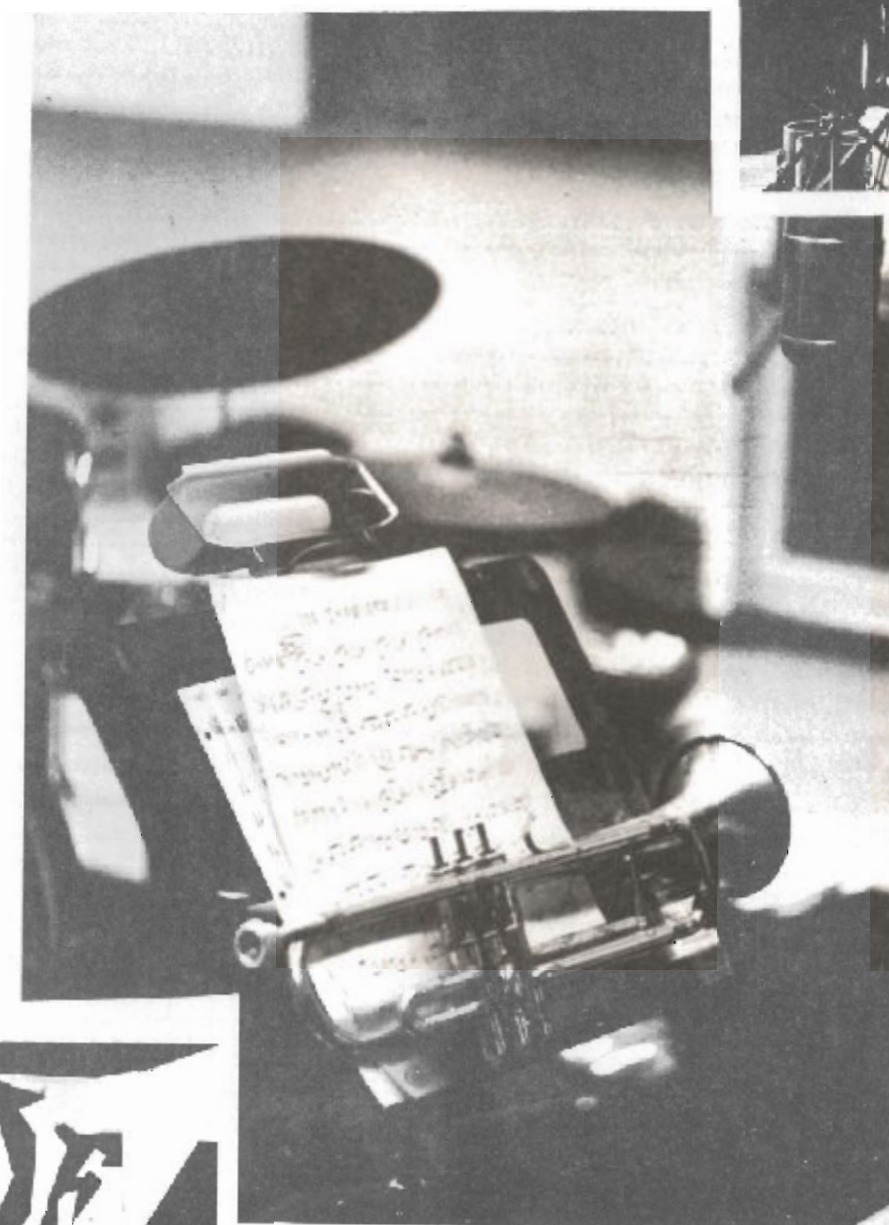
Massachusetts Institute of Technology, Boston, Massachusetts

9:45- Ancient Babies

University of Illinois, Champaign, Illinois
Personnel: Trumpet - Jeff Beer; Drums - Larry Beers; Saxophone - Brad Wheeler; Bass - Dan Anderson.

10:30- Ohio State University Jazz Ensemble

Ohio State University, Columbus, Ohio
Personnel: Director - Tom Battenberg; Saxophones - Jody Kraus, Dave McMahon, Paul Maslin, Doug Koyle, Dave Cahill; Trombones - Dave Euckee, Rocky Reuter, John Allen, Rob Hildreth; Trumpets - Chris Young, Jeff Fulgham, Vince Mendoza, Greg Speicher, Brian Gaber; Guitar - Greg Herman; Bass - Tim Walters; Drums - Matt Wagner; Percussion - Dan Richeson; Vocalist - Jennifer Price.



cjf prizes

Outstanding Performance.....	Yamaha Musical Productions
Outstanding Performance.....	Yamaha Musical Productions
Outstanding Performance.....	Yamaha Musical Productions
Outstanding Performance.....	Yamaha Musical Productions
Outstanding Performance.....	Electrovoice and EV/Tapco
Outstanding Performance.....	The Selmer Company
Outstanding Instrumentalist.....	The Selmer Company
Outstanding High School Band.....	Yamaha Musical Products
Outstanding High School Band.....	Yamaha Musical Products
Outstanding Bass.....	Yamaha Musical Products
Outstanding Drum.....	Yamaha Musical Products
Outstanding Drum.....	Casio, Inc.
Outstanding Guitar.....	Yamaha Musical Products
Outstanding Piano.....	Casio, Inc.
Outstanding Saxophone.....	The Selmer Company
Outstanding Saxophone.....	The Selmer Company
Outstanding Trombone.....	The Selmer Company
Outstanding Trumpet.....	G. LeBlanc Corporation
Special Award.....	Gemeinhardt Company
Casiotone MT-40 electronic musical keyboard.....	Casio, Inc.
20-inch Deep Ride Cymbal.....	Avedis Zildjian Company
6 ensemble/combo arrangements.....	Kendor Music, Inc.
Drum Throne.....	Slingerland

UNIVERSITY OF NOTRE DAME COLLEGIATE JAZZ FESTIVAL

Judges Sheet - Big Bands

Name of Band: _____ Appearance Time: _____

Sections: 1) _____ 3) _____

2) _____ 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
1. TONE QUALITY					
2. BALANCE					
3. PRECISION					
4. INTONATION					
5. DYNAMICS					
6. RHYTHM FEEL					

MUSICALITY	1	2	3	4	5
1. INTERPRETATION					
2. ORIGINALITY & IMAGINATION					
3. SOLOISTS					
4. MUSIC (Quality of Arrangements)					
5. EFFECT, IMPACT, COMMUNICATION & INTENSITY					

Judge's Signature _____

UNIVERSITY OF NOTRE DAME COLLEGIATE JAZZ FESTIVAL

Judges Sheet - Combos

Name of Group: _____ Appearance Time: _____

Sections: 1) _____ 3) _____

2) _____ 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.

	1	2	3	4	5
1. MUSICIANSHIP (Technique, etc.)					
2. RHYTHM FEEL					
3. ENSEMBLE (Play together?)					
4. SOLOISTS					
5. OVER ALL CREATIVITY (Originality & Imagination)					
6. EFFECT, IMPACT, COMMUNICATION & INTENSITY					
7. CHOICE OF MUSIC					

Judge's Signature _____

history

PAST CJF JUDGES	
1959	Art Van Damme, Charles Suber, Robert Trendler, Frank Holzfeind
1960	Frank Holzfeind, Robert Share, Charles Suber, Willis Canover, Stan Kenton
1961	Johnny Richards, George Russell, Robert Share, Charles Suber, Quincy Jones
1962	Don DeMichael, Quincy Jones, Henry Mancini, Robert Share, Charles Suber
1963	Manny Albam, Leonard Feather, Terry Gibbs, Robert Share, Charles Suber
1964	Julian "Cannonball" Adderly, Gary McFarland, Oliver Nelson, George Russell, Robert Share, Charles Suber
1965	Clark Terry, Paul Korn, Robert Share, Charles Suber, Arif Mardin
1966	Don DeMichael, Quincy Jones, Charles Suber, Billy Taylor, Fr. George Wiskirchen
1967	Lalo Schiffrin, Herbie Hancock, Don DeMichael, Robert Share, William Russo, Donald Byrd
1968	Freddie Hubbard, Dan Morgenstern, Gerald Wilson, Oliver Nelson, Robert Share, Ray Brown

PAST CJF CHAIRMEN	
1959	William Graham
1960	James Naughton
1961	David Sommer
1962	Thomas Eiff
1963	Charles Murphy
1964	Sydney Gage
1965	Daniel Ekkebus
1966	Tony Andrea, Tony Rivizzigno
1967	Paul Schlaver
1968	John Noel
1969	Gregory Mullen
1970	Ann Heinrichs
1971	Ann Heinrichs
1972	Bob Syburg
1973	Bob Syburg
1974	Kenneth Lee
1975	Barbara Simonds
1976	Damian Leader
1977	Mike Dillon
1978	Jim Thomas
1979	Joe Carey
1980	Stan Huddleston
1981	Tim Griffin

1969	Clark Terry, Ernie Wilkins, Dan Morgenstern, Gary McFarland, Sonny Stitt, Fr. George Wiskirchen
1970	Leon Breeden, Ernie Wilkins, Joe Farrell, Dan Morgenstern, Richard Abrams
1971	Leon Thomas, Dan Morgenstern, Richard Abrams, Charlie Haden, Gerald Wilson, Willis Canover
1972	Jamey Aebersold, Aynsley Dunbar, Dan Morgenstern, Hubert Laws, Roberta Flack, George Russell, Willis Canover
1973	Alvin Batiste, Joe Farrell, Jimmy Owens, Roy Haynes, Gil Evans, Hubert Laws, Dan Morgenstern
1974	Billy Harper, Bill Watrous, Roy Haynes, Charlie Haden, Dan Morgenstern, Lonnie Smith
1975	Hubert Laws, Jack DeJohnette, Chuck Rainey, Cecil Bridgewater, De De Bridgewater, Sonny Rollins, Dan Morgenstern
1976	Malachi Favors, Lester Bowie, Don Moye, Bob James, Dave Remington, Joe Farrell, Dan Morgenstern
1977	Bob James, Bob Moses, David Sanborn, Randy Brecker, Will Lee
1978	Hubert Laws, Larry Ridley, John Lewis, Louis Bellson, Lew Tabackin, Dan Morgenstern
1979	Nat Adderley, Richard Davis, Buddy DeFranco, Bunky Green, Philly Joe Jones, Joe Sample.
1980	Herb Ellis, Milt Hinton, Dan Morgenstern, Zoot Sims, Billy Taylor, Tony Williams.
1981	Richard Davis, Mike Vax, Dan Morgenstern, Jim McNelly, Joe Farrell, Mel Lewis.

FATHER GEORGE

(continued from page 6)

When cornered to reveal some of the highlights of his experiences at the festival, Wiskirchen rightly felt that it wasn't possible to single out just a few of the many memories, fond and not so fond, accumulated in 23 years. "I've seen and met some fantastic bands, leaders and judges. There have been a lot of great names and great people available here on the campus, and the people at the festival are fortunate enough to get to know them and learn from them. I will 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 High School Festival

The CJF High School Division is in its fifteenth year of existence and promises to be a truly exciting event. Begun in 1967 as a contest for Indiana high school jazz bands, this event has grown in reputation and scope to the point that it now attracts groups as far away as Nevada, Maryland, and Alabama. The High School division of the CJF not only affords these young musicians an opportunity to display their talents, but more importantly it provides them with a learning experience in jazz through interaction with their peers and with established masters of jazz.

This year's festival, which promises to be the best yet, will be held on Saturday, April 3, from 8:30 AM to 5:00 PM at Adams High School in South Bend. 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 bands which apply, 14 are selected to participate. On the day of the festival, each band is allowed twenty minutes to perform charts selected 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 soloists" are designated and awarded a plaque in recognition of their achievement. The designated "outstanding bands" are invited to play at the opening segment of Saturday night's CJF.



Professional Stereo tape recordings
of the 1982 Collegiate Jazz Festival
are available from:

MASTER RECORDING ASSOCIATES
P.O. Box 2071
Kettering, Ohio 45429
(513) 434-7582

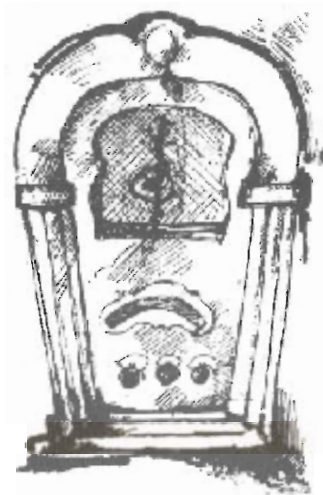
Order forms can be obtained at the festival front desk.

WSND-FM PRESENTS MICHIANA'S FINEST JAZZ ON NOCTURNE NIGHT FLIGHT

JAZZ

Monday and Thursday nights
at 12:15 am

and Big Bands on Request
Saturday nights at 11:00 pm



JAZZ LIVES on WSND-AM
Thursday nights at 8:00 pm
and Sundays at 4:00

WSND

88.9 FM • 6400 AM

the bands

University of Notre Dame Jazz Ensemble

1982 marks the tenth consecutive year the University of Notre Dame Jazz Band has filled the "opening-welcoming" spot at the CJF. The band is composed largely of non-music majors and they have played concerts on tour this year in Illinois and Michigan. Each year they present two "Dimensions in Jazz" concerts on campus as well as playing for other events such as the President's Black-Tie Dinner. Combos play in the Nazz, the campus coffee house.

The jazz program at Notre Dame is under the direction of Father George Wiskirchen, who has fronted performing groups at all but the first of the 24 runnings of the CJF, with bands from Notre Dame High School in Niles, Illinois, Northwestern University and now the NDJB. Currently, the jazz program at Notre Dame includes two big bands, several combos and an improvisational workshop.



Northeastern Illinois University Jazz Combo

While a relatively new organization, founded merely four years ago, the Northeastern Illinois University Jazz Combo has already gathered many honors. The group has toured Poland to rave reviews and was selected to perform at the NAJE convention in St. Louis in 1981.

In its first festival appearance, the Combo was selected as Outstanding Combo at the 1980 Elmhurst Jazz Festival, repeating this honor at the 1981 Elmhurst festival. Last year, in its first appearance at the Collegiate Jazz Festival, the Northeastern Jazz Combo received an Outstanding award.



Ohio State University Jazz Ensemble

The Jazz Ensemble at OSU has been under the leadership of Tom Battenberg since the Spring of 1970. During these past eleven years, the program has grown from one big band meeting three hours a week to three big bands, ten to fifteen combos, and a full-fledged degree program in Jazz Performance and Composition (1976).

The Jazz Ensemble has performed throughout Ohio, Indiana, Illinois, Michigan, Pennsylvania, Maryland, New Jersey, New York and Connecticut.

In addition, the band performed in France, Austria and Germany in 1975 which included the Montreux Jazz Festival. The group made its second trip to Europe in 1978, performing in the Nice Festival as well as the Montreux Festival again, and toured England in March of 1981.



the bands

Northeastern Illinois University Jazz Ensemble

This is the fourth consecutive appearance at the CJF of the Northeastern Illinois University Jazz Ensemble under the direction of Dr. Aaron Horne. This group performs often around the Chicago area, often in conjunction with guest artists like Nat Adderly, Phil Woods, Ahmad Jamal, Bunky Green, Bill Porter, Roger Pemberton, Nathan Davis, and Benny Bailey.

The Northeastern Illinois University Jazz Ensemble has captured many awards, including Outstanding Big Band in 1980 and 1981 at the CJF and similar awards at the Elmhurst jazz Festival in 1980, 1981, and 1982. The group also won numerous individual awards at both festivals.

The ensemble toured in Poland in 1980 and is scheduled to tour London, Scotland, and Wales this spring.

Virginia Commonwealth University Jazz Orchestra I

The Virginia Commonwealth University Jazz Orchestra I is one of three large jazz ensembles currently active at VCU. The Music Department's jazz studies program offers its students a comprehensive array of ensembles and courses taught by a faculty of outstanding professional musicians. In addition, students have had the opportunity to benefit from the expertise of some of the foremost names in jazz today.

The orchestra, directed by arranger-composer Doug Richards, has in the past performed at the Glassboro College and Ohio State Jazz Festivals. The group's first L.P. "The Tattooed Bride" was recorded this past January and will be available by mid-April.

Fredonia Jazz Ensemble

In recent years, the eighteen piece band has performed concerts and clinics at various colleges throughout the United States. In addition, the band has participated in numerous conventions and festivals, winning many awards — including outstanding performance awards at the Notre Dame Collegiate Jazz Festival in 1975, 1976. In 1979 the Ensemble toured Poland through funding of the Polish Jazz Society. Most recently, just this September the Ensemble entertained Governor Hugh Carey at his mansion in Albany, New York.

Ohio State University Jazz Septet

All members of the combo are also in the 18-piece Jazz Ensemble at Ohio State University. The combo has been featured in campus concerts and at jazz clubs in the Columbus area. The group was selected to perform at the 1982 NAJE Convention in Chicago as well.



the bands

University of Wisconsin Black Music Experience Combo

The Black Music Ensemble III is active as a performing group throughout the University and community of Madison. Professor Richard Davis is the advisor/inspiration for the group.

Michigan State University Jazz Combo

The Michigan state jazz combo is composed of different members every year. Two veterans, Joe Luloff and Chuck Gagnier, have won solo awards at various festivals. Recently, Joe was awarded an outstanding soloist award at the Aquinas Jazz Festival.

Michigan State University Jazz Ensemble

Michigan State University offers three big bands and numerous small groups for credit. In addition students can take instruction in improvisation, jazz arranging, and jazz pedagogy. In recent years the MSU Jazz Band I has distinguished itself by receiving numerous honors in such festivals as the CJF and the Aquinas Jazz Festival, and through performances in the last two Detroit-Montreux International Jazz Festival.

Massachusetts Institute of Technology Jazz Ensemble

The M.I.T. Festival Jazz Ensemble has emerged in the last few years as one of the leading jazz bands in the U.S. Under the direction of prominent jazz instructor and trumpeter Herb Pomeroy of Berkley 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.

Besides two annual home concerts, the nineteen piece Ensemble also performs at Notre Dame and Quinnipiac Jazz Festivals each year, and makes one or two appearances at Boston area colleges. In 1970 the Festival Jazz Band was honored by selection as one of the first three U.S. bands to perform at the Montreux Jazz Festival in Montreux, Switzerland.

The Pauls

The two members of this duo are in their last year at Notre Dame and have been involved in the jazz program since they first came to the university. Their performance should provide some light and delicate relief from the massive sounds of the big bands. Paul Bertolini will be performing on both classical and electrical guitars. They have played on the recent tour of the Notre Dame big band and in the Jazz, campus coffee house, and in other locations.



1982 BERKLEE SUMMER MUSIC PROGRAMS

Berklee Summer Music Programs offer multi-level instruction in theory, arranging, harmony, ear training, guided listening and analysis. In addition, all students receive private instrumental (or vocal) instruction and participate in a variety of ensembles. Through special placement procedures each student is effectively scheduled with other students of similar music background, thus assuring that all participants will derive maximum musical and educational benefit from the program.

SEVEN WEEK EVALUATION PROGRAM JUNE 24 - AUGUST 13

This program provides the opportunity to participate in a valuable "pre-college" musical experience while confirming or reconsidering long-range plans for a career in music. Personal counseling and individual placement for each student.

SEVEN WEEK COMPREHENSIVE PROGRAM JUNE 24 - AUGUST 13

Designed for those wishing to develop or expand their knowledge of the techniques and styles of modern music. An ideal opportunity for short-term intensive specialized study in practical musicianship.

TWELVE WEEK FULL CREDIT PROGRAM MAY 27 - AUGUST 20

Concentrated and accelerated program may be applied for credit by students accepted to Berklee degree or diploma programs. Ideal for those wishing to take full advantage of all musical and educational benefits enjoyed by Berklee students during the regular school year.

FOR MUSIC EDUCATORS

Special 1 week/2 credit workshops in jazz and popular music, arranging, harmony, improvisation, composition, choral music, audio recording, guitar synthesizers, jazz history, and ensemble techniques.

These workshops offer comprehensive group instruction, individual consultation with Berklee faculty, and exposure to effective teaching methods.

Full use of all Berklee educational and professional facilities. Workshops begin July 12, July 19. 2 credits for each workshop.

For information and application, write to:
Summer '82
BERKLEE COLLEGE OF MUSIC
Department J
1140 Boylston Street
Boston, MA 02215

1982 Oldsmobile

We've had one built for you!



Cutlass Supreme Coupe



Omega Brougham Sedan

NAVARRE
Cadillac - Oldsmobile
South Bend

Killilea
OLDS-DATSUN
2102 Lincoln W. West
MISHAWAKA 255-9644

