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Steve Gadd

Because I've always been very concerned with the quality of sound in a drum, I use the Recording Custom Series drums, with these beautiful all-birch shells and a black piano finish. They give me a very controlled resonance with a lot of tone. They let me relax with the music, so I can adjust my touch to any volume requirements. Yamaha drums are very sensitive, and there's always a reserve of sound.

I've always tended to go for simple equipment like the Tour Series snare drum with eight lugs, because it's easier for me to get the sound. Same thing goes for my hardware, which is why I like the 7 Series hardware. I don't require really heavy leg bracing so the lightweight stands are just fine; very quiet, too.



Rocky White

With some drums, there isn't too much you can do to alter the sound. Some will give you a real deep thud, and others are real bright. With Yamaha, I can get both sounds, they're just very versatile. Mostly I like a deep round sound with tight definition, since my concept is that a drum is a melodic instrument like anything else. I can hear drum pitches, and Yamaha lets me achieve that without a lot of constant re-tuning.

As far as their hardware, the snare drum stand and boom stands are very well thought-out. They feel like they were designed by a drummer, and they're not limited at all. The 9 Series snare drum stand's ball tilt-er is fantastic; you can get the perfect angle for your playing posture. And the boom stand tilter can double as two stands because it doesn't have a long handle. So the boom slides right inside the rest of the stand if you don't need it. All in all, Yamaha is the perfect set of drums for tone quality, sound, and ease of set-up.



Cozy Powell

I'd been playing the same set of drums for ten years when I met up with the Yamaha people during a tour of Japan with Rainbow. I told them that if they could come up with a kit that was stronger, louder and more playable than what I had, I'd play it. So they came up with this incredible heavy rock kit with eight ply birch shells, heavy-duty machined hoops and a pair of 26" bass drums that are like bloody cannons. And since I'm a very heavy player who needs a lot of volume, Yamahas are perfect for me. And the sound just takes off—the projection is fantastic so I can get a lot of volume without straining.

There isn't an electric guitarist in the world who can intimidate me, and I've played with the loudest. Yamaha drums just cut through better, like a good stiletto. They have the fattest, warmest, most powerful sound of any kit I've played and they can really take it. For my style, Yamaha is the perfect all-around rock kit.



Peter Erskine

Yamaha makes professional equipment with the professional player in mind. They're just amazing-sounding drums, and the fact that their shells are perfectly in-round has a lot to do with it. The head-to-hoop alignment is consistent; the nylon bushing inside the lugs are quiet and stable so Yamahas tune real easy and stay in tune, too. I have a 5½" snare and it's good as anything out there. It speaks fast, with a really brilliant sound and a lot of power. When you hit it hard, the drum just pops. And the throw-off mechanism is quick and agile, with good snare adjustment—it's a basic design that works.

And Yamaha hardware is really ingenious, every bit as good as the drums. I like the 7 Series hardware because it's light and strong, especially the bass drum pedal, which has a fast, natural feel. What can I say? Everything in the Yamaha drums system is so well designed, you want for nothing. Once you hook up with them, you'll stay with them.

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## WHITHER JAZZ?

by  
Dan Morgenstern

Speculation about the future of an art form is always a risky venture. This is especially true with jazz, for the story of this uniquely American music is, above all, the story of individual creators and their impact and influence. Who, at any given time, could have predicted the advent of a Louis Armstrong, a Duke Ellington, a Lester Young, a Charlie Parker, a John Coltrane or an Ornette Coleman?

Yet certain trends and currents can be identified. In 1959, when the first jazz festival took place at Notre Dame, Coltrane had just recorded *Giant Steps*, while Coleman and his intrepid little band were holding forth at the Five Spot and arousing controversy in jazz circles. The music was at the threshold of its stormiest decade, with all manner of new things to come.

Today, relative peace and calm characterize the state of jazz. Styles that run the gamut from ragtime and traditional through swing, mainstream, neo-bop, post-free and fusion to eclecticism of every kind co-exist without provoking those dire predictions of the impending death of jazz that were made from time to time in the '60s. And since the untimely passing of Coltrane, almost sixteen years ago, no similarly charismatic figure has emerged in jazz.

What has emerged in recent years, however, is a new crop of brilliant young players with their feet firmly planted in the jazz tradition — as far back as bebop, at least — who seem equipped to carry on in the footsteps of the giants, and perhaps, at some point in the future, to take the music into new and hitherto unexplored directions. To put it in another way: today's most gifted young musicians seem to be ready to learn from the past rather than seeking to rebel against it, something that might well be necessary after so many years of innovation and restless experimentation.

These attitudes of course reflect themselves among listeners as well, and it is my impression that today's young audience for jazz is a much more open-minded one than the highly partisan and sectarian ones of the past, when followers of particular styles seemed more interested in arguing with each other than in converting the uninitiated. And fortunately, talented musicians seem increasingly less inclined to waste their time (and ours) with attempts to make jazz more acceptable in the marketplace by trying to merge it with rock and other saleable musical commodities.



Photo by David Sornborger

All this is not to say that the millennium is at hand. To those of us who believe that jazz is the most significant and fascinating music created in the 20th Century, there is still a long way to go before the music will have reached its rightful place in the scheme of things, and the remaining vestiges of cultural and social prejudice will have been overcome.

(continued on page 25)



# DO IT! DO IT! DO IT!

## A History of the Notre Dame Collegiate Jazz Festival

by

Bob Weber

April 15 and 16 will mark an event that will not go unheralded in the music industry. On that weekend, on the campus of the University of Notre Dame, college bands from across the nation will gather in the Stepan Center for the 25th annual Notre Dame Collegiate Jazz Festival — the oldest, biggest, and best-known Collegiate Jazz Festival in the country.

Bill Graham, chairman of the first Notre Dame CJB in 1959, writes on its origins: "The concept of the Festival was actually the product of a small bull session including Tom Cahill and myself. At first, it was to be a showcase for Notre Dame talent only. But our thinking soon broadened to include all collegiate jazz musicians in a 'Newport'-like setting."

To make their idea a reality, they sought the assistance of Charles Suber, publisher of *Down Beat* magazine, and

Frank Holzfiend, owner of the Blue Note jazz club in Chicago. After much planning and hard work, the stage was set, and on April 11, 1959, fifteen bands from Indiana, Ohio, Michigan, and Minnesota gathered in the Notre Dame Fieldhouse for the first annual Notre Dame Collegiate Jazz Festival. The best of the bands, as chosen by judges Suber, Holzfiend, Robert Trendler, and jazz accordionist Art Van Damme would receive a share of the four cash prizes that were donated. The Festival was a success, and at its conclusion the UJW Quartet of Minnesota walked away with first place honors.

From these humble beginnings, the CJB grew at an astonishing rate — which was exactly what its originators had hoped for. The prologue to the first CJB 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." CJB '83, the Silver Anniversary celebration of a jazz tradition, serves as proof that Graham, Cahill, et al. did not aim too high. The Notre Dame Collegiate Jazz Festival has indeed become "the ultimate in collegiate jazz competition."

In fact, the first CJB met with such acclaim that the second annual Collegiate Jazz Festival had no trouble at all lining up bands or judges. CJB '60 attracted not fifteen but *twenty-six* bands and combos. The prizes included not only cash, but also instruments, scholarships provided by *Down Beat* magazine, bookings for the top groups, and a two-week gig for the winning combo at Holzfiend's Blue Note. The judging corps was expanded to five members, including Holzfiend, Suber, Robert Share, the administrator of the Berklee School of Music, jazz commentator for the Voice of America Willis Conover, and jazz great Stan Kenton, who flew to South Bend from Los Angeles and began judging after only two hours of sleep. Kenton did not seem to mind the inconvenience, though, and when CJB '60 had concluded he billed it as "the most magnificent, clean-cut, swingin' affair I've ever attended." In just two short years, the Notre Dame CJB had gained the reputation it still carries today — it is a forum presenting the best in collegiate jazz.

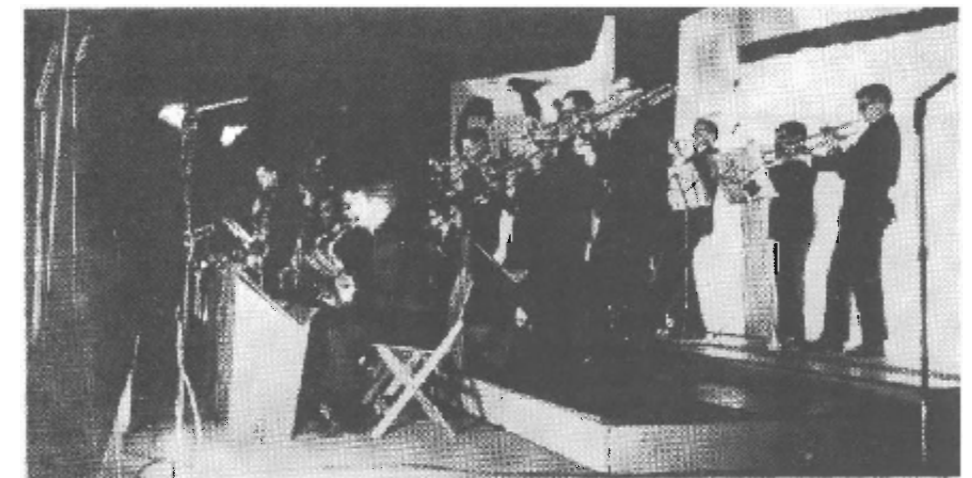
The Festival continued to grow. It had made a name for itself, and it continued to live up to the high standards it had set. CJB was run as a contest between bands until 1967, when some major changes took place. That year, a national jazz festival was to take place in Miami Beach, featuring winning bands from regional festivals. The directors of this festival had hoped to use CJB as one

of their regional festivals, but Notre Dame refused, maintaining that "our interests as well as those of our participants would best be served by remaining an independent leader in collegiate jazz." In 1967, the spirit of competition was deemphasized and the event became more of a true festival, at which bands from across the country could display their talent. Particularly outstanding performances were still recognized, however.

1967 also marked a change in the judging staff. Previously, CJB judges had been primarily critics or instructors; in 1967 a trend began in which more performers were chosen to be judges. The now-famous "judges' jam," in which the judges get a chance to display their talents, was begun in that year. It is now looked forward to as one of the highlights of the Festival.

Another important change which took place in 1967 was the institution of the High School Festival, run in conjunction with CJB but featuring high school bands. It has been attended by groups from as far away as Nevada, Maryland, and Alabama.

But it is the college talent spotlighted which remains the biggest draw. Over the years, college jazz bands from twenty-nine states have participated in the Festival. From Maine to California, from Texas to Minnesota, talented college musicians gather in South Bend each spring to perform their art. Professional jazz musicians, too, know and respect the Notre Dame CJB, as



evidenced by their willingness to serve as judges for the Festival. The proof is in the list: past CJB judges, apart from those already mentioned, have included such jazz greats as "Cannonball" Adderley, Quincy Jones, Billy Taylor, Freddie Hubbard, Herbie Hancock, Donald Byrd, Charlie Haden, Shelly Manne, Lester Bowie, Jack DeJohnette, Nat Adderley, Hubert Laws. . . . This list could continue for some time. One person who deserves special mention is jazz critic and former editor of *Down Beat* magazine Dan Morgenstern, who has served as a CJB judge for all but two years since 1968.

The Notre Dame CJB also boasts of numerous participants who have gone on to greater fame in the world of professional jazz. These include David Sanborn, Bob James, Randy and Michael Brecker, James Pankow, and Jim

McNeely, among others.

The students involved in organizing the Festival are always highly motivated and excited about CJB. It is through their hard work and total dedication that the Festival may come to pass each year. Many sacrifices must be made; one of the more noticeable results of such sacrifice is often reflected in the student organizers' GPAs. More than a few past CJB chairmen have noted a serious drop in their academic averages. But somehow, when the invited bands are giving their all on stage, when the audience goes into a frenzy over the jazz being played, when the judges and the jazz world express nothing but praise for the Festival at its conclusion, it all seems worthwhile. Such intense involvement with an event can only lead to memories which last a lifetime — memories of the quiet moments, of the hectic ones, of the frenzied ones. Damian Leader, chairman of CJB '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 Festival probably never changes: the hectic days, the late nights, the craziness, the people, the music. Mike Dillon did a superb job with judges, who ranged from the professionalism of Bob James and Hubert Laws, to Dave Remington's warmth, and the zackiness of Lester Bowie and Hubert Laws of ABC. I remember the contrasting styles of judging: Bob James' extensive critiques, while Lester Bowie once just scribbled across the sheet 'DO IT! DO IT! DO IT!' Another time he ran backstage to grab a young trombonist and shook him with both hands, according him 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

(continued..)







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."

Tom Cahill and Bill Graham's bull session in 1958 was certainly a productive one. In 1959, no one suspected that the words "first annual" would need to be prefixed to Notre Dame Collegiate Jazz Festival. Then, the thought of an annual CJF was nothing more than a faint hope, a fond dream. But hard work, sacrifice, and dedication to a tradition of excellence have earned the Notre Dame Collegiate Jazz Festival the credibility that it deserves. *Time* magazine once touted the Festival as "the hippest college bash of them all." In 1983, as the CJF prepares to celebrate its 25th year, that phrase applies more than ever. The Silver Anniversary Edition of the Notre Dame Collegiate Jazz Festival, "the first and still foremost" collegiate jazz festival in the world, will indeed be an event to be remembered.

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## Ron Carter

Ron Carter has been a premier jazz performer for some time. He played with Miles Davis, Herbie Hancock, Wayne Shorter, and Tony Williams in Miles Davis' famed quintet. He has also gone on tour with a group known as the Milestone Jazzstars, including Carter, saxophonist Sonny Rollins, pianist McCoy Tyner, and drummer Al Foster. Carter was described by *Down Beat* as "the aristocrat of the Jazzstars, the *artiste*, because of the variety of his accomplishments." Carter has always been interested in music and was playing the cello by the time he was ten years old. He is one of the few jazz bassists to form his own group, the Two Bass Quartet, in which he plays piccolo bass. He has recorded many albums, the latest of which is entitled *Pick 'Em*. Carter was also voted top acoustic bass player in the 1982 *Down Beat* Readers' Poll. Carter feels that jazz is an ever-changing art form. "Any group of good jazz players will develop and evolve ideas over a period time," he says. "Jazz players are always experimenting." Carter's experimentation with jazz has certainly proved to be rewarding.



## 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 eleven of the last thirteen CJF's, 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*.



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## Wynton Marsalis

Wynton Marsalis has done what only a very few others have been able to do — at age 21, he has reached the top. In 1981, Marsalis was named by *Down Beat* magazine's Critics' Poll as a Talent Most Deserving of Wider Recognition. Leonard Feather named him "Young Man of the Year," saying that Wynton, "seems to have become a symbol for the fledgling decade." In 1982, Wynton received the recognition that the critics felt he deserved. His debut album, entitled simply *Wynton Marsalis*, won the *Down Beat* award as jazz album of the year over such greats as Dizzy Gillespie and Miles Davis, and was voted Jazz Musician of the Year. A scholarship graduate of the Julliard School of Music, Marsalis' accomplishments are the result of long hours of practice. He received his first trumpet at the age of six from Al Hirt, and decided at age twelve to make trumpeting his life's work. "I used to practice all night," he says. "That's all I did — practice trumpet. I would wake up in the morning and start practicing. I'd go to school and think about practicing in the daytime. I would play band in the evening and come home and pull records and books out and practice." Coming from New Orleans, it is not surprising that Wynton chose to play jazz. But he has also received acclaim as an outstanding classical trumpeter, having played as a soloist with the New Orleans Philharmonic at age fourteen. He has recently completed recording three trumpet concerti in London with the National Philharmonic Orchestra, conducted by Raymond Leppard. Wynton Marsalis does indeed possess tremendous talent. *Ebony* magazine claims that he is currently "in the first stage of what promises to be a historically significant career." With his musical gifts, that prediction is far from unlikely.



## Jim McNeely

Jim McNeely was born in Chicago in 1949 and started playing jazz when he was 13. As a music student at the University of Illinois, he toured the Soviet Union with the University Jazz Band, and won several awards at college jazz festivals. In 1975 he received his B.Mus. in Composition and moved to New York City. Jim received his first national and international critical acclaim as pianist with Ted Curson's band. He played with Chet Baker's quintet for most of 1978, then joined the Thad Jones/Mel Lewis Orchestra in August of that year. Jim still plays with the successor to that band, Mel Lewis and the Jazz Orchestra. He continues to record and perform on a freelance basis with many top names in the jazz world. Jim also works many solo, duo, trio, and quartet gigs in the New York area under his own name. For the last year and a half, he has also been a pianist with the Stan Getz Quartet. He appears on many records as a sideman, and currently has two albums of his own to his credit. They are *It's a Rainy Day* and *The Plot Thickens*. Especially with the release of these two albums, Jim is becoming a musical force in his own right, gaining recognition as both a brilliant pianist and a distinctive jazz composer. To quote *Down Beat*'s Jon Balleras: "McNeely consistently meets the expectations raised by his solid credentials... (he) is indeed a musician to whom attention should be paid." Teaching also figures prominently in Jim's musical life. For two years he led one of the jazz bands at the University of Illinois. He also taught an improvisation class there, and taught in a university music camp for high school students for four summers. Since 1979 he has taught jazz piano, improvisation, and rehearsed combos in Jamey Aebersold's jazz clinics. He teaches privately in New York City, has served on the faculty of the Mannes School of Music, and is Adjunct Assistant Professor in the jazz program at New York University.



## Tony Williams

The first time Tony Williams played a drum set he was nine years old. His father, a sax player, had taken Tony with him to the night club he was playing at. Tony, who had never played drums before, asked his father if he could sit in. "They were surprised," he said, "but I guess it was good enough because I continued doing it." At age twelve, he sat in with Art Blakey, Lee Morgan, Wayne Shorter, and Bobby Timmons. By age 15, Williams was considered one of the best drummers in Boston, and at age 17 he joined Miles Davis' quartet, finding himself in the company of Davis, Herbie Hancock, Wayne Shorter, and Ron Carter. He later formed his own band, The Tony Williams Lifetime. With this band, according to *Down Beat*, Williams "became the first of the respected jazz artists to openly embrace rock's thunderous volume." He elevated the role of the drummer beyond time-keeping to the point where the traps almost became another melodic instrument. The Tony Williams Lifetime created the formula, and without the high standards they set, it is unlikely that today's music would have taken off like it did. Williams' inspirations came from a number of performers, but he names Miles Davis as his first musical influence. He also names Jimi Hendrix as a heavy influence, and gives credit to three men for inspiring his drumming talents: Art Blakey, Max Roach, and Philly Jo Jones. When Williams plays, he makes a conscious effort to incorporate aspects of their art. "I had to do that," he says, "That's what I always tried to do. I still try to do that." Today, Williams is the leader of The New Tony Williams Lifetime, including Allen Holdsworth on guitar, Tony Newton on bass, and Alan Pasqua on keyboards.



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## Branford Marsalis

Branford Marsalis is a rapidly rising name in the world of professional jazz. The twenty-two year old saxophonist has recently gained a contract from CBS, and as he strikes off on his own, he hopes to use what he has learned by watching and playing with his older brother Wynton to garner a successful career. Branford plays sax in the Wynton Marsalis Quintet, but hopes to start his own band soon. He maintains that to be a good leader, you must first have been a good follower and sees his experience with Wynton as a kind of classroom, where he can learn from his brother's triumphs and mistakes. In an interview with *Down Beat* magazine, he says that Wynton is "setting the path for me, and I'm not going to have to make the same mistakes and go through the same things that he's going through. While he's going through it, I'm sitting back observing, watching everything." Branford recorded with Wynton on *Wynton Marsalis* and with their father, a highly respected New Orleans jazz pianist, on *Father and Sons*. Branford's career in professional jazz promises to be a long and rewarding one.



## Judges



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

One would consider Corby Hall, next door to Sacred Heart Church on the Notre Dame campus, to be the last place to go to look for a local jazz expert. Corby, after all, is the residence hall for the Holy Cross priests who teach at N.D. and help to run the school. Her austere and expansive hallways would seem to prefer the echo of a Gregorian chant to a syncopated rhythm. But Corby Hall is where I was led to talk to Father George Wiskirchen, the faculty advisor for the C.J.F., as well as Notre Dame's jazz instructor and band director.

Father Wiskirchen has had more involvement with the Collegiate Jazz Festival than any other single person. He first appeared at the second Festival in 1960, coming from Niles, Illinois with his Notre Dame High School Jazz Band. He hasn't missed a C.J.F. since then, directing 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 the University of Notre Dame in 1972. His 1951 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 participation at the C.J.F., 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 some excerpts from a conversation with Father George on April 4 in Corby Hall, University of Notre Dame.

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

A. 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.

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

A. 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.

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



A. 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.

*Q. How has the Festival changed over the years?*

A. 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.

*Q. Why is that?*

A. 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

(continued on page 26)



## Notre Dame Jazz Band

1983 marks the eleventh consecutive year the University of Notre Dame Jazz Band has filled the "opening-welcoming" slot at the CJF. The band, composed largely of non-music majors, has played concerts on tour this year in Illinois, Indiana, and Michigan. Each year they present two "Dimensions in Jazz" concerts on campus as well as playing for other events. The jazz program at Notre Dame is under the direction of Father George Wiskirchen, who has directed performing groups at all but the first of the 25 runnings of the CJF with bands from Notre Dame High School in Niles, Illinois, Northwestern University and now the NDJB.



## Northeastern Illinois University Jazz Combo

A relatively new organization, founded merely five years ago, the Northeastern Jazz Combo has received many honors. Included are Outstanding Combo awards in 1981 and 1982 at the Notre Dame and Elmhurst Jazz Festivals. They have toured Poland to rave reviews and were selected to perform at the NAJE convention in St. Louis in 1981. Members and former members of this group have found employment with such jazz artists as Clark Terry, Wynton Marsalis, Ramsey Lewis, Freddie Cole, etc. The group is directed by Dr. Aaron Horne.



## Michigan State University Ensemble

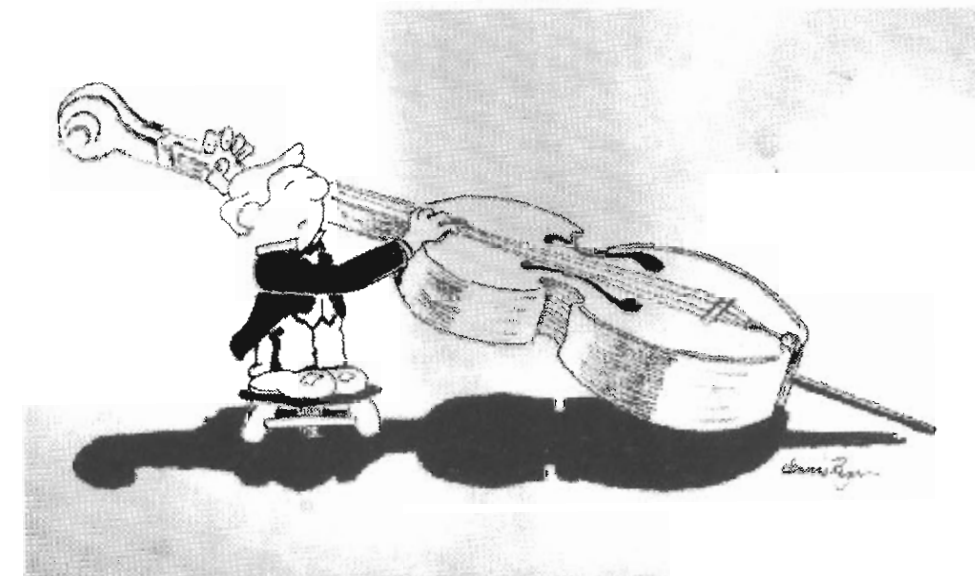
Michigan State University offers three big bands and numerous small groups for credit. In addition students can take instruction in improvisation, jazz arranging, and jazz pedagogy. In recent years the MSU Jazz Band I has distinguished itself by receiving numerous honors in such festivals as the CJF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



## 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.



## Ohio State University Jazz Ensemble

The Ohio State University Jazz Ensemble is now in its 13th year under the direction of Tom Battenberg, Professor of Music at OSU. During this time, the ensemble has become recognized as one of the finest in the country and is also known internationally having made trips to Europe and England in 1975, 1978 and 1980. The band has recorded eight albums, two of which have won awards from *Down Beat* Magazine. This will be the ninth appearance by the band at the CJF since 1972 with the band receiving outstanding performance recognition in 1973, 1978, 1979 and 1981.



## University of Notre Dame Jazz Combo

The sextet is an integral part of the Notre Dame Jazz Band with whom they perform frequently on tour and at other concerts. Besides spanning the age spectrum at the university from freshmen to graduate students, their program will also range from hop standards to original compositions. The combo dedicates its performance to Paul Bertolini, Notre Dame graduate recently deceased.





## Friday Evening, April 15

### 7:30 — University of Notre Dame Ensemble

*University of Notre Dame*, South Bend, Indiana  
Director — Fr. George Wiskirchen; Saxophones — Robert Ward, Paul Zarembo, Joseph MacKrell, Antonio Amos, Charles Amata; Trumpets — Marshall Scott, Steve Archer, Reg Bain, Eric Gaertner, Thomas Hackenberg; Trombones — Kevin Quinn, Robert O'Donnell, Paul Pizzini, Brad Ray; Piano — Peter Weis; Guitar — Andy Boisvert; Bass — Michael O'Connor; Drums — Chris Alford, James Elson.

### 8:15 — Northeastern Illinois University Combo

*Northeastern Illinois University*, Chicago, Illinois  
Director — Dr. Aaron Horne; Saxophones — Arthur Porter, Daniel Hesler; Trumpet — Rod McGaha; Guitar — Charles Smith; Drums — Greg Rockingham; Bass — Kenny Davis; Piano — Guy Ramsey.

### 9:00 — Michigan State University Ensemble

*Michigan State University*, East Lansing, Michigan  
Director — Ron Newman; Trumpets — Luther Bird, Richard Haering, Steve Helferich, Steve Mallires, Chuck Patterson; Saxophones — Karen Blohn, Craig Hribek, Kevin Krieger, Joe Luloff, Lisa Merz; Trombone — Darryll Buning, Jim Martin, Ben Smith, Mark Williams; Piano — Doug Johnson, Greg Petersen; Drums — Bob Stroker; Guitar — Bob Harris.

### 9:45 — Virginia Commonwealth University Ensemble

*Virginia Commonwealth University*, Richmond, Virginia  
Director — Doug Richards; Reeds — Steve Wilson, Pat Burke, Ira Wiggins, Allen Cole, Gary Walker; Trumpets — Jonathan Mela, Steve Mabry, Matt Nygren, Jonathan Greenberg, David Chapman; Trombones — Brian Zabriskie, Tim Moran, Matt McCraty, Bob Buntin; Piano — Gary Moran; Bass — Hugh Rankin; Drums — Isaac Edgerton; Vocals — Delores King.

### 10:30 — Ohio State University Ensemble

*Ohio State University*, Columbus, Ohio  
Director — Tom Battenberg; Saxophones — Dave Cahill, Alan Feldenkris, Doug Koyle, Tom Maneri, John Coyle; Trumpets — Chris Young, Vince Mendoza, Brian Gaber, Tim Davis; Trombones — John Allen, Dave Howard, Steve Springer, Bill England; Piano — Jim Maneri; Bass — Tim Walters; Drums — Matt Wagner; Guitar — Doug Morris; Percussion — Hector Maldonado.

### 11:30 — Judges Jam

## Saturday Afternoon, April 16

### 1:00 — University of Notre Dame Combo

*University of Notre Dame*, South Bend, Indiana  
Trumpet — Marshall Scott; Saxophone — Robert Ward; Trombone — Kevin Quinn; Piano — Peter Weis; Bass — Michael O'Connor; Drums — Chris Alford.

### 1:45 — Massachusetts Institute of Technology Ensemble

*Massachusetts Institute of Technology*, Boston, Massachusetts  
Director — Herb Pomeroy; Trumpets — John Ragan, Tim Chambers, Roy Groth, David Bondelevitch, David Ricks; Trombones — John Wilson, Dave Nabors, Michael Strauss, Joe Klein; Saxophones — Rick Ehrlich, Charles Marge, Peter Rosamilia, Jay Elson, Kevin Short; Piano — Jamshied Sharifi; Guitar — Rik Rinan; Bass — Tony Riccobono; Drums — Jim Gordon.

### 2:30 — Fredonia College Ensemble

*Fredonia College*, Fredonia, New York  
Director — Pat Patterson; Saxophones — Geoff Keehn, Andrew Clark, Conrad Zarniak, Pat Patterson, Jeff Mason; Trombones — Marty Hollister, Scott Hull, Brett Cohen, Jeff Nelson; Trumpets — Russ Patrick, Rich Wolf, Brian Callahan, John Maurer, John Potter; Piano — Dave Calire; Bass — Barry Heller; Drums — Joe Costello.

### 3:15 — Texas Southern University Ensemble

*Texas Southern University*, Houston, Texas  
Director — Howard C. Harris, Jr.; Saxophones — Paul Carr, Shelley Carrol, Mark Felton, Annette Thorpe; Trumpets — Ronnie E. Davis, James Page, Bret Burns; Woodwinds — Ricky L. Ford; Trombones — Joseph Goff, James Moss; Vocals — Frankie Sherrard, Eddie Stallings, Kimberly Wade, Lois Walker, Desiree Walker, Kimberly Wilcy, Lester Thurman; Piano — Lydia Modelist; Electronic Keyboard — Stephanie York; Bass — Mansur Ali; Drums — Joey Riggins; Percussion — Mitchel Singleton.

### 4:00 — Purdue University Ensemble

*Purdue University*, West Lafayette, Indiana  
Director — Dick Dunsecomb; Saxophones — Mark Firary, Michael Thomas, Chris Caggiano, Michael Benich, Matt Broekman; Trumpets — Douglas Pecore, Dan Thomas, Todd Riley, Joe Hamm, Debbie Lerman; Trombones — Perry Ross, John McMullen, Mark Dodd, Dominick Casadonte, Jr.; Piano — Michael Stryker; Bass — David Nelson; Drums — Brad Currey.



## Saturday Evening, April 16

### 6:30 — High School Festival Winners

### 7:30 — Northeastern Illinois University Ensemble

*Northeastern Illinois University, Chicago, Illinois*

Director — Dr. Aaron Horne; Saxophones — Arthur Porter, Milton Johnson, Bob Artinian, Daniel Hesler, Kurt Kreimier; Trumpets — Rod McGaha, Pete Fleming, Charles Anderson, Paul Basa, Norah Bady; Trombones — John Dorsch, Jerome Lawson, Chris Canzoneri, Willie Hernandez; Piano — Guy Ramsey; Guitar — Charles Smith; Bass — Kenny Davis; Drums — Greg Rockingham.

### 8:15 — Saxology

*Eastman School of Music, Rochester, New York*

Director — Ramon Ricker; Saxophones — Brian Scanlon, Charles Pillow, Andy Weinzier, Joel McNeely, Martin Fournier; Drums — Bernie Dresel; Bass — Bob Stata; Piano — Jeff Hellmer.

### 9:00 — Loyola University Ensemble

*Loyola University, New Orleans, Louisiana*

Director — Joseph Hebert; Saxophones — Robert Johnson, Frank McKitty, Victor Goines, Valerie Wang, Neal Naquin; Trombones — Steve Suter, Antonio Garcia, Wayne Hutto, Willie Davenport; Trumpets — Milo Mannino, Billy Spencer, Greg Merritt, Scott Guidry, Rich Kettner; Piano — Malcolm Lanius; Drums — John Hebert; Bass — Tim Aucoin; Guitar — Mike Vila.

### 9:45 — Cincinnati College—Conservatory Quartet

*University of Cincinnati, Cincinnati, Ohio*

Saxophones — Tim McConk; Piano — Bill Peterson; Bass — Chris Dahlgren; Drums — Todd Reid.

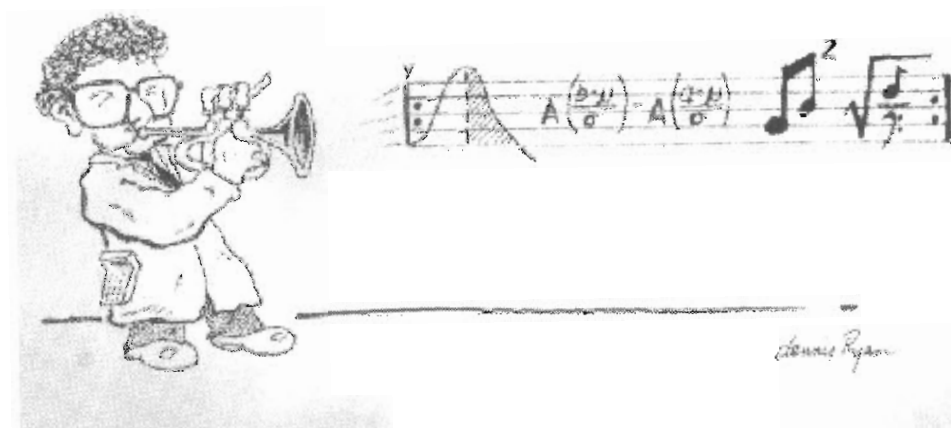
### 10:30 — Eastman School of Music Ensemble

*Eastman School of Music, Rochester, New York*

Director — Rayburn Wright; Saxophones — Brian Scanlon, Joel McNeely, Andy Weinzier, Martin Fournier, Jim Doser; Trumpet — Byron Stripling, Jeff Beal, Peter Margulies, Mike McLaughlin; Trombones — Phil Tulga, Mike Davis, Dave Henderson, Mark Lusk; Tuba — Hal London; Piano — Jeff Hellmer; Bass — Bill Grimes; Drums — Bernie Dresel; Percussion — Frank Balluffi, Steve Searfoss.

## MIT Festival Jazz Ensemble

The M.I.T. Festival Jazz Ensemble has emerged in the past 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 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. 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 other appearances at Boston area colleges.



## Fredonia Jazz Ensemble

The Fredonia Jazz Ensemble has won numerous awards, including outstanding performance awards at CJF in 1975, 1976, 1977, and first place at the Quinnipiac Jazz Festival in 1975 and 1976. In 1979 the Ensemble toured Poland and in 1982 returned to appear at CJF. The Fredonia Jazz Ensemble is totally student run and is part of the Fredonia Jazz Workshop which consists of two big bands and two jazz combos. The Ensemble has had clinics with such greats as Thad Jones, Mel Lewis, Stan Kenton, and Rob McConnell. The Ensemble's sixth album is in the making and is due out this summer.



## Saxology

SAXOLOGY, a jazz group comprised of students from the Eastman School of Music, has for the past two years been a prize winner in the *Down Beat* Magazine contest, and has also won a special award from the Quinnipiac Jazz Festival. Comments from the *Down Beat* judges included, "Tight ensemble, excellent charts, solid rhythm section, all good soloists, (the) group generates (a) high degree of excitement, (they) had me jumping." The group, which is directed by Eastman saxophone professor Ramon Ricker, consists of five saxophones, piano, bass and drums.





## Purdue University Jazz Ensemble

The Purdue Jazz Band has appeared as the featured jazz group at numerous music conferences and clinics. The band appeared at the prestigious Montreux Jazz Festival, and at the Northsea Jazz Festival during their 1982 European tour. The band also performed at the 1983 National Association of Jazz Educators Convention in Kansas City. Dick Duncomb is Director of Bands, and director of the jazz program at Purdue University. He is presently NAJE Recording Secretary and is the reviewer of all new music published in the jazz field for the *INSTRUMENTALIST* magazine.



## Northeastern Illinois Jazz Ensemble

The Northeastern Jazz Ensemble has received outstanding awards at the 1980, 1981, and 1982 Notre Dame and Elmhurst Jazz Festivals. This group performs often in the Chicago area with guest artist such as Nat Adderly, Frank Foster, Benny Bailey, Phil Woods, Ahmad Jamal, Bunky Green, Richard Davis, Ellis Marsallis, Roger Penberton, Bill Porter and Nathan Davis. The Northeastern Jazz Ensemble toured Eastern Europe in 1981. This spring the group will tour New York City. The group is directed by Dr. Aaron Horne.



## Texas Southern University Jazz Ensemble

The TSU Jazz Ensemble is under the direction of Howard C. Harris, Jr. The group is comprised of 23 vocal and instrumental performers specializing in both traditional and original creative sounds. The TSU Jazz Ensemble has captured top honors and attention throughout the country at various festivals and prestigious performance sites, such as the Kennedy Center for the Performing Arts, Washington, D.C.; The McCormick Center, Chicago; The New Orleans Jazz and Heritage Festival; The Mobile Festival; and the Notre Dame Collegiate Jazz Festival. The Ensemble's director, Howard C. Harris, Jr., is also the author of *The Complete Book of Improvisation/Composition and Funk Techniques*.



## Loyola University Jazz Ensemble

The Loyola University Jazz band has been under the direction of Dr. Joseph Hebert since its formation in 1966. They have won several awards, including "Best Band" awards at the Mobile, Alabama festival, a "Superior" rating at the Wichita Jazz Festival, and two "Outstanding Performance" awards at the Notre Dame CJF. In 1970, the original composition "Macumba", by Mario Albanese, was voted the most advanced composition of 100 entries at the "Festival of Latin Songs of the World" in Mexico. The band has performed with such artists as "Doc" Severinsen, "Cannonball" Adderley, John Von Ohlen, Bobby Shew, Woody Herman, James Moody, Urbie Green, Gary Burton, Marvin Stamm, and Eddie Daniels to mention a few.



## Cincinnati College-Conservatory Jazz Quartet

All of the members of the Cincinnati College-Conservatory Jazz Quartet are students in a class called "Jazz Chamber Ensemble" which they take for credit as part of the Jazz/Studio Music Major curriculum. They also perform together and with other groups in a variety of mainstream, hard-bop, fusion, and avant-garde contexts in jazz clubs around the Cincinnati area.



## Eastman School of Music Jazz Ensemble

The Eastman Jazz Ensemble, Rayburn Wright director, is the primary jazz group at the Eastman School of Music. This 19-piece group has been a consistent prize-winner in the Downbeat Magazine student recording contests for the last four years, three of these being best of the contest. The Eastman student composers and arrangers have been winners and runners-up in the same contest for best composition and arrangement during this period. Individual players have been prize-winners in the jazz and rhythm and blues categories repeatedly. The Jazz Ensemble toured Europe in the summer of 1982, playing in Cologne, Bonn, Wurzburg, Duisburg, and in the professional section of the Montreux International Jazz Festival.





# HISTORY

## Past CJF Judges

1959 Art Van Damme, Charles Suber, Robert Trendler, Frank Holzfeind

1960 Frank Holzfeind, Robert Share, Charles Suber, Willis Conover, 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

1969 Clark Terry, Ernie Wilkins, Dan Morgenstern, Gary McFarland, Sonny Stitt, Fr. George Wiskirchen

1970 Leon Breiden, Ernie Wilkins, Joe Farrell, Dan Morgenstern, Richard Abrams

1971 Leon Thomas, Dan Morgenstern, Richard Abrams, Charlie Haden, Gerald Wilson, Willis Conover

1972 Jamey Aebersold, Aynsley Dunbar, Dan Morgenstern, Hubert Laws, Roberta Flack, George Russell, Willis Conover

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 McNeely, Joe Farrell, Mel Lewis

1982 Dan Morgenstern, Billy Taylor, Frank Foster, Shelly Manne, Jimmy Owens, Charlie Haden

## Past CJF Chairmen

1959 William Graham

1960 James Naughton

1961 David Sommer

1962 Thomas Eiff

1963 Charles Murphy

1964 Sidney Gage

1965 Daniel Ekkebus

1966 Tony Andrea, Tony Rivizzigno

1967 Paul Schlaver

1968 John Noel

1969 Gregory Mullen

1970 Ann Heindriks

1971 Ann Heindriks

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

1982 Kevin Bauer

## CJF — First Four Years: a personal recollection

by David Sommer

The Kingston Trio. Sure. The Tommy Dorsey Orchestra. Okay. Even The Four Freshmen. But a jazz festival? Couldn't be. Not at Notre Dame. Right there on the Huddle bulletin board, however, was a poster which clearly stated that on April 11, 1959, a Midwest Collegiate Jazz Festival would take place in the Fieldhouse. I would believe that when I heard it.

Aside from a few airings on the student-run radio station, jazz was practically a cult item at Notre Dame. We jazz lovers used to seek each other out, gather in our rooms and listen to the music of Miles Davis, Gerry Mulligan, John Coltrane, Charles Mingus, the MJQ.

The jazz that was played at Notre Dame was performed by groups organized, led and membered by students, or imported by the student government or the various dance committees.

Given this setting, I had my doubts that a jazz festival, even if it did happen, would ever amount to much. But happen it did, and what it amounted to is still apparent.

In 1959 I was staff photographer for the *Scholastic*, then a weekly news magazine. My assignments included anything of importance happening on campus, and the fledgling jazz festival fit into that category. Armed with my Rolleiflex and several rolls of Tri-X, I headed for the Fieldhouse with expectations of some good pictures (jazz musicians have always been excellent visual material) but uncertain as to the quality of music I would hear. I remember shooting so many pictures that I had to run to the bookstore during intermission for more film. I also remember hearing a lot of marvelous music.

Some of these sights and sounds still come back to me. There is Don Miller of the University of Cincinnati, sitting on a stool and tastefully playing his guitar behind vocalist Lois Nesmer; tenor saxophonist Sonny McBroom, alone in the spotlight in front of the Ohio State University Jazz Forum Big Band, feeling his way through "My Funny Valentine"; Dave Baker displaying likable leadership and trombone work with his rousing band from Indiana University; and reed man Bob Pierson and his University of Detroit quarter playing driving bop. (Pierson, who paid his way through the U of D playing bump and grind at a Detroit strip joint, was a fixture at the early CJFs and invariably walked off with a prize.)

I left the Fieldhouse that night with some fine photos, hours of memorable music, and a resolve to be more than a photographer at the next CJF.

And I did just that. I went to Jim Naughton, who had been tapped as chairman of CJF '60 (it was a foregone conclusion that the festival would be both nationwide and annual), and offered my services. Jim was a natural for turning CJF into a national event. He had the ability to mix a lot of hard work (he was also vice president of the student body and a dean's list student) with a lot of fun. Along with Ed Butler, the student affairs commissioner, and a resourceful committee, we began building CJF into a major musical happening.

The growth which took place in that year was fantastic. Selmer was joined by fellow instrument manufacturers Conn, Gemeinhardt, Gibson, Kay, Rogers, Wurlitzer and Voice of Music in providing prizes for individual soloists. *Down Beat*, the Associated Booking Corp., the Berklee School of Music and the Willard Alexander Agency gave scholarships and arrangements. And, physically, CJF jumped from a one-day event with 15 groups to a two-day festival with 26 groups, some from as far away as Texas and New York.

Of all that took place that year, I feel the major development was the decision to invite the late Stan Kenton to serve as a judge. While the jazz world was divided on the merits of Kenton's music, there was no debating the fact that the man was a presence. Tall of stature, extremely articulate, musically adventurous, possessed with a fine sense for the dramatic, Kenton was known by everybody in the music business and had a wide following among jazz fans.

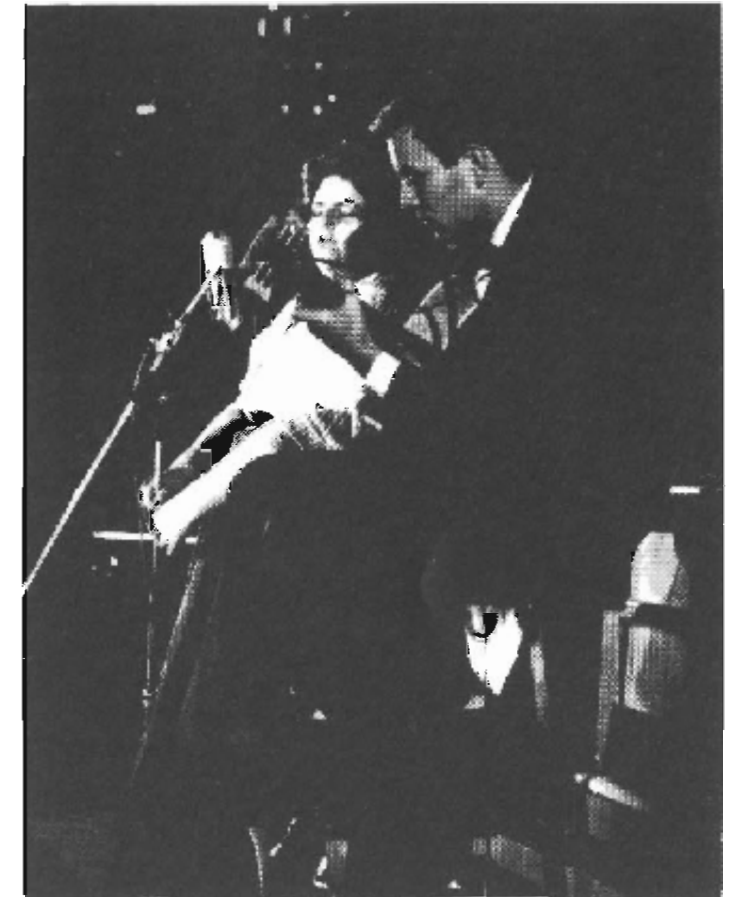


Photo by David Sommer

Kenton's acceptance of our invitation gave us a marvelous promotional vehicle and his presence at the judges' table drew the attention of musician and audience alike. Good as Kenton was for CJF, CJF was also good for Kenton. Although he had lent his name to the National Band Camp's summer clinics, Kenton learned firsthand at CJF that the nation's campuses were full of remarkably talented musicians. A year later, about a third of his band members were musicians he had first heard at CJF. Until his death several years ago, he continued to draw on collegiate talent and, returning the favor, he and his band conducted workshops on several campuses.

During the festival itself, I was the person who handled the groups as they arrived at the Fieldhouse, registering them, arranging for rehearsal space, directing them to hotels and restaurants, etc. As a result, I missed some of the preliminaries. But I do have one memory which has never gone away.

I had taken a break to hear the North Texas State College Lab Band and, not finding a seat readily available, perched myself on the edge of the basketball court about 30 feet from the stage. The band worked its way through a difficult and powerful Johnny Richards composition and then leader Leon Breiden announced that they would play "The Lamp is Low."

The band started out slow and sonorous, much as Ravel had intended his beautiful composition to be played. Then, with drummer Paul Guerrero leading the way, they moved into a Latin-tinged segment which almost lifted the Fieldhouse's rusty rafters. Almost, but ... bang, the band leaped into an uptempo, all-stops-let-out-they-can't-keep-this-up-much-longer version of that old movie tune which just about blew me off the boards. I remember yelling "wow" or something and sensing the complete spell this power had on the audience. Pure elation.

(continued...)



North Texas was, in the early 1960's, quite possibly the best big band in the world. It had power, could swing when it wanted to, was equipped with soloists who knew they were playing in a band and integrated their solos into the arrangements, and had a number of student-members who could craft remarkable compositions.

The judges had little trouble picking North Texas as the best big band and the finest jazz group of the festival and its powerful trumpet soloist, Marv Stamm, as the outstanding instrumentalist.

An added bonus that year was the appearance of the Notre Dame High School Melodons from Niles, Illinois. Led by the "Swingin' Padre," Father George Wiskirchen, C.S.C., their crisp swing and youthful spirit won them a standing ovation from the audience and the judges.

When it was over, Stan Kenton called CJF '60 "the most magnificent, clean-cut, swingin' affair I've ever attended." Time and Down Beat magazines gave it full coverage, and we started work on CJF '61.

I took over as chairman and lined up a committee. While I was fully aware that the Collegiate Jazz Festival had become an important event, I really wasn't prepared for the work involved in producing it. Many a night I would be in the student government office until five before midnight and then dash over to Sorin Hall before the doors were locked (as was the custom at "old" Notre Dame). There were letters and press releases to write, applications to get out,

printers to deal with, tickets to sell, judges to line up, prizes to obtain, etc., etc., etc.. Like Jim Naughton before me, I found myself in a full-time job and watched my grades take a nose-dive.

At times there were so many details to work out that I wondered if CJF would ever come off at all. But it did and, like its previous editions, it was beautiful.

Between handling minor problems which arose and talking with visiting dignitaries, I managed to hear much of the music at CJF '61 and it was excellent. North Texas State returned and again took top honors in the big band and finest group categories, with trumpeter Tom Wirtel, trombonist Dee Barton, bassist Toby Gynn, drummer Paul Guerrero and guitarist Don Guilliland all named as outstanding soloists on their instruments.

As North Texas State continued its reign, the University of Michigan began one. The Omar Clay Trio, with Clay on drums and a young musician named Bob James on piano, was selected as the best combo. Over the next few years, with annual changes in leadership, the Michigan trio would dominate the small group competition.

There were other excellent musicians, most notably Don Menza of the State University of New York's College Jazz Workshop big band. Menza, who went on to be a star soloist and arranger with the Maynard Ferguson band, took charge of the New York aggregation with his full-bodied tenor work, which was of such high quality that the

judges named him outstanding instrumentalist.

After the echoes had faded from the Fieldhouse and the musicians had returned to their campuses, I took care of some post-CJF details, such as picking Tom Eiff to succeed me and paying the bills, and then got down to the business of graduating.

The next CJF found me attending another kind of school, one run by the United States Army. I managed, however, to get from Fort Devens, Massachusetts, to Notre Dame for the last day of CJF '62. The big news was that the judges didn't pick the North Texas State band as the best anything. Although still an excellent group, North Texas lost out in the big band category to a swinging group from East Lansing, the Michigan State University Television Orchestra. Ironically, the MSU band was led by Dr. Gene Hall, the man who founded the North Texas Lab Band.

Completing the Michigan sweep of CJF '62 was the Bob James Trio, with Ron Brooks on bass and Bob Pozar on drums. The trio won the best combo and finest jazz group awards, each of the members were given outstanding soloist prizes, and James was named most promising leader. In addition, the trio was signed to a Mercury recording date by Quincy Jones, one of the CJF judges that year. James, of course, has gone on to become one of the stars of jazz.

Although it has been two decades since I attended a Collegiate Jazz Festival, I have found it very hard to get away from those early CJFs. As I reported earlier, Kenton hired a number of CJF alumni, including Marv Stamm, Dee Barton and Allan Beutler, and once devoted an entire album to Barton's compositions. I once caught the Maynard Ferguson band at Birdland and there was Don Menza sharing the solo spotlight with Ferguson. I used to turn on the Tonight Show before Johnny took the crew to Burbank and hear Notre Dame's Gene Berioncini playing guitar with the Doc Severinsen band (Gene also has appeared on a number of records). Or I can delve into my record collection and listen to the George Russell Sextet with a front line of Dave Baker, Dave Young or Alan Kiger, all CJFers from Indiana University. Trumpeter Kiger and Baker also appear on John Lewis' "Golden Striker" album, also in my collection. Or I can put on LPs by Paul Winter, Ran Blake and Jeanne Lee (who sang with Blake during CJF '62), the Ohio State band or Don Miller.

I'm sure there are others whom I didn't scrawl across during my musical wanderings but the point remains: CJF and the musicians who took part in its early editions have made an impact on jazz, as well as on me.

(David Sommer was chairman of Collegiate Jazz Festival '61. He is currently a resident of Minneapolis, where he freelances as a writer and photo editor, as well as operating his own carpentry and painting business.)

## Whither Jazz?

by  
Dan Morgenstern

(continued from page 5)

Meanwhile, there is not the least reason to doubt that a music which has achieved so much during its still relatively short but incredibly fertile lifespan should have a viable and exciting future. And it is perhaps significant — and certainly fitting — that some of the most promising young artists, such as Wynton and Branford Marsalis (who are with us as judges this year) and Terrence Blanchard, who took Wynton's place with Art Blakey's invincible Jazz Messengers, should hail from New Orleans, the city where the music called jazz achieved its first fine flowering.

Here's to the next 25!



Photo by David Sommer



Photo by David Sommer



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Afternoons 3:00 - 8:00



(continued from page 13) FATHER GEORGE . . .

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.

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

A. 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 bop. 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 bop going along, but the bop being played today is fundamentally the same bop that was played by Charlie Parker, except it's being played — and this sounds a little like heresay — 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 bop.

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 bop musicians.

I think the main function 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 C.J.F. 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 C.J.F.s.

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## THE HIGH SCHOOL FESTIVAL

### The High School Festival

The CJF High School Division is in its sixteenth 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 has truly become a national festival. This year's participants range from Adams High School from right here in South Bend and Rolling Meadows High School from the Chicago area, to Golden High School from Golden, Colorado, Washington Lee High School from Arlington, Virginia, and Ward Melville High School from Setauket, New York. CJF is unique among high school festivals in that it 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 16, from 8:30 AM to 4:30 PM at Clay High School, just a few miles north of campus. 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.

The designated "outstanding bands" receive a plaque and are invited to play at the opening segment of Saturday night's CJF.



### High School Festival Judges

**Dr. Thomas Streeter**, bass trombonist and director of jazz bands at Illinois Wesleyan University.

**Larry McWilliams**, trumpet and director of jazz bands at Ball State University (Blessing clinician).

**Chief Petty Officer Carl Wolfe**, woodwinds and director of Jazz Band at Great Lakes Naval Training Station (Selmer clinician).

**Rev. George Wiskirchen, C.S.C.**, director of jazz bands at the University of Notre Dame.

John Adams High School.....	9:00 - 9:20
South Bend, IN	
John Glenn High School.....	9:25 - 9:45
Walkerton, IN	
Chaminade-Julienne High School.....	9:50 - 10:10
Dayton, OH	
Homestead High School.....	10:15 - 10:35
Ft. Wayne, IN	
Ward Melville High School.....	10:40 - 11:00
Setauket, NY	
Washington Lee High School.....	11:05 - 11:25
Arlington, VA	

### LUNCH

Monroe High School.....	1:15 - 1:35
Monroe, MI	
Centennial High School.....	1:40 - 2:00
Champaign, IL	
Lyons Township High School.....	2:05 - 2:25
LaGrange, IL	
Golden High School.....	2:30 - 2:50
Golden, CO	
Rolling Meadows High School.....	2:55 - 3:15
Rolling Meadows, IL	

AWARDS — 4:15





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### The Changing Role of Competition at CJF

In its beginnings, CJF was a seriously competitive event. Participants competed not only for recognition, but for lucrative prizes as well. Instrument makers offered instruments to "Best Soloists", and bands competed for cash prizes and trips to other jazz festivals where expenses were paid for by CJF sponsors. In recent years, however, CJF committees have chosen to deemphasize the competitive aspect of the event, and have focused on its identity as a festival. To this end, the selection of an over-all best band was dropped in favor of awarding the title of "Outstanding Performance" to the three most deserving big bands and the three most deserving combos. Until this year, the selection of best over-all instrumentalist and best on his instrument had continued. The decision to discontinue these awards was based on the continuing philosophy of deemphasizing competition, as well as the practical difficulties involved in choosing the recipients of these prizes. This year, judges will award "Outstanding Instrumentalist" certificates to each individual that they feel merits such an award. Consequently, these awards will be based on the personal judgment of each individual judge, rather than the quality of the participants as related only to each other. This year's committee feels that this change will enhance the festival aspect of CJF, as well as introduce a new standard of excellence to the judging.

"Outstanding Performance" plaques will be awarded to three outstanding big bands and three outstanding combos at the college level. Similarly, two plaques will be given to two outstanding high school bands in the High School Festival. We would like to thank Gemeinhardt Company for sponsoring the two high school awards, and Electrovoice for sponsoring two of the big band awards.

### "The Urban Excursion"

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UNIVERSITY OF NOTRE DAME COLLEGIATE JAZZ FESTIVAL

Judges Sheet - Big Bands

Name of Band: \_\_\_\_\_ Appearance Time: \_\_\_\_\_

Selections: 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
TONAL QUALITY					
BALANCE					
PRECISION					
INTONATION					
DYNAMICS					
RHYTHM FEEL					

MUSICALITY

INTERPRETATION					
ORIGINALITY & IMAGINATION					
SOLOISTS					
MUSIC (Quality of Arrangements)					
EFFECT, IMPACT, COMMUNICATION & INTENSITY					

COMMENTS & REMARKS

Judge's Signature \_\_\_\_\_

UNIVERSITY OF NOTRE DAME COLLEGIATE JAZZ FESTIVAL

Judges Sheet - Combos

Name of Group: \_\_\_\_\_ Appearance Time: \_\_\_\_\_

Selections: 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
MUSICIANSHIP (Technique, etc.)					
RHYTHM FEEL					
ENSEMBLE (Play together?)					
SOLOISTS					
OVERALL CREATIVITY (Originality & Imagination)					
EFFECT, IMPACT, COMMUNICATION & INTENSITY					
Grade of Music					

COMMENTS & REMARKS

Judge's Signature \_\_\_\_\_

28

29





**The 1983 CJB Staff**

### **Special Thanks**

The CJB committee would like to extend our special thanks to Paul Matwyi (Audio Specialists), Calvin Bower, Jim Phillips, Dr. James McDonnell, John Manhoo, Glen Terry, Margaret Linhart, Louise Nye, Bart Reynolds, Mary Stevens, Bruce Oakley, Dennis Ryan, and Fr. George Wiskirchen, C.S.C.

The 1983 CJB is being digitally recorded for broadcast by:  
Audio Specialists  
401 No. Michigan  
South Bend, IN  
234-5001



**collegiate jazz festival**

STUDENT UNION CULTURAL ARTS COMMISSION

RANDOM NOTES, REFLECTIONS AND ASSORTED B.S. FOR CJB '83

Welcome to the 25th anniversary of the Notre Dame Collegiate Jazz Festival. The 25 year existence of the festival is, indeed, a cause for celebration. From the humble beginnings of the Midwest Jazz Festival, as it was once called, to our current position of national pre-eminence, the festival has always stood for the finest in collegiate jazz; not only from a performance standpoint, but also from one of education. We like to think of ourselves as a showcase for the finest young performers of a unique American art form. The participants get a chance to hear each other and some of the finest professionals in the jazz world "do their thing." Jazz is a type of music which must be experienced, not just studied, and the festival represents the perfect chance to gain that experience.

We sharply deemphasized the competition aspect of the festival this year because, although we do believe in defined standards of excellence, we also appreciate any serious attempt at making high quality music. We recognize the aesthetic value of music and understand that it plays an important role in life. Philosopher Susan Langer defined music, and art in general, as "the objectification of the subjective experience of being human." Jazz, in particular, seems to conform to that definition because improvisation, the very essence of jazz, is nothing more than playing what you feel, objectifying the subjective. Granted a technical facility is necessary, but the truly great jazz musicians can take us through all the nuances of emotion. We appreciate jazz because we can feel it; it reaches to the very core of our existence. So on this silver anniversary celebration of our festival of this music which we call jazz, I ask you to sit back, relax and rejoice in your humanity.

Yours in Jazz,

Bob O'Donnell  
Chairman, 1983 CJB



# Can priceless talent find happiness in a \$1500 saxophone?

*The \$1500\* Selmer Model 162  
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*Richie Cole,  
Poll winning  
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*Donald Sinta, Distinguished Professor,  
Clinician and Teacher, Professor of  
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**"Yes.** This Omega has everything I'd want in a performance instrument. The sound is exciting — very warm and rich. And the key placement is excellent, extremely accessible. Would I recommend it to my students? Sure. But this Omega doesn't really need a recommendation. Just play it once — it recommends itself."

The Selmer Omega. Don Sinta and Richie Cole don't think it's a great saxophone for \$1500. They think it's a great saxophone, period.

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