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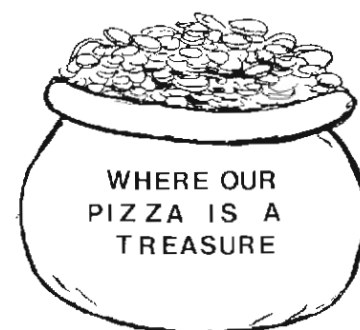
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# The Role of the Jazz Critic

by

Dan Morgenstern

*Criticism is properly the rod of divination:  
a hazel-switch for the discovery of buried treasure,  
not a birch-twig for the castigation of offenders.*

— Arthur Symonds

The role of the critic in jazz is the same as in the other arts: to serve as a bridge between artist and audience. At its rare best, criticism enhances appreciation and understanding and facilitates the development of perception and taste.

Music, the most abstract of arts, is perhaps the most difficult to criticize. Words are not equivalent to notes, but frequent use of musical notation and technical terminology—aside from restricting the critic's audience to those familiar with them—is not a substitute for insight.

Before discussing the critic's role, however, it is necessary to briefly distinguish between criticism and other forms of writing about music. In the jazz world, unfortunately, almost anyone who writes about the music is reflexively called a critic, though only a small percentage of the published words about jazz can legitimately be defined as criticism. A record or performance review in *Down Beat* or a college newspaper, for example, is almost always just that — a review. Which is to say, a reflection of the writer's personal opinion, without reference to a larger judgmental framework and bereft of historical or aesthetic context. Such writing is useful only insofar as it contains specific information, such as how well a particular artist is featured, how good or bad the recorded sound is, when the music was recorded, etc. Everything else depends on prior acquaintance with the writer's work, which enables the reader to determine to what extent his own taste overlaps with that of the writer.

Nor is the kind of interview with an artist that makes up the bulk of articles in jazz periodicals representative of criticism. It is a species of reporting, in which the writer/interviewer's voice and opinions are secondary to those of the subject. Reviewing and reporting are facets of journalism, not of criticism as such.

True criticism is as rare in jazz as in other fields. It is a discipline that requires thorough acquaintance with general principles of aesthetics and the specific nature and history of the music, as well as the writing skills necessary to clarify and explicate the critic's ideas. And these ideas need to be original and stimulating. Clearly, it is impossible to become a critic overnight. It is impossible to take seriously the opinions of a writer on jazz whose listening experience begins with John Coltrane, or even with Charlie Parker.

The bulk of writing on jazz, even in books, is not criticism in the sense I'm defining the term. Much of it is biography and history, some of it is musicology and analysis. Many jazz fans



are acquainted with at least the outlines of the life of Charlie Parker; few have any genuine understanding of his contribution to the art of improvisation. A book like *Bird Lives!*, which tells you plenty (much of it untrue) about the former and next to nothing about the latter, is fairly representative of the bulk of jazz literature.

What, then, is a true work of jazz criticism? The list is not long: Andre Hodeir's *Jazz: Its Evolution and Essence*; Gunther Schuller's *Early Jazz*; Martin Williams's *The Jazz Tradition* (recently revised and enlarged) and *The Art of Jazz* (a collection of essays by various writers, edited by Williams); some of the pieces in the many collections of Whitney Balliett's *New Yorker* essays; Albert Murray's *Stomping the Blues*; Gary Giddins's *Riding on a Blue Note*; the pieces on jazz and jazz musicians in Ralph Ellison's *Shadow and Act*, and a few more.

The writers represented in this admittedly personal selection by no means always agree with each other, but they share a solid knowledge of the music's history, an understanding of its nature and aims, and — not least — good ears and writing skills. They also share the ability to distinguish between the timeless and the ephemeral, and a sense of the place of jazz in the artistic and social scheme of things. No one who reads these critics can fail to come away with an urge to hear or re-hear the music they write about, and with an enhanced appreciation of that music.

That, in a nutshell, is what the role of the critic should be: to guide the listener (who of course may also be a player) to the

*Continued on page 25*



# DO IT! DO IT! DO IT!

## A History of The Notre Dame Collegiate Jazz Festival

by

Bob Weber

1983 marked the Silver Anniversary of the oldest college jazz festival in the country — the Notre Dame Collegiate Jazz Festival. And on April 13 and 14, 1984, the tradition continues as bands from across the nation once again gather in Notre Dame's Stepan Center for the 26th annual CJF. The festival is slowly becoming a part of the Notre Dame tradition, but before the people behind the event look toward the inevitable Golden Anniversary, we pause to look back over the past twenty five years of the CJF.

Bill Graham, chairman of the first

Notre Dame CJF 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 Ohio, Indiana, 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 CJF grew at an astonishing rate — which was exactly what its originators had hoped for. The prologue to the first CJF program began with the following statement: "From an embryonic idea has grown what may well become, within the span of a few short years, the ultimate in collegiate jazz competition." In fact, the first CJF met with such acclaim that the second annual Collegiate Jazz Festival had no trouble at all lining up bands or judges. CJF '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 CJF '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 CJF had gained the reputation it still carries today — it is a forum presenting the best in college 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. CJF 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, featuring winning bands from regional festivals. The directors of this festival had hoped to use CJF as one of their regional festivals, but the CJF committee, chaired by Paul Schlaver, 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.

1967 also marked a change in the judging staff. Previously, CJF judges had primarily critics or instructors; in 1967 a trend began in which more performers were chosen to be judges. The now-famous "judge's 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 CJF but featuring high school bands. It has been attended by groups from as far away as Nevada, Maryland, and Alabama.

But it is the spotlighted college talent 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 col-

lege musicians gather in South Bend each spring to perform their art. Professional jazz musicians, too know and respect the Notre Dame CJF, as evidenced by their willingness to serve as judges for the Festival. The proof is in the list: past CJF 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. The judging group for the Silver Anniversary CJF was one of the best. It included Ron Carter, Branford and Wynton Marsalis, Jim McNeely, Tony Williams, and Dan Morgenstern, who has served as a CJF judge for all but two years since 1968.

The CJF 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 CJF. It is through their hard work and dedication that the festival takes place each year. Many sacrifices must be made; one of the more noticeable results of such sacrifice is often reflected in the student organizer's GPA's. More than a few past CJF chairmen have noted a serious drop in their academic averages. But such intense involvement with an event can only lead to memories which last a lifetime — memories of the quiet mo-



photo by David Sumner

ments, of the hectic ones, of the frenzied ones. Damian Leader, Chairman of CJF '76, relates some of his memories in a paragraph which may well sum up what the Notre Dame Collegiate Jazz Festival is all about:

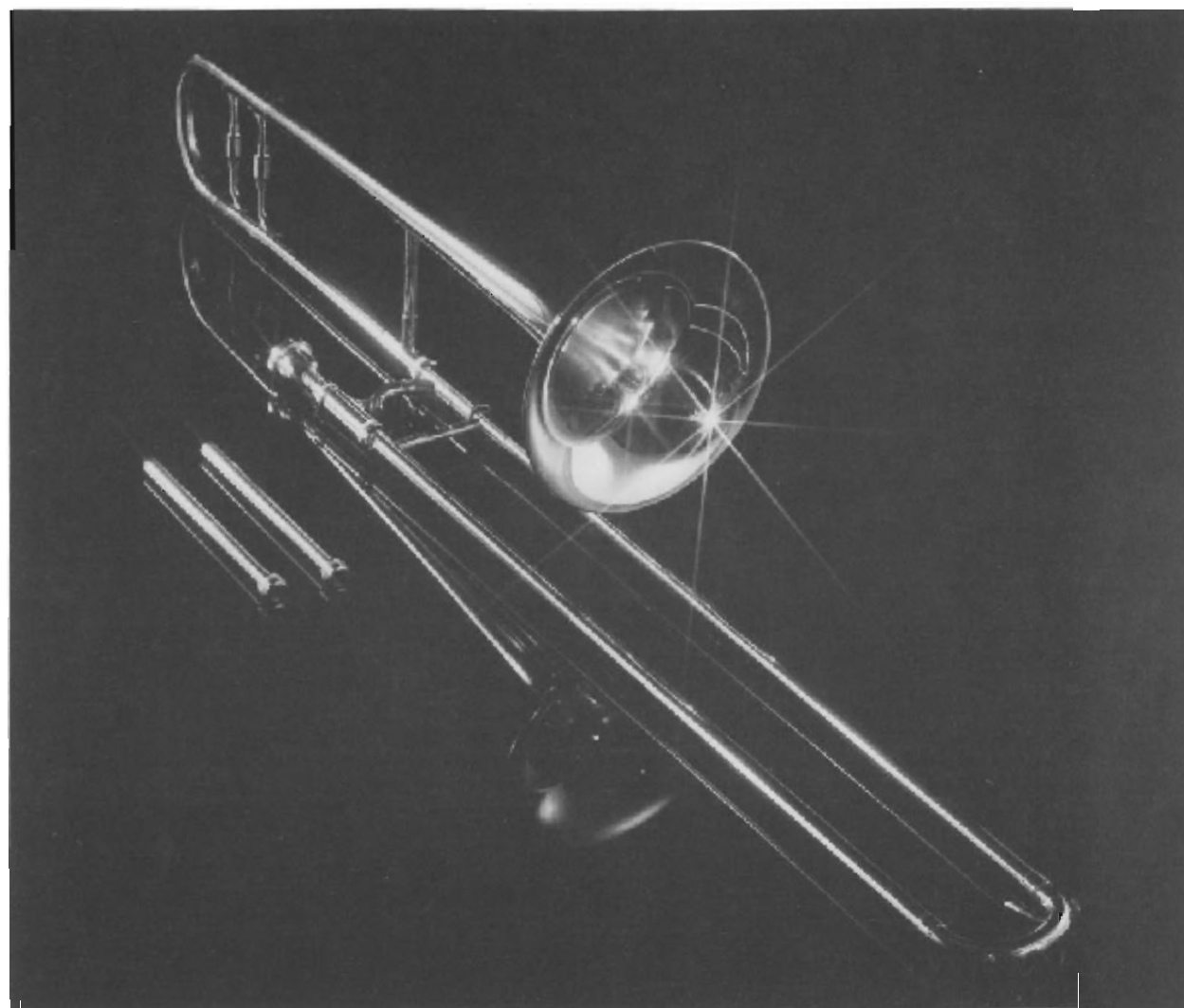
"What I really remember of the Festivals probably never changes: the hectic days, the late nights, the craziness the people, the music. Mike Dillon did a superb job with judges, who ranged from the professionalism of Bob James and Hubert Laws, to Dave Remington's warmth, and the zaniness of Lester Bowie. I remember the contrasting styles of judging; Bob James' extensive critiques, while Lester Bowie once just scrawled 'DO IT! DO IT! DO IT!' Another time he ran backstage to grab a young trombonist and shook him with both hands: highest praise. The whole experience was marvelous, and ended only on Sunday morning when, sleepless, I drove Malachi Favors and his bass to the South Shore Station. We had the times wrong, and he had to wait an hour for the train. I offered to take him somewhere for coffee, but he said, 'No, that's cool, I'll just practice a bit.' I left him in the deserted waiting room quietly playing. It was great."

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. 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 1984, as the CJF enters its second quarter-century, the hope that the Notre Dame Collegiate Jazz Festival will remain "the first and still foremost" college jazz festival in the world is kept alive through the same dedication and commitment which have brought it this far. May the next 25 years be as fulfilling as the first.



photo by Karen Klucke





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## CJF Master of Ceremonies Willis Conover The Voice of America

Willis Conover's incredible career in jazz as broadcaster, concert producer, narrator, writer, and educator has spanned more than four decades. For the last twenty-nine years he has produced and hosted over 10,000 programs (six per week) on his world famous Voice of America radio show, *Music USA*. In addition Mr. Conover has hosted and emceed the Newport Jazz Festival and jazz festivals and concerts in Poland, India, the USSR and even our own CJF. He was the first American ever to be awarded the Order of Merit for outstanding contribution to Polish culture. He also established and chaired the jazz panel for the National Endowment for the Arts and was recently inducted into the Entertainment Hall of Fame.

In the late 1940's and early 1950's Mr. Conover was influential in desegregating the jazz scene in Washington D.C. Jazz was enjoyed by both blacks and whites but entrance into white jazz clubs was forbidden to blacks. Mr. Conover worked to change the situation by refusing to book bands into clubs where blacks were not permitted. Successful integration through the common interest of jazz was the happy result. In a similar way Mr. Conover now works to cross the political barriers between the Eastern bloc countries and the West. His programs avoid politics (unless jazz is considered political music, which it sometimes is) and he tries to link the two cultures by playing both American jazz and jazz from countries around the world including Eastern bloc countries. In fact, he encourages jazz musicians from other countries to incorporate their own native music into the jazz they have learned from American performers. The artistic success of cross cultural jazz is possible because, according to Conover, "Jazz is not so much a kind of music, as a way of playing."

The previously mentioned *Music USA* radio programs, the audiences for which are estimated at over 100 million, have by far been Mr. Conover's most contribution to the development and history of jazz. The programs are not broadcast here in the United States and, as a result, he does not often receive the name recognition he deserves, but in countries throughout the world, particularly socialist countries, he is considered a celebrity. In fact, he has received thunderous welcomes in Poland, India, and recently in Moscow.

Mr. Conover has been and continues to be a very strong influence on jazz musicians throughout the world. According



to Paquito D'Rivera, a judge for this year's CJF, Willis Conover is "the guy who saved the life of all the jazz musicians in socialist countries." Famous Polish jazz pianist Adam Makowicz also considers Mr. Conover an important influence. "He (Willis Conover) was best teacher, and still is for a lot of musicians in east countries of Europe (sic)." Mr. Conover's influence has not been limited to musicians, however, as this moving quotation from two Bulgarian emigres clearly shows: "There is absolutely no way that we can describe what enormous importance you have for somebody living back there, in the darkness of communist propoganda. You are the music, you are the light, you are the voice of America, you *are* America."

Mr. Conover's messages to the people of repressed countries have also been recognized by President Reagan. "It is for your outstretched hand of friendship and understanding that you are being paid tribute tonight. Congratulations on this richly deserved recognition. Your message and the music you've played have given hope and inspiration to millions." We are indeed honored and privileged to welcome back Mr. Willis Conover as the master of ceremonies for the 1984 CJF.

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## Dan Morgenstern

Director of the Institute of Jazz Studies at Rutgers University, Dan Morgenstern has been active in the jazz field for over twenty-five 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 fifteen of the last seventeen CJF's, Mr. Morgenstern has been an invaluable help to the CJF staff and festival itself. He has won four Grammy awards for best album notes and served as contributing editor for *Audio* and *Jazz* magazines. He also served as editor-in-chief for *Down Beat* magazine from 1967 to 1973. Morgenstern has lectured widely on jazz at colleges and universities, teaching at Brooklyn College, the Jazz Critic's Institute and Peabody Conservatory of music. 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*.



## Terence Blanchard

Terence Blanchard's musical training started when he was five years old and began taking lessons in classical piano. When he was in fourth grade Blanchard acquired a trumpet but did not begin to study trumpet seriously until he entered high school at the New Orleans Center for the Creative Arts. Blanchard had intended to audition for NOCCA on piano and was given a tape of Miles Davis' *Someday My Prince Will Come* with instructions to "listen to the piano player." Instead Blanchard listened to Davis, who became an idol and a major influence on Blanchard's music. Despite the fact that he had never had a private trumpet lesson, Blanchard auditioned on trumpet and was accepted into NOCCA. Following high school, Blanchard attended the jazz program at Rutgers University. The program's director, Paul Jeffrey, was also tenor player in Lionel Hampton's band. Jeffrey invited Blanchard along on a trip to Philadelphia in 1980. There, Hampton heard Blanchard play and immediately asked him to join the band. Blanchard travelled with Hampton until February of 1982, when he received a phone call from Wynton Marsalis, trumpeter for Art Blakey's Jazz Messengers. Marsalis was preparing to leave Blakey's band and asked Blanchard to audition as his replacement. Blanchard did so, and was awarded the trumpet chair. He became the musical director of the Jazz Messengers, and says in *Down Beat* that he intends to remain with Blakey for a while to develop his writing and trumpeting skills: "I'm not eager to go out on my own right now. I just want to take my time; I'm not in a hurry to go anywhere."



## David Holland

David Holland was born on October 1, 1946 in Wolverhampton, England. He studied guitar and piano in his early years, and in 1961 began his professional career on bass guitar. He started to play bass fiddle in 1963, and in 1964 won a scholarship to study with James E. Merritt at the Guildhall School of Music London. During the next four years in London he was involved in a variety of notated and improvised musical settings and had the opportunity to play with many fine improvisers who were resident or visiting at that time. He was playing in Ronnie Scott's when Miles Davis heard him and asked him to join his band. In the summer of 1968 he came to New York with Miles. The period with Miles lasted until 1971, when he left to co-found the group "Circle" with Anthony Braxton, Barry Altschul and Chick Corea. It was with Circle that he began playing cello and composing. Although the group was short lived, it was much acclaimed for its innovative approach. After the band's dissolution in 1972, Dave continued his musical association with Braxton and Altschul in Braxton's quartet and orchestra. The co-operative group "Gateway" was formed in 1975, with Jack DeJohnette and John Abercrombie. The group tours periodically and has made two records: *Gateway* and *Gateway II*. From 1977 to 1980 Dave performed and recorded with Sam Rivers; this association continues through the present. In 1982 he recorded a solo cello album *Life Cycle* and has recently formed his own quintet with Steve Coleman, Steve Ellington, Julian Priester, and Kenny Wheeler. Over the years he has been increasingly active as a teacher and has conducted workshops at schools and universities world-wide. His musical association with Karl Berger has included teaching at the Creative Music Studio in Woodstock, New York. Dave was recently appointed head of "Jazz in Banff" summer program at the Banff Centre for Fine Arts, Banff, Canada.



## Paquito D'Rivera

Cuban born saxophonist Paquito D'Rivera was introduced to jazz at the age of five when his father brought home Benny Goodman's "Live at Carnegie Hall" album. On listening to the album, Rivera decided then and there that he wanted to play jazz music for a living. He had already begun to learn the sax from his classically trained father and was soon attempting to play along with the Goodman records as well as with those of Charlie Parker and Paul Desmond. D'Rivera was to learn later, however, as a young musician playing the Cuban circuit, that the Cuban government didn't like him playing jazz or at least calling what he did "jazz." "Jazz music isn't forbidden in Cuba," D'Rivera explains, "but if you do that kind of music, they will put the eye on you. You're going to be like pro-American or something, you know." So in October of 1980, after having established himself as a hot sax player in Irakere — a Cuban band whose name, according to D'Rivera "means jungle in some African language" — Paquito D'Rivera left Cuba behind maybe forever to come to America where jazz isn't necessarily a political issue. D'Rivera was already known to the American jazz world for his brilliant work with Irakere and his arrival in the states was well received. He proceeded to record two solo albums for Columbia (the company that had signed Irakere on the advice of Stan Getz and Dizzy Gillespie). *Paquito Blouin'* and *Mariel* both recieved high critical acclaim for their eclectic fusion of bebop and Afro-Cuban jazz accompanied by an array of Latin rhythms. Paquito's most recent album, *Live at Keystone Corner*, which was also recorded with Columbia, has been described as "a sizzler." His two albums with Irakere, *Irakere* and *Irakere II*, also showcase this blistering new musical hybrid, not to mention D'Rivera's fiery, distinctive saxophone. D'Rivera's distinctive style has certainly not gone unnoticed for he was recently named the number one alto sax "talent deserving wider recognition" in the latest *Down Beat* Critics Poll.



## Danny Gottlieb

Drummer Danny Gottlieb is probably best known for his work with the Pat Metheny Group. The Grammy award-winning album *Travels* marked the final recording of his six year association with Metheny. Gottlieb attributes their parting to the fact that "with Pat it just got to a point where we both needed to do something else." During the last year of Gottlieb's association with Metheny he did begin to find something new when he teamed up with another Metheny alumnus, bassist Mark Egan, and formed Elements. Gottlieb, Egan and the other two members of Elements, Clifford Carter on keyboards and Miles Davis-sideman Bill Evans on sax, have since recorded two albums on Antilles Records. Their first LP, *Elements*, has been described by *Down Beat* as "a blend of airy textures and lush romanticism inspired by a wide variety of influences - from Ravel to reggae, from Scriabin to Steve Reich." The second LP, *Forward Motion*, should be released in April. Gottlieb has also been playing recently with Egan, Randy Brecker and Michael Franks, a group he hopes to tour with soon. Gottlieb began his musical training in fourth grade when he started playing cello. In high school he switched to drums because a friend of his who played the drums "seemed to be getting all the girls." He started to study under Joe Morello and then attended the University of Miami where he met both Egan and Metheny and laid the foundation for the Pat Metheny Group.



## Joanne Brackeen

Joanne Brackeen, a native Californian, began her professional career on the West Coast. By the late fifties she had become well established on the scene there, meeting and playing with Dexter Gordon, Harold Land, Bobby Hutcherson, and Charles Lloyd. In 1969 she began a three year stint with Art Blakey. She was, as critic Bob Blumenthal has pointed out, "the only female Messenger of any tenure in the band's 28 year history." In 1977, after a two year stay with Stan Getz, Brackeen struck out on her own. She recalls, "It wasn't like I planned it. It just happened. I just started getting calls to do my own gigs." In 1978 she placed in the top ten in the *Down Beat* critics poll. In the period between 1979 and 1981 Brackeen recorded two albums, *Keyed In* and *Ancient Dynasty*, and performed at virtually every major jazz club in America. Her work on *Keyed In* earned her the *Down Beat* critics award for Talent Deserving Wider Recognition. In 1982, she recorded *Special Identity* with Jack DeJohnette and Eddie Gomez, and her latest work includes a critically acclaimed album with Freddie Hubbard, *Sweet Return*.

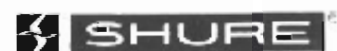




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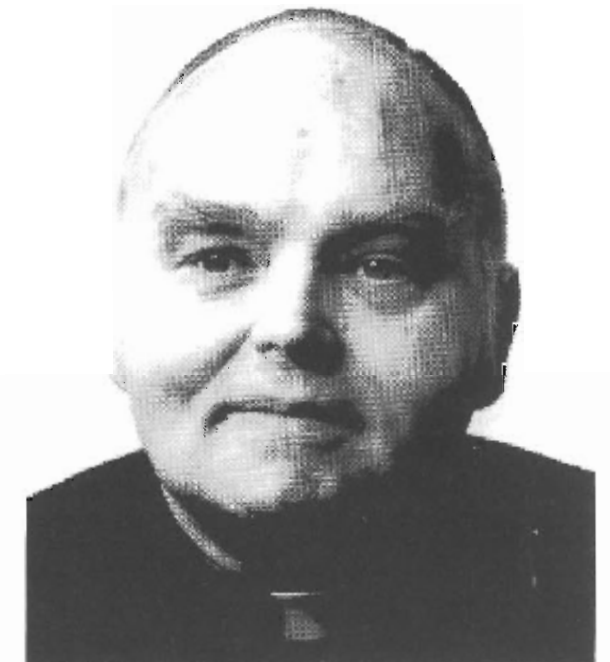
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## Reflections on the CJF A Conversation With Father George Wiskirchen



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

1984 marks the 12th consecutive year that the University of Notre Dame Jazz Band has filled the "opening-welcoming" slot at CJF. The band, composed largely of non-music majors from every college of the university, 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 such as the Junior Parents Weekend and the President's Black Tie Dinner. 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 26 runnings of the CJF with bands from Notre Dame High School in Niles, Illinois, Northwestern University and now the NDJB.



### Fredonia Jazz Quintet

A new organization founded in September of 1983, the Fredonia Jazz Quintet performs frequently on the Fredonia campus and at other jazz events in the Western New York area. The Quintet is part of the student run Fredonia Jazz Workshop which consists of two big bands and two combos. During a week long residency in March 1984 the Group participated in clinics with Billy Taylor and his Trio. The Quintet performs a variety of mainstream, bop, fusion, and avant-garde idioms.

### MIT Festival Jazz Ensemble

The MIT 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 Quinipiac Jazz Festivals each year, and makes one or two other appearances at Boston area colleges.



### Kevin Gainer Quartet

Formed in September 1983 as the Kevin Gainer Trio at Eastern Illinois University in Charleston, Illinois, the group performs regularly at a local jazz club, the Uptowner-Cellar. The Trio has backed up guest artists such as Jerry Coker and Howie Smith. They attended the Memphis State University Jazz Festival in 1983, receiving an outstanding performance award. The addition of saxophonist Gene Doi in October, 1983, makes up the present group. The Trio has also served as rhythm section clinicians for Eastern Illinois University Jazz Festivals and Summer Jazz Camp. They recently recorded a TV show to be aired on a local PBS station in April.

### 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 Quinipiac Jazz Festival in 1975 and 1976. In 1979 the Ensemble toured Poland and in 1982 returned to appear at CJF. In 1983 the Ensemble won outstanding performance award and two outstanding soloist awards at CJF. The 1983 album "Royal Flush" won the *Down Beat* Magazine award for best Studio Recording. The Ensemble is totally student run and is part of the Fredonia Jazz Workshop which consists of two big bands and two small combos. In 1984 the Ensemble had clinics with Rob McConnell, the Billy Taylor Trio and Don Menza. The Fredonia Jazz Ensemble 7th album is in the making and is due out this summer.



### Rutgers Jazz Ensemble

The Rutgers Jazz Ensemble, originally the Rutgers/Livingston Jazz Ensemble, was organized in 1971 in the Livingston College Department of Music under the chairmanship of Professor Larry Ridley. Professor John Stubblefield, current director of the Rutgers Jazz Ensemble, came to the University in the fall of 1983. Under his leadership, the students have performed in various New Jersey high schools presenting workshops and concerts. They recently performed on campus with Slide Hampton and Bob Wilber. Forthcoming engagements for its semester include performances with James Moody in the Annual Jazz Concert Series; the Rutgers Jazz Hall of Fame; the 20th Century Music Festival.





# Friday Evening, April 13

## 7:30 — University of Notre Dame Ensemble

*University of Notre Dame*, South Bend, Indiana

Director — Fr. George Wiskirchen, C.S.C.; Saxophones — Charles Amata, John Myers, Robert Ward, Joseph MacKrell, Paul Zaremba; Trumpets — Michael Wellems, Michael Myers, Reg Bain, Robert Magill, Alice Cunningham; Trombones — Kevin Quinn, Jeff Eckert, Robert O'Donnell, Brad Ray, Thomas McCabe; Piano — Peter Weis; Guitar — Andrew Boisvert; Bass — Brian Burke; Drums — Chris Alford.

## 8:15 — Fredonia Jazz Quintet

*Fredonia State College*, Fredonia, New York

Saxophone — Pat Patterson; Trumpet — John Coggiola; Piano — Dave Calire; Bass — Barry Heller; Drums — Joe Costello.

## 9:00 — Massachusetts Institute of Technology Ensemble

*Massachusetts Institute of Technology*, Boston, Massachusetts

Director — Herb Pomeroy; Saxophones — Rich Ehrlich, Charles Marge, Jay Elson, Raymond Zepeda, Kevin Short; Trombones — John Wilson, Monty Alger, Michael Strauss, Joseph Klein; Trumpets — David Bondelevitch, Tim Chambers, Toy Groth, John Ragan, Peter Ahumada; Drums — Jim Gordon; Piano — Oren Levine; Guitar — Rik Riman; Bass — Tony Riccabono.

## 9:45 — The Kevin Gainer Quartet

*Eastern Illinois University*, Charleston, Illinois

Piano — Kevin Gainer; Bass — Chris Wendle; Saxophone — Gene Doi; Drums — Glenn Schaft.

## 10:30 — Fredonia Jazz Ensemble

*Fredonia State College*, Fredonia, New York

Director — Pat Patterson; Saxophones — Matt Tritto, Brian Scherer, Pat Patterson, Ken Parker, Chrissie Wagner; Trombones — Martin Hollister, Jeff Marsha, Claude Schuckers, Kim Hartquist; Trumpets — Russ Patrick, Dave Spier, Brian Callahan, John Maurer, John Coggiola; Piano — Greg Meadows; Bass — Barry Heller; Drums — Joe Costello.

## 11:30 — Judges Jam

# Saturday Afternoon, April 14

## 1:00 - Rutgers Jazz Ensemble

*Rutgers University*, New Brunswick, New Jersey

Director — John Stubblefield; Players — Perry Andrews, Robert Bargad, Andrew Beals, Larry Crockett, Steve Dillon, John Farnsworth, Brian Glassman, Sydney Judah, Frank Lacy, Kenneth Lampl, Eucles Moore, Michael Mossman, Timothy Newman, John Painter, Ralph Peterson, Audrey Welber, Dennis White, Scott Munson, Matthew Jardin.

## 1:45 — University of Illinois Jazz Ensemble II

*University of Illinois*, Urbana-Champaign, Illinois

Director — Tom Birkner; Saxophones — Tom Walter, Dahlia Braun, Steve Brod, Carl Klepacki, Fred Federspiel; Trumpets — Kevin Lawson, Ken Cioffi, Rolf Langsjoen, Kevin Flanigan, Rob Endicott; Trombones — Brad Briskey, Ryan Schultz, Dan Sniderman, Wayne Coniglio, John McAllister; Horn — Pete Jirousek; Guitar — Jeff Margolis; Piano — Ron Pejril; Bass — Glenn Dewey; Drums — Steve Adleman.

## 2:30 — Sanctuary

*Governors State University*, Park Forest South, Illinois

Director — John Chaney; Saxophones — William Elliot, Kent Lemon, Minor Davis, Herman Waterford; Piano — Valerie Nicholson; Bass — Joseph Scully; Drums — Mitchell Biosseau.

## 3:15 — Roosevelt University Jazz Ensemble

*Roosevelt University*, Chicago, Illinois

Reeds — Lucho Castilla, Lloyd King, Michael Finnerty, Allen Gabka, Peter Roothaan; Trumpets — Eric Hansen, Randy Kulik, David Spencer, Jon McGahan, Leon Mays; Trombones — Sara Mauk-O'Connor, Darren Malina, Kristina Brooks, Mark Odneal; Piano — John Nichols; Guitar — Terry Smith; Bass — Christopher Clemente; Drums — Andrew Russel.

## 4:00 — Western Michigan University Jazz Orchestra

*Western Michigan University*, Kalamazoo, Michigan

Director — Trent Kynaston; Saxophones — Curt Sipe, Rick Huyge, Jeff Lederer, Brian Shaw, Barry Sherman; Trumpets — Lee Brazie, Rod Wilks, Mark Byerly, Chuck Finton, Paul Finkbeiner; Trombones — Tony Wolters, Jon Moothart, Bill Bailey, Steve Waters, Rick Balek; Piano — Dan Trudell; Guitar — Mark Vescovi; Bass — Tom Lockwood; Drums — Mike Harvey; Percussion — Sam Nead.



# Saturday Evening, April 14

## 6:30 — Outstanding High School Bands

## 7:30 — Michigan State University Jazz Ensemble

*Michigan State University, East Lansing, Michigan*

Director — Dr. Ron Newman; Saxophones — Joe Lulloff, Rhonda Buckley, Kevin Krieger, Karen Blohm, Craig Hribek, Rickey Crawley; Trombones — Jim Martin, Bill Rose, Roger Bradley, Darryl Buning; Trumpets — Rich Haering, Steve Mallires, Denise Collins, Kerry Moffit, Miles Davis; Piano — Doug Johnson; Drums — Ian LeVine; Guitar — Jim Green; Bass — Ed Fedewa.

## 8:15 — University of Notre Dame Jazz Quartet

*University of Notre Dame, South Bend, Indiana*

Trombone — Kevin Quinn; Piano — Peter Weis; Bass — Brian Burke; Drums — Chris Alford.

## 9:00 — Medium Rare

*New England Conservatory, Boston, Massachusetts*

Director — Pat Hollenbeck; Saxophones — Dave Mann, Dave Finucane, Adam Kolker, Pete Branin, Eric Hipp; Trumpet — Tony Kadleck, Mike Hazlett, Kerry MacKillop, Paul Perfetti; Trombones — Mark Hamilton, Kevin Osbourne, John Thompson; Piano — Tom Gill; Bass — Glenn Moore; Drums — Jim Harp; Percussion — Doug Lipincott, Dave Hagedorn.

## 9:45 — The William Paterson College Jazz Sextet

*William Paterson College, Wayne, New Jersey*

Director — Rufus Reid; Vibes — Bryan Carrott; Bass — John Conte; Drums — Tom DeFario; Guitar — Barry Greene; Woodwinds — Scott Kreitzer; Trumpet — Barry Danielian.

## 10:30 — Virginia Commonwealth University Ensemble

*Virginia Commonwealth University, Richmond, Virginia*

## 11:15 — University Of Illinois Festival Jazz Band

### Guest Band



### University of Illinois Jazz Ensemble II

The University of Illinois Jazz Band, led by Tom Birkner, is a representative of the thriving jazz program in existence at the University. One of four jazz bands, the ensemble can be heard regularly in local performances and is also actively engaged in cooperative clinics with Illinois high school jazz ensembles. Stylistically, the band performs a variety of music, gaining inspiration from the music of Duke Ellington and Count Basie, while also performing student compositions and writings of contemporary composers. The leader, Tom Birkner, is returning to CJF, having conducted the winning high school jazz band from Terre Haute, Indiana, in 1981.

### Sanctuary

Sanctuary is one of two jazz groups at Governors State University. The band is comprised of graduate and undergraduate students, who are all music majors. They perform regularly on campus and give concerts in the general community. GSU combos have played at CJF in the past, winning Outstanding Combo awards in 1973 and 1974.



### Roosevelt University Jazz Ensemble

The Roosevelt University Large Jazz Ensemble performed at the first Notre Dame Collegiate Jazz Festival. This will be our second appearance. The Big Band is part of a Jazz Studies Program, which is now completing its first year. Roosevelt, however, has always been active in teaching and promoting jazz, hosting a yearly high school jazz festival, offering clinics, and presenting local Chicago area jazz musicians in concert. This year the band has appeared at the Elmhurst Collegiate Jazz Festival, Joe Segal's Jazz Showcase (a Chicago jazz club), and has played concerts at area high schools.



### Western Michigan University Jazz Orchestra

The WMU Jazz Orchestra is the top performing ensemble representing the Jazz Studies Program in the School of Music. The award winning ensemble has received national acclaim for its high performance standards, fine soloists and creative approach to big band jazz. Recent recognition includes performances at the Montreux Jazz Festival (Switzerland) in 1982, four consecutive performances at the Montreux-Detroit International Kool Jazz Festivals. The ensemble's record album "The Jazz Orchestra 1984" has just been released.



### Michigan State University Jazz Ensemble

The Michigan State University Jazz Band returns for the fifth straight year to the Collegiate Jazz Festival, having received Outstanding Band Awards in two of the past three years. MSU students can select from a variety of jazz courses, including improvisation, arranging, three big bands, small groups, and a jazz appreciation course. Next year a new faculty member will be added to the jazz studies area, at which time new courses will be added, focusing on individual instruction for the more advanced players.

### University of Notre Dame Jazz Quartet

The quartet is an integral part of the Notre Dame Jazz Band program and they perform frequently with them on tour and at other concerts besides doing programs of their own. The group ranges from freshman to seniors in age and their program also covers the entire spectrum of jazz from bop standards to original compositions. The Quartet along with several other combos and the two big bands round out the jazz program at Notre Dame.



### Medium Rare Big Band

The Medium Rare Big Band is rapidly gaining recognition as one of the finest repertory jazz ensembles in the country. It was named Outstanding Big Band at the CJF three times and also at the Quinipiac Jazz Festival. In 1980, Medium Rare was the Band-in-Residence at the Wolf Trap International Jazz Festival. The band has performed for the National Association of Jazz Educators, the Music Educators National Conference and the College Band Directors National Association. The band has shared the stage with such artists as Dizzy Gillespie, Sarah Vaughan, Count Basie, Joe Williams, Gil Evans, Anthony Braxton, John Lewis, and Chuck Israels.

### William Paterson College Jazz Sextet

The William Paterson College Jazz Sextet is one of more than a dozen small ensembles in the College's professional jazz degree program. The group worked with Rufus Reid, Director of the jazz program, during the fall semester and is currently directed by vibraphonist David Samuels. In addition to frequently performing on campus in the Sunday Jazz Room Series, Performing Arts Lounge and Pub, sextet members have worked professionally with such artists as Ira Sullivan, Luis "Perico" Ortiz, Kevin Eubanks, James Spaulding, Branford Marsalis, and Chico Mendoza.



### 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.



# History

## 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 Anne Heinrichs  
1971 Anne 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  
1982 Kevin Bauer  
1983 Bob O'Donnell

## 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 Breeden, Ernie Wilkins, Joe Farrell, Dan Morgenstern, Richard Abrams  
1971 Leon Thomas, Dan Morgenstern, Richard Abrams, Charlie Haden, Gerald Wilson, Willis Conover  
1972 Jamey Aelsersold, 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 Adderly, Richard Davis, Buddy DeFranco, Bunky Green, Philly Joe Jones, Joe Sample  
1980 Herb Ellis, Milt Hinton, Dan Morgenstern, Zoot Sims, Billy Taylor, Tony Williams  
1981 Richard Davis, Mike Vax, Dan Morgenstern, Jim McNeely, Joe Farrell, Mel Lewis  
1982 Dan Morgenstern, Billy Taylor, Frank Foster, Shelly Manne, Jimmy Owens, Charlie Haden  
1983 Ron Carter, Branford Marsalis, Wynton Marsalis, Jim McNeely, Dan Morgenstern, Tony Williams



photo by Gerald Sommer

# John Garvey and the University of Illinois Band

## The Festival Director John Garvey

To say that John Garvey is unique is as much an understatement as it is to say that he is dedicated to music. For the past 36 years, Garvey has been a motivating force in the growth of jazz at the UI.

Professor Garvey has returned from sabbatical in Bali where he was learning to play Balinese music. He enjoys learning different types of music, not because they are "new," but because he is genuinely interested in them. As Garvey puts it, "It is necessary to love the thing for itself, not for what you can steal from it."

Garvey came to Illinois in 1948 with an impressive list of credits to his name. Born and raised in Reading, Pennsylvania, he attended Temple University, studying violin under Alfred Lorenz. Before Garvey arrived at the UI, there were no jazz bands associated with the University.

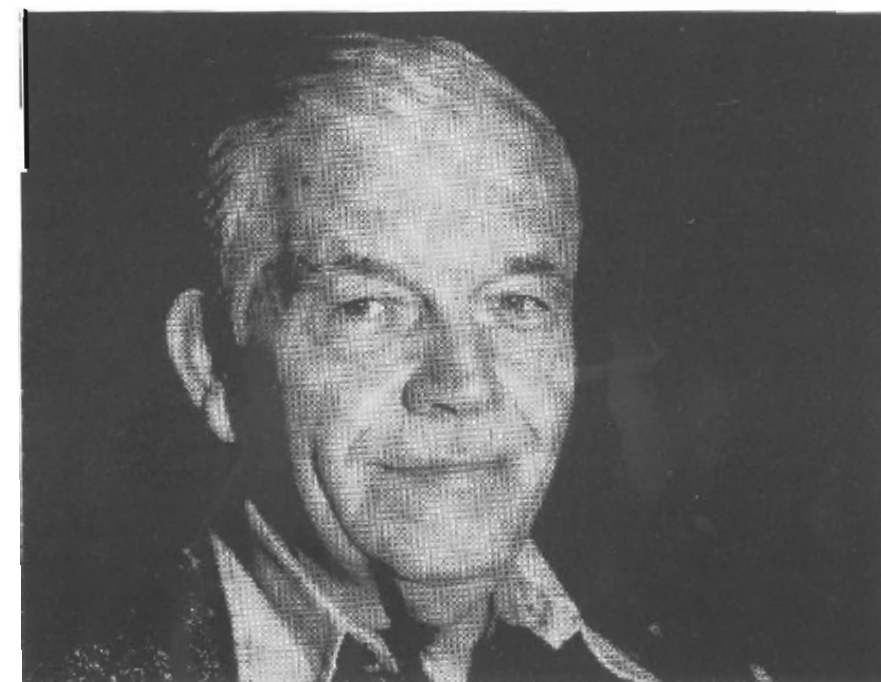
Professor Garvey is as entertaining as

the bands he conducts, often offering amusing bits of information about certain pieces of music or mixing with the audience between sets. When conducting, he conveys his enthusiasm to audience and musicians alike.

Garvey believes the unique personality of a person comes out in the music he plays. Improvisation, Garvey says, starts with something solid and standard that is recognized by everyone.

Garvey has had many other musical accomplishments at the UI. He formed the UI Chamber Orchestra and the Russian Folk Orchestra, which he still conducts. His interest in Balinese music has led him to try to form a Balinese Gamelan (orchestra), something he plans to do in the near future.

Like most things in life, one must acquire a taste for jazz, Garvey says. For him, diversity is desirable; not everyone must like the same kinds of music. Garvey likes performing many types of music rather than just one because likes to have a "balanced musical diet."



## The University of Illinois Jazz Band

*"Musically, it is a genuine jazz ensemble, and though technically excellent, it never puts technique and craft above spirit and content... Furthermore, this band has real soloists and real writers, and thus a non-synthetic personality. I'd stack it up against any of the surviving professional big bands save the top two, and they'd do nicely on a bill with those as well."*

Don deMichael  
Down Beat Magazine  
June 12, 1969

The University of Illinois Jazz Band, organized in 1960 by its present leader, Professor John Garvey, is an excellent example of the development taking place in jazz on the American campus. This group of musicians know their instruments and are the equal of the finest orchestral players. They are well grounded in fundamentals of music composition and many of them have become excellent composers. They possess the very spirit of jazz itself—its freedom of expression and its improvisational and emotional style.

The outstanding reputation of the University of Illinois Jazz Band is based upon the individuality and expressiveness of the men in the band, their total commitment to whatever style the band plays, and a continuing communication between and among the leader and the musicians. The band's repertoire, which includes some highly imaginative arrangements, covers an unusually wide range, from Dixieland and the Blues to material evoking the most current and imaginative ideas of contemporary thought.

During the months of October and November, 1968, the University of Illinois Jazz Band performed under the auspices of the U.S. Cultural Presentations Program in eight European countries after opening engagements in



Ireland. One critic in Bergen, Norway well expressed the general European reaction:

"...we suddenly sat there and listened to a big jazz band of a very high professional standard, a band which can compare with the best in technical brilliance...it was an extremely stimulating demonstration of American big band jazz at its best."

On a second U.S. State Department tour to the Soviet Union in 1969, a music critic wrote of the Illinois Band:

"The twenty four instrumentalists and vocalists in the Illinois band, led by John Garvey, displayed their much praised professionalism, versatility, youthful verve, good humor, and imagination for over 2000 people in Tashkent...A great band and a happy one, a leading American music critic has written, and perhaps this last quality has so far communicated itself to Soviet audiences as much as the band's great skill and drive."



University of Illinois Jazz Band

leader-John Garvey; saxes-Mark Kirk, Mark Stryker, Kevin Kizer, Joe Major, Scott Frillman; trumpets-Brian Wagner, Tom Birkner, Jeff Helgesen, Tom Lee,

Ron Bribriesco; trombones- Erik Lund, Sean Flanigan, Mike Scholtz, Wayne Canaglio; french horn-Joe Brownlee; tuba-Dan Anderson; drums-Larry Beers; bass-Rafe Bradford; piano-Lawrence Hobgood; guitar- Mark Dziuba; oboe- Alicia Cordoba.



## Psst... Red Rodney is having an affair...

Scant few things in this life are more intimate than the relationship between a great professional player and the instruments which are the tools of his trade. Red has settled in with his Blessing trumpet and flugelhorn. Experience this unique blend on Elektra Musician records. It's a musical affair you'll remember.

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**ELEKTRA Musician**

Continued from page 25

best the art has to offer, and to make the listener aware of what to listen for — and why. Hearing and responding to music is not a passive act, and should not be only an emotional and visceral reaction. The true critic must have an intense commitment to what he writes about and be able to transmit his sense of its value.

This is not to say that other forms of jazz writing have no significance. We want to know what musicians think about their own (and other's) music and what motivates them. We want to read about the lives of the great jazz creators, just as we want to read about other extraordinary people. And we need the day-to-day reviews in the jazz and general press as a guide to keep up with what is going on and coming out. The duties of writers in these areas are clear and simple: to report fairly and factually and not to misquote or misrepresent. Do your research diligently and present it clearly if you're writing a biography or biographical essay; be fair and keep in mind what the artist's *intention* is when reviewing a performance, live or recorded. And never patronize your subject (or your reader) or assume the mantle of omnipotence.

In fairness to the jazz journalist, it must be pointed out that a critic has the advantage of selectivity; he can concentrate on masterpieces and draw on years of leisurely listening, while the reviewer must deal with what he is assigned to cover, be it good, indifferent or bad, and has to write against a deadline. But that is good discipline and training. Most critics began as journalists, and the best journalists are careful and conscientious craftsmen.

Ultimately, it is the fault of critics and reviewers that the term criticism has acquired essentially negative connotations. To criticize is *not* synonymous with pulling apart or finding fault -- to the contrary, as I have tried to show, it ought to be synonymous with discovery or illumination. The true role of the critic is to lead the listener to the best, and to explain why it is the best — to be a guide, not a judge.

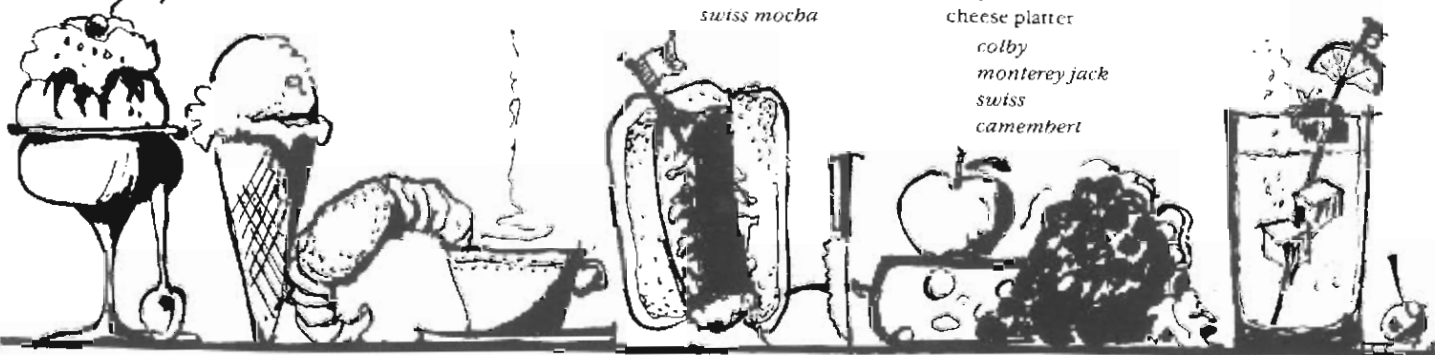


photo by Karen Klocke

Notre Dame Food Services  
presents

## Cabaret Cafe

ALL THAT JAZZ	THE FRENCH QUARTER	DIXIELAND DOG 'N SUDS	A MELODY OF FRUIT 'N CHEESE	RAZZ MA TAZZ
rootbeer float creme de menthe sundae ice cream cones pecan crunch crummy cookie mint chip peanut butter	croissants tuna salad turkey supreme vegetable ham and swiss	hot dogs polish sausage italian sausage beverages hot tea iced tea coffee swiss mocha	breadsticks cheese sauce fruit platter apples melons pineapples grapes cheese platter colby monterey jack swiss camembert	beverages brass apple pina colada boogie woogie Bourbon Street New Orleans 7-0





(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, McNelly 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.

# The High School Festival



## The High School Festival

The C.J.F. High School Division is in its seventeenth 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. In the past participants have come from Colorado, Virginia, New York and Minnesota as well as from the nearby states of Illinois, Michigan and Ohio. This year is no exception with bands from Indiana, Illinois, Ohio, New York, and Michigan. C.J.F. affords these young musicians an opportunity to display their talents, but more importantly it provides them with a learning experience in jazz through their interaction with the judges and peers and through the opportunity to hear some of the finest college groups in the country.

The festival takes place on Saturday, April 14, from 8:30 AM to 4:00 PM at Clay High School, just a few miles north of the campus. Applications for the festival are submitted in the form of tape recordings which are screened by a preliminary judging committee. Each band is allowed twenty minutes to perform for evaluation as the college bands are evaluated on the basis of rhythmic accuracy and drive, dynamics, balance, intonation and musical interpretation. Although the festival is non-competitive, at the end of the day one or two bands are designated as "outstanding" and are invited to play at the opening segment of Saturday night's C.J.F. In addition, \$6,000 in scholarships to the Berklee College of Music will be awarded to "outstanding" soloists and performers.

## High School Festival Judges

**Tommy Hilliard**, Chicago tenor saxophonist and woodwind artist, teacher, composer and arranger and leader of the Chamber Jazz Octet of Chicago.

**Doug Beach**, Director of Jazz Bands at Elmhurst College, composer and arranger, publisher with Doug Beach Music Company of Maywood, Illinois.

**Kenneth Bartosz**, Chicago trumpet player, Director of Jazz Bands at Loyola Academy in Wilmette, Illinois.

8:30 — **Chaminade-Julienne High School, Dayton, OH**  
Bro. Todd Ridder, S.M., Director

9:10 — **Northwest High School, Indianapolis, IN**  
Tony Ragucci, Director

9:50 — **Forestview High School, Arlington Heights, IL**  
Dallas Niermeyer, Director

10:30 — **Noire Dame High School, Harper Woods, MI**  
Larry Egan, Director

11:10 — **Bloomington St. High School, Bloomington, IN**  
Jonathan Gurdey, Director

## LUNCH

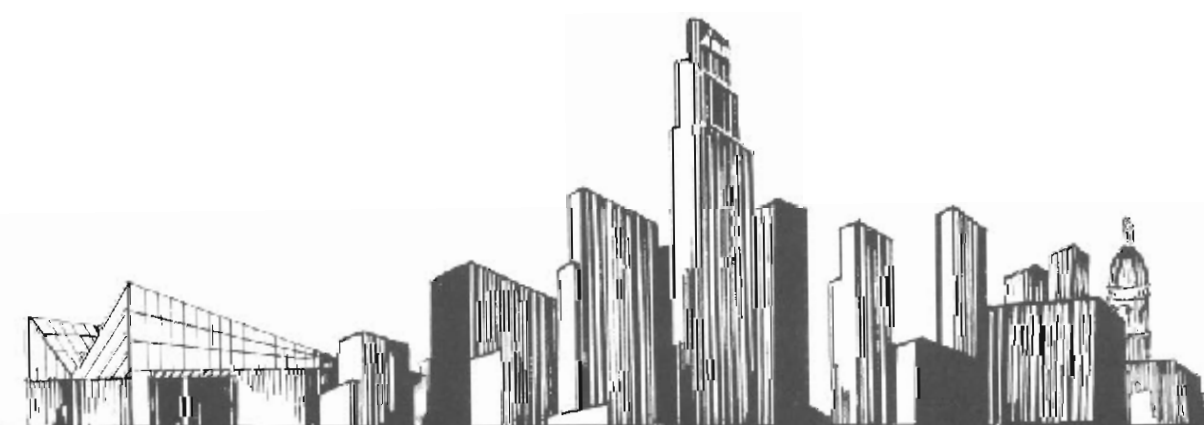
1:30 — **Edsel Ford High School, Dearborn, MI**  
Jack Pierson, Director

2:10 — **Bloomington No. High School, Bloomington, IN**  
Janis Stockhouse, Director

2:50 — **Ward-Melville High School, Setauket, NY**  
Don Palmer, Director

3:30 — **Interlochen Arts Academy, Interlochen, MI**  
Peter Bruckman, Director

## 4:30 — AWARDS



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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 last 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. The CJF 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, 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, Electrovoice for sponsoring two of the big band awards, and LeBlanc for sponsoring a combo award.

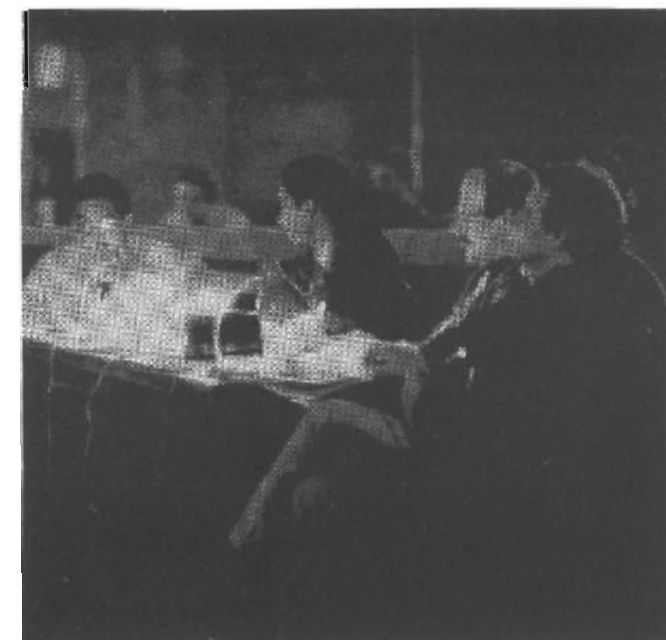


photo by Karen Klocke

last years judges panel (left to right); Wynton Marsalis, Branford Marsalis, Jim McNeely, Dan Morgenstern, Ron Carter.

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
TOPE QUALITY					
BALANCE					
PRECISION					
INTONATION					
DYNAMICS					
RHYTHM FEEL					

MUSICALITY	1	2	3	4	5
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.)

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

COMMENTS & REMARKS

Judge's Signature



# The 1984 CJF Staff



(left to right) Bob Weber, Laura Hamilton, Scott O'Grady, Bob O'Donnell, Sandy Pancoe, John Cerabino, Kevin Peartree.

photo by Karen Kroebe

## In Memoriam

**Dr. Chris A. Pascuzzi**

"Contributor to the Notre Dame —  
South Bend community . . . and a great jazz  
aficionado."

William Hickey  
John Manhott  
Mary Stevens,  
Bill Marty  
Louise Nye  
Joni Neal

## Special Thanks

Jim Phillips  
Anne DuCharme  
Father George Wiskirchen, C.S.C.  
Amy Kizer  
Margaret Linhart,  
Dr. James McDonnell



## COLLEGIATE JAZZ FESTIVAL

STUDENT UNION CULTURAL ARTS COMMISSION  
BOX 115 NOTRE DAME INDIANA 46556

### RANDOM NOTES AND REFLECTIONS FOR CJF '84

I feel both pleased and honored to be able to welcome you back to yet another CJF. After the wonderful success of last year's silver anniversary, I was worried that number twenty-six might not be able to reach the same high standards. How wrong could I be. Thanks to the dedication, hard work and late nights of this year's staff, CJF '84 promises to be equal to, if not better, than any previous CJF. Thanks are also due to our faculty advisor, Fr. George Wiskirchen C.S.C., without whose help and guidance CJF would be impossible, and Mr. Bill Hickey of Notre Dame Food Services, whose contribution to this year's festival has been invaluable.

We've managed to attract another fine group of college bands this year, as well as an excellent panel of judges. In addition, Willis Conover's return as master of ceremonies provides yet another reason for anticipation and excitement. The names of this year's judges may not be as well known as some on last year's panel, but their combined critical acclaim is remarkable. Indeed, our festival's ability to interest highly esteemed jazz performers and critics is a source of great pride for the CJF staff. We are not able to reward the judges with the compensation they deserve, according to current professional standards, but the festival's excellent reputation throughout the jazz industry helps to override monetary considerations. We are concerned with jazz education, for both performers and listeners, and we believe CJF provides a very conducive learning environment. Of course, we also realize that CJF is a jazz celebration, and we hope to keep celebrating for another twenty-five years. With your continuing support and attendance we can make that goal a reality. Thank you.

Yours in Jazz,

*Bob O'Donnell*

Bob O'Donnell  
1984 CJF Chairman



# OMEGA

## The legacies of bebop and Selmer:

the style of Richie Cole,  
the sound of the Omega.

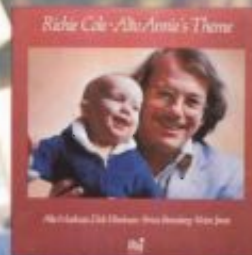
One critic says the tradition of bebop saxophone is in the good hands of Richie Cole. Well, there happens to be another tradition in his good hands.

The Selmer Omega alto matches Cole's free blowing, full tone style perfectly. The keywork keeps up with his flights of fancy. The horn respects his control.

But don't just take our word for it. Check out Richie's new album, "Alto Annie's Theme" on Palo Alto Records, and listen to the Omega in action.

Or, better yet, try the Omega alto yourself at your Selmer dealer's and put a bit of tradition in your good hands.

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