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Archives of the University of Notre Dame
The Role of the Jazz Critic

by Don Morgenstern

Criticism is properly the end of devotion, a ladder set for the discovery of buried treasure, not a bitch task for the castigation of offenders.

-Arthur Symons

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 and 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—an essay. Which also says, a reflection of the critic's personal opinion, without reference to a larger judgmental framework and benefit of historical or analytical 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 known biases overlap with that of the writer.

Now, in the broadest view, a critic is one who makes up the bulk of articles in jazz periodicals represent the viewpoints of all the jazz world, in which the views of interviewers, writers, and readers are secondary to those of the subject. Reporting 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 species of reporting, in which the views of interviewers, writers, and readers are secondary to those of the subject. Reporting and reporting are facets of journalism, not of criticism as such. True criticism is an art, in jazz as in other fields. It is a discipline that requires thorough background, knowledge of the principles of aesthetics and the specific nature and history of the music, as well as the writing skills necessary to clarify and expand 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 become a critic overnight. It is impossible to become a critic overnight. It is impossible to become a critic overnight. It is impossible to become a critic overnight.

The writers represented in this collection are primarily personal selections by me, and I obviously agree with each other. In that sense, I have used a solid, core group of jazz musicians, an understanding of its history and aims, and—just like—gut and writing skills. They share the ability to distinguish between the timeless and the ephemeral, and to place the place of a piece 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 the audience. But the role of the critic is more than to make the critic. The critic who is successful is the critic who is: a bridge between artist and audience. At its rare and best, criticism enhances appreciation and understanding and facilitates the development of perception and taste.
1985 marked the Silver Anniversary of the oldest college jazz festival in the country—the Notre Dame Collegiate Jazz Festival. And on April 11 and 12, 1984, the tradition continues as bands from across the nation come together in Notre Dame’s Stepan Center to compete in the annual CJF. The Festival is a tradition, but before the people arrive, the event looks toward the inevitable Golden Anniversary, we pause behind the event to look toward the future. Soon after, the event became a part of Notre Dame’s legacy, and the Notre Dame Collegiate Jazz Festival is one of the oldest college jazz festivals in the country—considered by many to be the first of its kind. Since its inception in 1959, the Festival has garnered national attention and has become a respected event in the college jazz world.

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 ran as a contest between bands until 1967. Then, when it became clear that the Festival was growing too large to continue as a contest, the judges began to select the best bands from each region. In 1967, the Festival moved to a different location and became a national event, attracting bands from across the country. Over the years, college jazz bands from as far away as Nevada, New York, Texas, and Minnesota gathered in the Notre Dame Fieldhouse for the first annual CJF. The Festival featured jazz combos, and the judging was done by a panel of professional jazz musicians, including Bob James, Bill Conti, and Hubert Laws. This list could go on and on, as the Festival has welcomed some of the greatest names in jazz over the years.

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 Festival has become a proving ground for many of the musicians who have gone on to success in the professional world. Many of the bands that participate in the CJF continue to perform together, and many have gone on to successful careers in the music industry.

The CJF is a testament to the dedication and commitment of those involved. The Festival is run by the students of the University of Notre Dame, and it is a reflection of the university’s commitment to excellence in all aspects of life. The Festival is a symbol of the university’s dedication to a tradition of excellence, and it is a reflection of the university’s commitment to providing a high-quality education to its students. The Festival is a testament to the university’s commitment to excellence, and it is a reflection of the university’s dedication to a tradition of excellence, and it is a reflection of the university’s commitment to providing a high-quality education to its students.
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THE ONE TO FOLLOW
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 and had not begun 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, but was given a tape of Miles Davis. "Somebody, My Prince Will Come." With instructions to "listen to the piano player," Blanchard listened to Davis, who became an influential 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, Jeffrey Wright had invited Blanchard to join his band. Blanchard attended Brandeis University, serving as editor-in-chief for Campus Life. He soon began his professional journalistic career in 1951-53, and at-
tended Brandeis University, serving as 

David Holland

David Holland was born on October 14, 1941 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 full-time in 1963, and in 1964 won a scholarship to study with James 

Paquito D’Rivera

Paquito D’Rivera

Cuban born saxophonist Paquito D’Rivera was not at the age of five when his father brought him home, but he had already been taught music. His father was a symbol of a musical family that wanted to pass on the art of jazz to their children. D’Rivera started playing the piano at the age of five and continued to develop his talent over the years.

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 his musical growth to the fact that "with Pat I just got to a point where we both needed to do something else." During the last year of Gottlieb’s association with Metheny, he began to find new areas in which to use his creativity.

Judges

Dan Morgenstern

Dan Morgenstern is the author of "Jazz in the roaring twenties." He is the director of the Institute of Jazz Studies at Rutgers University. 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 ASCAPDeems Taylor Award for outstanding non-fiction writing on music and its creators. A judge at festivals of the last seventeen CEFs, Morgenstern has been invaluable help to the CEF staff and festival itself. He has with four Grammy awards for his books notes and as a consultant for "Jazz East," "Jazz West," and the "Guide to Jazz." He has also been an invaluable help to the CEF staff and festival itself. He has with four Grammy awards for his books notes and as a consultant for "Jazz East," "Jazz West," and the "Guide to Jazz." He has also been an invaluable help to the CEF staff and festival itself. He has with four Grammy awards for his books notes and as a consultant for "Jazz East," "Jazz West," and the "Guide to Jazz."
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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 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 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 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 5 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. 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 court, 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 the judges for the basketball games. They would have big crowds and they were very enthusiastic 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 down, but I think the audience we get is a more sophisticated audience, a higher audience today than back then, but they certainly aren't any more enthusiastic because they used to really come on over in the Old Fieldhouse days.

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 that has really happened. The only change since might have been a breaking down of that mirror image which would be in the early sixties when people started to get into "funkier" music on the grade school level 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 lot 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. What has the Festival changed over the years?

A. One thing for sure is that there has been a very definite escalation of things over the years. The high school bands that you hear at contests and festivals today are playing music that is harder than the stuff that college bands were playing back then. The talent level has just gone out of sight, the college solos 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. Was it that way?

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

MIT Festival Jazz Ensemble

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.

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 1976 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.

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.

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 this 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

8:15 — Fredonia Jazz Quintet

Fredonia State College, Fredonia, New York
Saxophone — Pat Patterson; Trumpet — John Coggiola, Piano — Dave Callie; 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 Aliger, Michael Strauss, Joseph Klein, Trumpets — David Bondilevich, Tim Chambers, Toy Grish, 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 Dot; Drums — Glenn Schaft.

10:30 — Fredonia Jazz Ensemble

Fredonia State College, Fredonia, New York
Director — Pat Patterson; Saxophones — Matt Tritto, Brian Scheirer, Pat Patterson, Ken Parker; O走势图 Wagner; Trombones — Martin Hollisfer, Jeff Krala, Claude Schnuckerm, Ken Zarche; 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

1:45 — University of Illinois Jazz Ensemble II

University of Illinois, Urbana-Champaign, Illinois
Director — Tom Birker; Saxophones — Tom Walter, Dahlia Braun, Steve Brod, Carl Klepaki, Fred Federsep; Trumpets — Kevin Lawson, Ken Coi; Rolf Ingro; Kevin Flahigan, Rob Endicott; Trombones — Jared Iriesisy; Ryan Schultz, Dan Soderstrom, Wayne Gonzio, John McAllister, Horn — Pete Trousek; Guitar — Jeff Margolis; Piano — Ron Pej; Bass — Glenn Dewey; Drums — Steve Adleman.

2:30 — Sanctuary

Governors State University, Park Forest South, Illinois
Director — John Chaney; Saxophones — William Elliot, Kent Levin, Minor Davis, Herman Waterfield; Piano — Valerie Nicholson; Bass — Joseph Scally; Drums — Mitchell Rousseau.

3:15 — Roosevelt University Jazz Ensemble

Roosevelt University, Chicago, Illinois
Reeds — Iacho Castillo, Lloyd King, Michael Finnerny, Allen Gabka, Peter Rodehahn, Trumpets — Eric Hansen, Randy Kulk, David Spencer, Jon Mcghan, Leon Mays; Trombones — Sara Mark O’Connor, Darren Matina, Kristina Brooks, Mark Odosal; Piano — John Nichols; Guitar — Terry Smith; Bass — Christopher Clemente; Drums — Andrew Bussel.

4:00 — Western Michigan University Jazz Orchestra

Western Michigan University, Kalamazoo, Michigan
Director — Trent Kynaston; Saxophones — Curt Spe, Rick Hayne, Jeff Lederer, Brian Shaw, Barry Sherman; Trumpets — Etc; Brass; Rod Wilks, Mark Brery, Chuck Finton; Paul Finkbeiner; Trombones — Tony Wolters, Jon Hodmar; Bill Bailey, Steve Waters, Nick Bulke; Piano — Dan Trudell; Guitar — Mark Vescovi; Bass — Tom Lockwood; Drums — Mike Harvey; Percussion — Sam Neall.
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, Brenda Buckley, Kevin Krueger; Karen Blohm, Craig Hribek, Rkey Crawley; Trombones — Jim Martin, Bill Rose, Roger Bradley, Darrel Bunting; Trumpet — Rich Harrington, Steve Maloney, Dennis Goller; Kerry Moffie, 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 Weiss, Bass — Brian Burke; Drums — Chris Alford.

9:00 — Medium Rare

New England Conservatory, Boston, Massachusetts
Director — Pat Hollenbeck; Saxophones — Dave Moose, Adam Kolker, Pete Brano, Eric Hipp, Trombone — Tony Kadleck, Mike Hazlett, Kerry MacKillop; Paul Perfetti; Trumpets — Mark Hamilton, Kevin Osborne, 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 — R. Reid; Saxophone — Bryan Carrott; Bass — John Gomé; Drums — Tom DeFario; Guitar — John Conte; 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

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 weekly high school jazz workshop, offering clinics, and presenting local and area jazz musicians in concert. This year the band has appeared at the Indiana Collegete 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 innovative 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 Festival. The ensemble's recording album "The Jazz Orchestra 1984" has just been released.

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 freshmen to seniors in age and their program covers the entire spectrum of jazz from hop standards to original compositions. The Quartet along with several other combos and the two big bands round out the Jazz program at Notre Dame.

Michigan State University Jazz Ensemble

The Michigan State University Jazz Ensemble 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.

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 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 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, Bradford Marsalis, and Chico Mendoza.

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 Quinimizog 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.

Virginia Commonwealth University Jazz Orchestra

The Virginia Commonwealth University Jazz Orchestra 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 the opportunity to benefit from the expertise of some of the foremost names in jazz today. The orchestra, directed by arranger-composer Doug Richards, has in the past performed at the Glassboro College and Ohio State Jazz Festivals.
The 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 a sabbatical in Bali where he was 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, so everyone must like the same kinds of music. Garvey likes performing many types of music, rather than just one because he likes to have a "balanced musical diet."

John Garvey and the University of Illinois Jazz Band

"Musically, it is a genuine jazz ensemble, and though technically excellent, it never passes technique and craft above spirit and content... Furthermore, this band has real soloists and real writers, and does a non-synthetic personality. I'd stack it up against any of the surviving professional big bands and it's a new one on a bill with them 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 instrument and are the equal of the finest orchestral players. They are well-grounded in fundamentals of music and composition, and many of them have become excellent composers. They possess the very spirit of jazz itself—its improvisational and emotional style.

The outstanding reputation of the University of Illinois Jazz Band is based upon the individuality and creative excitement of the men in the band, their total commitment to the style of music and communication. The band's repertoire, which includes some highly imaginative arrangements, covers a immensely wide range, from classical and the blues to music that evokes 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...
On a second U.S. State Department tour to the Soviet Union in 1969, a music critic wrote of the Illinois Band:

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

On a recent trip to Bergen, Norway well expressed the general European reaction:

"The twenty four instrumentalists and vocalists in the Illinois Band's great skill and drive."

University of Illinois Jazz Band
leader John Garvey, in charge of the band's performance at the University of Bergen, Norway, displayed their much-praised professionalism, versatility, youthful drive, and imagination for music.
A man stands on a platform, holding a microphone. He speaks into the microphone, his mouth open wide. The sound of his voice echoes through the room, filling every corner. The audience listens intently, their eyes fixed on the man at the podium. The microphone is a tool, amplifying his words and making sure every word is heard by those in attendance. It's a powerful tool that can shape opinions and influence people.
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 for "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. Instead, the selection of an overall "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 the "Best Soloist" and "Best on his instrument" had also 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. Student plaques will be given to two outstanding high school bands in the High School Festival. We would like to thank Gemeinhardt Companys for sponsoring the two high school awards. Electromonde for sponsoring two of the big band plaques; and Leblanc for sponsoring a combo award.

JAZZ WEEKDAYS
7:00-10:30 AM & 2:00-8:00 PM
TRAD-JAZZ SUNDAYS
12:00 noon - 3:00 PM

"Michiana's Jazz Connection"

World's Largest Selection
Woodwind and Brasswind Accessories and Instruments
Amazing 10 month installment plan available on student instruments.

Notre Dame Student Government

Congratulates the Collegiate Jazz Festival for yet another Outstanding Event.

Jazz Forever!

University of Notre Dame Collegiate Jazz Festival
Judge Award - A Big Band

Date of Festival: ____________ Signature: _______

Judges:

1.                2.                3.                4.                5.                6.

Comments & Remarks

Music

Technique

Tone Quality

Balance

Precision

Intonation

Dynamics

Rhythm Feel

Musicality

Interpretation

Originality

Imagination

Soloists

Efficacy Impact

Communication

Innovation

Choice of Music

University of Notre Dame Collegiate Jazz Festival
Judge Award - A Combo

Date of Festival: ____________ Signature: _______

Judges:

1.                2.                3.                4.                5.                6.

Comments & Remarks

Music

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Tone Quality

Balance

Precision

Intonation

Dynamics

Rhythm Feel

Musicality

Interpretation

Originality

Imagination

Soloists

Efficacy Impact

Communication

Innovation

Choice of Music

University of Notre Dame Collegiate Jazz Festival
Judge Award - A High School Band

Date of Festival: ____________ Signature: _______

Judges:

1.                2.                3.                4.                5.                6.

Comments & Remarks

Music

Technique

Tone Quality

Balance

Precision

Intonation

Dynamics

Rhythm Feel

Musicality

Interpretation

Originality

Imagination

Soloists

Efficacy Impact

Communication

Innovation

Choice of Music

University of Notre Dame Collegiate Jazz Festival
Judge Award - A High School Combo

Date of Festival: ____________ Signature: _______

Judges:

1.                2.                3.                4.                5.                6.

Comments & Remarks

Music

Technique

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Balance

Precision

Intonation

Dynamics

Rhythm Feel

Musicality

Interpretation

Originality

Imagination

Soloists

Efficacy Impact

Communication

Innovation

Choice of Music

University of Notre Dame Collegiate Jazz Festival
Judge Award - A Student Instrument

Date of Festival: ____________ Signature: _______

Judges:

1.                2.                3.                4.                5.                6.

Comments & Remarks

Music

Technique

Tone Quality

Balance

Precision

Intonation

Dynamics

Rhythm Feel

Musicality

Interpretation

Originality

Imagination

Soloists

Efficacy Impact

Communication

Innovation

Choice of Music

University of Notre Dame Collegiate Jazz Festival
Judge Award - A Student Instrument

Date of Festival: ____________ Signature: _______

Judges:

1.                2.                3.                4.                5.                6.

Comments & Remarks

Music

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Choice of Music
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.

Bob O’Donnell
1984 CJF Chairman
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.

The Selmer (US) Model 162 Omega E Alto Saxophone. History never sounded so good.