

collegiate jazz festival





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A History of the Notre Dame Collegiate Jazz Festival

Tradition and Notre Dame are two words frequently used with each other. I'm not just referring to great football dynasties or the country's oldest university band, I'm talking about Jazz. 1985 marks the twenty seventh annual Notre Dame Collegiate Jazz Festival, the longest consecutive running Collegiate festival in the nation. Jazz has always been, and is now, alive and well at Notre Dame. Some of the greatest movers in jazz have passed through our festivals and invariably have left their mark. The C.J.F., however, is not only rooted in this rich, nostalgic past, but it also branches forward endlessly by showcasing the future movers of jazz.

The first C.J.F. festival was formed in 1959 to be a showcase for collegiate jazz musicians in a "Newport-like setting". In fact the "winners" of this first festival were to perform at the Newport Jazz Festival. The '59 C.J.F. became a reality through the assistance of Charles Suber, then publisher of *Downbeat*, and Frank Holzfiend, then owner of the Blue Note Jazz Club in Chicago. That historic beginning saw fifteen bands from Ohio, Indiana, Michigan, and Minnesota gather in the old Fieldhouse to jam throughout the night. Suber and Holzfiend were joined by Robert Trendler and Art Van Damme as judges for the evening. This festival was a big success.

From that point on, C.J.F. grew at an astonishing rate. The '60 C.F.J. attracted twenty six bands and combos and the prizes awarded to the best soloist included cash, instruments and scholarships. In addition to that the best bands received bookings, one of which was a two-week gig for the winning combo at Holzfiend's Blue Note. Stan Kenton referred to the '60 Festival as "the most magnificent,

clean-cut, swingin' affair I've ever attended." In just two years, C.J.F. had gained the reputation it still carries today — a forum presenting the best in college jazz.

The festival continued to grow and remained a competition until 1967. This year marked a great turning point. The competitive atmosphere was deemphasized as the event became a true festival. Bands now gather here to learn by listening and have fun by playing in a relaxed and friendly atmosphere. "Judges" now serve to critique talent. In addition to this change, the '67 festival also saw the introduction of the High School Festival, run in conjunction with C.J.F. but featuring high school bands. This part of the festival has featured bands from as far away as Nevada, Maryland, Alabama and New York.



Most important however, of the changes that took place during that magical year of 1967 was with regard to the Judges. From that point on the judges chosen were not just critics or instructors, but were top performers in the jazz world. This led to the now famous appearance of the judges on Friday night of the festival in the "Judges Jam". This is where one can see jazz at its best.

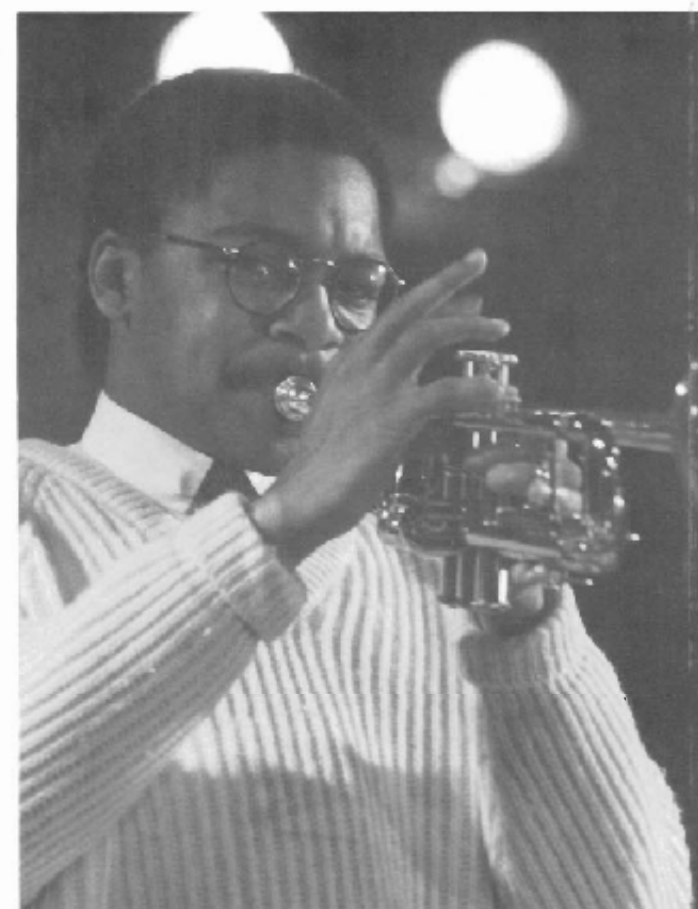
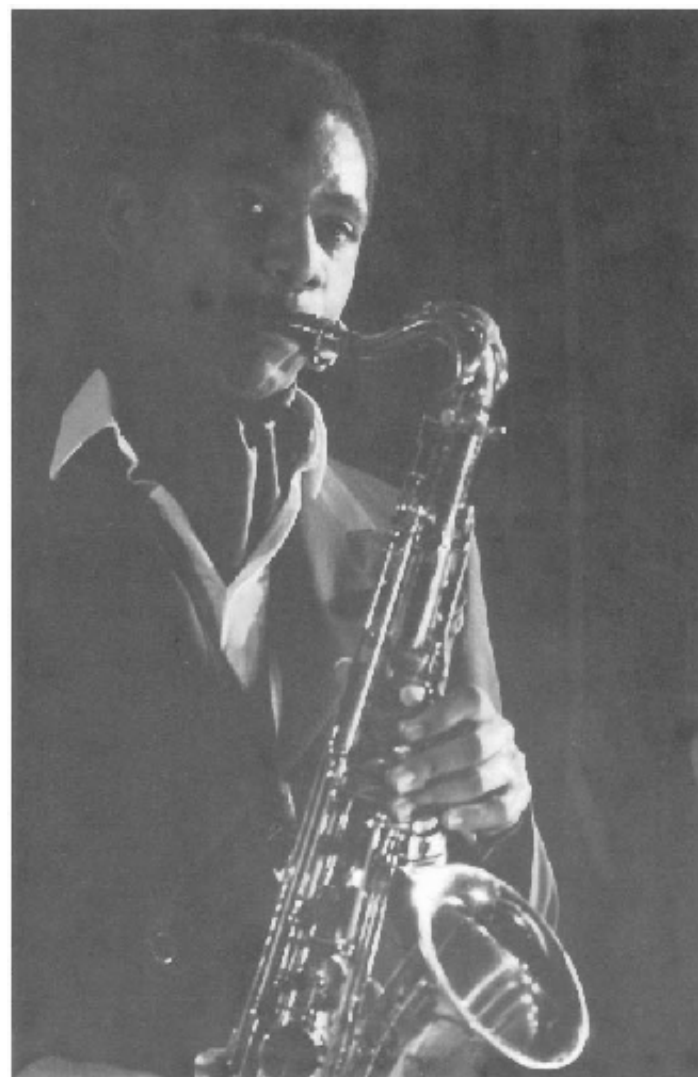
There is no greater thrill than to listen to five pros, some of whom never met one another, get together and blend so well. The C.J.F. has had some memorable Judges Jam's, but none, so far, as memorable as last years. In fact last years judges enjoyed meeting and playing with each other so much, they decided to jam a second time on Saturday night.

For those of us who work on the C.J.F. staff, hosting the judges always provides memorable moments. A past Chairman mixed up train times once while bringing Malachi Favors and his bass to the South Shore train station one Sunday morning. Being an hour early, he offered to buy him a cup of coffee somewhere. Favors replied, "No, that's cool, you go, I'll just practice a bit." As that chairman goes on to say, "I left him in the deserted waiting room quietly playing. It was great." One Chairman also noted the contrasting personalities of some judges. Bob James, for example, wrote extensive critiques for those bands performing in 1976, while Lester Bowie once just scrawled "DO IT! DO IT! DO IT!" across the page. Even in the face of mixed-up plans, like last years, man's good nature always manages to surface. The typical South Bend weather delayed incoming flights so as to ruin any dinner plans. We ended up carrying out filet mignon in styrofoam plates from the restaurant so dinner wouldn't be completely lost. However, three of the judges were vegetarians and the rest were too tired to eat, so Paquito D'Rivera ended up eating several steaks out of styrofoam in the lounge of the Americana Hotel.

The judges add a special dimension to the festival that really makes it a treat to attend. What is best about this festival, however, is the wealth of collegiate talent. C.J.F. traditionally showcases the best in young talent that will soon shape future directions in Jazz.

Time magazine once touted the festival as "the hippest college bash of them all." It has featured college bands from over thirty states and has drawn some of the jazz greats as judges. From our humble beginnings we continue to grow. C.J.F. recordings can be heard all over the world on Voice of America radio and after this year we will be syndicated on over one hundred American Public Radio stations across the country. Who knows what the future will hold; perhaps international schools? The opportunities are endless as our development through the last twenty-seven years has shown.





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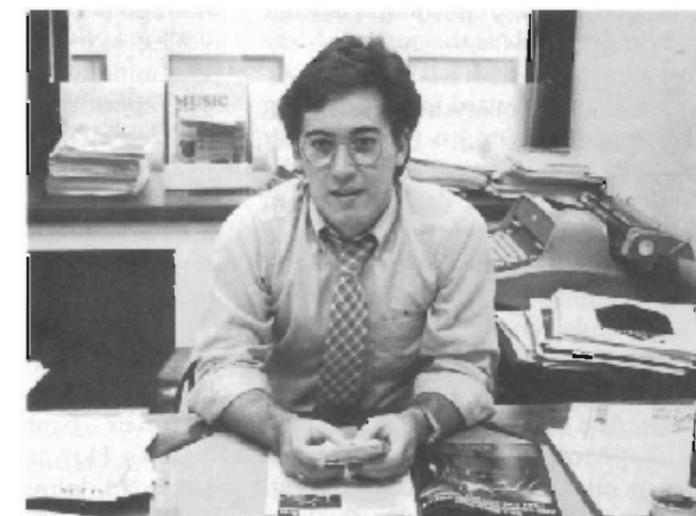


Master of Ceremonies

Yes, you can come home again. Bob O'Donnell, the master of ceremonies for this year's Collegiate Jazz Festival, graduated from the University of Notre Dame in May of 1984 and during his four year tenure at the University played an important role in the festival. He became involved in his freshman year by serving as co-chairman of the high school division of CJE; his sophomore year he graduated to production chairman of the collegiate festival and during his junior and senior years he acted as its chairman. His successful involvement with the festival earned him the 1984 Steve Calonje Award for outstanding contribution to jazz at Notre Dame.

O'Donnell now works as the associate editor for *Upbeat* magazine, a trade magazine for the music and sound industry. He has also contributed to *downbeat* and this past summer he was employed in the publicity department for the KOOL JAZZ Festival in New York. He was recently invited to speak as a guest lecturer to students in Valparaiso University's business of music program.

An avid trombonist and guitarist, O'Donnell actively participated in the music program while attending Notre Dame, performing in the University's marching band, varsity band, concert band, jazz band and orchestra. He also represented the school in the Olympic All-American College Marching Band, which performed last summer in L.A., and the Epcot All-American College Marching Band, which performed at the opening ceremonies of Disney's



Epcot Center. In addition, he served as musical director on four N.D. Student Players productions.

O'Donnell earned his bachelor's degree from the University of Notre Dame's Program of Liberal Studies, an interdisciplinary humanities program based upon a study of the Great Books. He was awarded the program's Otto A. Bird Award for outstanding Senior Essay for his work on early twentieth-century classical music.

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ED. NOTE: The Steinway piano on stage throughout the Festival was graciously supplied by Nelson Piano and Organ.

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*.



Judges

JIMMY HEATH

Jimmy Heath represents an overwhelming presence in the world of jazz. As a performer, composer, arranger, and educator Heath has made numerous contributions to jazz. As a young saxophonist in the '40's, he was initially entranced with the tenor sax, specifically the way it was galvanized by Illinois Jacquet. Then after hearing Charlie Parker, Heath became deeply impressed by the powerful and attractive style of the "Bird" and patterned his work after this jazz giant and was soon dubbed "Little Bird". Through the years many outstanding jazz artists have enjoyed the overwhelming presence of Jimmy Heath in their bands, particularly Nat Towles, Howard McGhee, Dizzy Gillespie, J.J. Johnson, Miles Davis, Milt Jackson, Art Farmer, Billy Taylor and Clark Terry. As a player Heath has received much recognition along with his brother Percy Heath for the MJQ music. Jimmy Heath has deep convictions about the continuum of tradition. For more than a decade, he has helped students through clinics at the Jazzmobile in New York City. In 1980 Heath and his group were selected by the Southern Arts Federation to participate in their prestigious Performing Arts Touring Program which is funded by the National Endowment for the Arts and dedicated to strengthening high quality arts resources.



GENE BERTONCINI

Bertoncini's musical roots go back to his early years in the Bronx where he grew up in a house filled with music. His love affair with the guitar began when he was seven, and by the time he was sixteen, he was appearing on New York television.

His career took an unusual turn when he decided to fulfill another long-standing interest, and took a degree in architecture at Notre Dame. He was quickly swept into the musical scene at the university, and the first thing he did after picking up his degree was to work opposite Carmen McRae in Chicago. He returned to New York to work with vibraphonist Mike Manieri, and then with a quintet led by drummer Buddy Rich.

Gene Bertoncini has worked with the Metropolitan Opera orchestra, the Benny Goodman Sextet; singers Tony Bennett, Morgana King, Lena Horne, Vic Damone and Edye Gorme; jazzmen Buddy Rich, Wayne Shorter, Hubert Laws, Clark Terry, Paul Desmond, and Paul Winter; and arranger/composers Lalo Schifrin and Michel LeGrand, among others. He has performed regularly on the Merv Griffin and Johnny Carson shows, and has been one of the most prolific and popular studio musicians in New York City. For the past eight years Bertoncini has performed with bassist Michael Moore in a duo which *The New York Times* describes as "... one of the finest pairings of jazz strings..."

Mr. Bertoncini's teaching credits include the Eastman School of Music where he regularly performs and conducts summer workshops for jazz guitarists, the New England Conservatory, New York University, and the Banff School of Fine Arts.



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. Merrit 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.



BUTCH MILES

The accomplishments of drummer Butch Miles belie his age. Playing for such luminaries as Frank Sinatra, Count Basie, Tony Bennett, Sammy Davis, Jr., Dave Brubeck, Mel Torme, Della Reese, Dizzy Gillespie, Ella Fitzgerald, Joe Williams, Billy Eckstein, Clark Terry, Eddie "Lockjaw" Davis, Harry "Sweets" Edison and others, he displays the maturity of his experience with youthful imagination and unending energy. In both big band and small group capacities, he brings technical and creative finesse together.

Miles has performed at the Newport Jazz Festival since 1975 and the Grande Parade du Jazz in Nice, France three times. His talent has taken him worldwide, touring the Far East, Great Britain, Australia, New Zealand, Europe, Tunisia, Central America, North America and Japan. In 1976, he played a Royal Command Performance for the Queen of England.

A noted clinician, Miles has given drum clinics all over the world. As both soloist and clinician, he has appeared in Japan, England, Canada, Australia and throughout the United States.

He has appeared on "CBS 60 MINUTES", "THE TONIGHT SHOW STARRING JOHNNY CARSON", "THE MERV GRIFFIN SHOW", "THE DICK CAVETT SHOW", "THE MIKE DOUGLAS SHOW", and five times on "THE JERRY LEWIS TELETHON". Internationally, he has made personal appearances on radio and television station in France, Switzerland, England, Sweden, Denmark and Japan.

He has also appeared in two motion pictures: "THE AUSTRALIAN JAZZ FEST" with Dave Brubeck, and "THE LAST OF THE BLUE DEVILS" with Count Basie and his orchestra.



STANLEY COWELL

Stanley Cowell was born in Toledo, Ohio on May 5, 1941. He took up the piano at age four, and at 14 was featured soloist with the Toledo Youth Orchestra. Cowell's formal study of music has been quite extensive: a Bachelor's degree from Oberlin College (with additional undergrad study at the Mozarteum Academy in Salzburg, Austria, the University of Wichita, and the University of Southern California) and a Master's from the University of Michigan.

In 1966, after completing his education, Cowell headed for New York and worked with such artists as Max Roach and Abbey Lincoln, Herbie Mann, Stan Getz, and the Bobby Hutcherson/Harold Land group. For several years he was part of Music Inc., along with Charles Tolliver, with whom he formed the innovative musician-owned record company, Strata-East Records, in 1971.

Stanley was also the founder and organizer of the Piano Choir, and was incorporator and a founding member of Collective Black Artists, Inc., a group devoted to bringing black music and the arts to the black community. He served as conductor of the CBA Ensemble in 1973-74 and, in '74, as musical director of the New York Jazz Repertory Company at Carnegie Hall, along with Gil Evans, Billy Taylor, and Sy Oliver.

During the Seventies, Cowell has performed and/or recorded with Sonny Rollins, Clifford Jordan, Oliver Nelson, Donald Byrd, Thad Jones/Mel Lewis, Richard Davis, Roy Haynes, and Jimmy Owens. For the last several years he has toured and recorded with the Heath Brothers.



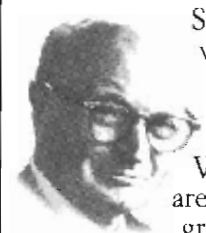
Judges

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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
1984 Bob O'Donnell



History

Past CJF Judges

1959 Art Van Damme, Charles Suber, Robert Trendler, Frank Holzfeind
1960 Frank Holzfeind, Robert Share, Charles Suber, Willis Conover, Stan Kenton
1961 Johnny Richards, George Russell, Robert Share, Charles Suber, Quincy Jones
1962 Don DeMichael, Quincy Jones, Henry Mancini, Robert Share, Charles Suber
1963 Manny Albam, Leonard Feather, Terry Gibbs, Robert Share, Charles Suber
1964 Julian "Cannonball" Adderly, Gary McFarland, Oliver Nelson, George Russell, Robert Share, Charles Suber
1965 Clark Terry, Paul Korn, Robert Share, Charles Suber, Arif Mardin
1966 Don DeMichael, Quincy Jones, Charles Suber, Billy Taylor, Fr. George Wiskirchen
1967 Lalo Schiffrin, Herbie Hancock, Don DeMichael, Robert Share, William Russo, Donald Byrd
1968 Freddie Hubbard, Dan Morgenstern, Gerald Wilson, Oliver Nelson, Robert Share, Ray Brown
1969 Clark Terry, Ernie Wilkins, Dan Morgenstern, Gary McFarland, Sonny Stitt, Fr. George Wiskirchen
1970 Leon Breiden, Ernie Wilkins, Joe Farrell, Dan Morgenstern, Richard Adams
1971 Leon Thomas, Dan Morgenstern, Richard Abrams, Charlie Haden, Gerald Wilson, Willis Conover
1972 Jamey Aebersold, Aynsley Dunbar, Dan Morgenstern, Hubert Laws, Roberta Flack, George Russell, Willis Conover
1973 Alvin Batiste, Joe Farrell, Jimmy Owens, Roy Haynes, Gil Evans, Hubert Laws, Dan Morgenstern
1974 Billy Harper, Bill Watrous, Roy Haynes, Charlie Haden, Dan Morgenstern, Lonnie Smith
1975 Hubert Laws, Jack DeJohnette, Chuck Rainey, Cecil Bridgewater, De De Bridgewater, Sonny Rollins, Dan Morgenstern
1976 Malachi Favors, Lester Bowie, Don Moye, Bob James, Dave Remington, Joe Farrell, Dan Morgenstern
1977 Bob James, Bob Moses, David Sanborn, Randy Brecker, Will Lee
1978 Hubert Laws, Larry Ridley, John Lewis, Louis Bellson, Lew Tabackin, Dan Morgenstern
1979 Nat Adderley, Richard Davis, Buddy DeFranco, Bunky Green, Philly Joe Jones, Joe Sample
1980 Herb Ellis, Milt Hinton, Dan Morgenstern, Zoot Sims, Billy Taylor, Tony Williams
1981 Richard Davis, Mike Vax, Dan Morgenstern, Jim McNeely, Joe Farrel, 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
1984 Terrence Blanchard, Joanne Brackeen, Paquito D'Rivera, Danny Gottlieb, Dave Holland, Dan Morgenstern

Notre Dame Jazz Band

Jazz fans will be welcomed to the 27th running of the CJF for the 13th consecutive year by a performance of the Notre Dame Jazz Band. The band composed largely of non-music majors from every discipline of the university, has performed this year in their "Dimensions in Jazz" concert, a concert for Junior Parents Weekend, as opening act for the "Guido Sarducci Show", in the NAZZ (a campus coffee house) and "An Evening With John McNeil". The jazz program at Notre Dame involves two big bands and three combos and is under the direction of Father George Wiskirchen, C.S.C. who has directed performing groups at all but the first of the 27 CJF's with bands from Notre Dame High School in Niles, Illinois, Northwestern University and now the NDJB.



American Conservatory Jazz Quintet

The American Conservatory Jazz Quintet is one of the eleven performing ensembles in the Jazz and Commercial Music Department which includes eight combos, two vocal jazz ensembles, and a large jazz ensemble.

The Jazz and Commercial Music Department boasts an enrollment of approximately 80 majors. The department, now in its fourth year, retains a faculty composed of some of the finest performer/educators in the country. Greg Shearer is the department chairman.

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 New England area. Under the direction of prominent jazz instructor and trumpeter Herb Pomeroy of the Berklee College of Music, the Festival Jazz Ensemble plays only original compositions of contemporary jazz written for it by talented young composers from the Boston area. Besides the three annual home concerts, the nineteen piece Ensemble also performs at the Notre Dame Jazz Festival each year, and makes numerous other appearances at Boston area colleges.



Capital University Trio

(photo not available)



University of Massachusetts at Amherst Jazz Ensemble

The UMass Jazz Ensemble I is the flagship group of the Afro-American Jazz Studies program. Comprised of both music and non-music majors, the band regularly performs in a variety of institutional and civic settings. Repertoire is selected to showcase various jazz idioms representative of big band literature. Recent guest artists with the ensemble include Slide Hampton, the Max Roach Quartet, Bill Dobbins, Bev Rolehr and Jimmy Owens. The Jazz Ensemble's first album will be available in the early spring.

The AAJ curriculum offers instrumental and vocal courses in theory, improvisation, arranging, history and appreciation, as well as performing ensembles in Vocal Jazz, Chamber Jazz and Big Band. Degrees in AAJ are awarded at both the undergraduate and graduate levels.

Ohio State University Jazz Ensemble

In the United States, the Jazz Ensemble has performed in Ohio, Indiana, Illinois, Michigan, West Virginia, Pennsylvania, Maryland, New Jersey, Connecticut, New York, Nevada and California including concerts at the Village Vanguard in New York City, The Keystone Corner Jazz Club in San Francisco, Donte's Jazz Club in North Hollywood and at Disneyland.

The band has made three overseas tours (1975, 1978 and 1981) and has appeared throughout England, France, Germany, Switzerland and Austria with special performances at the Montreux and Nice International Jazz Festivals.

Membership in the jazz Ensemble is open to any University Student by audition and one does not have to be a music major.



Friday Evening, April 12

7:30 — University of Notre Dame Ensemble

University of Notre Dame, Notre Dame, Indiana
Director — Fr. George Wiskirchen, C.S.C.; Saxophones — Charles Amata, David Klos, Gregory Wagner, Edmund Gomez, Paul Zarembo; Trumpets — Michael Myers, Reg Bain, Michael Wellems, Eric Gaertner, Robert Magill, Kevin Doran; Trombones — Kevin Quinn, Jeffrey Eckert, James Archer, Brad Ray, Thomas McCabe; Piano — Peter Weis; Guitar — Andy Boisvert; Bass — Brian Burke; Drums — Mark Shepard, Jay Yap; Vocalist — Ora Jones.

8:15 — American Conservatory of Music Combo

American Conservatory of Music Quintet, Chicago, Illinois
Greg High, trumpet; Jeff Perry, guitar; Bethany Pickens, piano; Marcus Robson, bass; Tim Kitsos, drums.

9:00 — Massachusetts Institute of Technology Ensemble

Massachusetts Institute of Technology Ensemble, Boston, Massachusetts
Director — Herb Pomeroy; Saxes — Jay Elson, Ray Zepeda, Jim Mahoney, Charles Marge, Ron Soltz; Trombones — Michael Strauss, Margaret Hirlinger, Tom Nichols, Chuck Jones; Trumpets — Dave Bondevitch, Matt Lehman, Kris Grube, Peter Ahumada, John Ragan; Rhythm — Mike Cassidy (piano), Rik Riman (guitar), Dave Becker (bass), Greg Norris (drums), Mike Herman (vibes)

9:45 — Capital University Trio

Capital University, Columbus, Ohio

10:30 — University of Massachusetts of Amherst Jazz Ensemble

University of Massachusetts, Amherst, Massachusetts
Director — Jeff Holmes; Saxophone — Lisa Parent (lead alto, clarinet, flute), Steve Gaudreau (alto soprano), John Balut (tenor, flute), Geoff Mattoon (tenor), George Weremchuk (bari, clarinet); Trumpet — Paul Meneghini (lead), Franz Strassman, Roger Roberge, Ben Oulton; Trombone — Faith Patterson (lead), Chris Glanville, Russ Bogartz; Tuba — Todd Campbell; Bass — Jeff Dostal; Drums — Chris Kohler, Jon Nathan; Piano — Steve LaJoie; Guitar — Ken Hall; Flute — Marcia Campbell; Horn — Cathy Szabo, Lynn Kirouac, Erika LaForme

11:30 — Judges Jam

Saturday Afternoon, April 13

1:00 — Ohio State Jazz Ensemble

Ohio State University, Columbus, Ohio
Director — Tom Battenburg; Saxes — Bill Mulligan, Joe Polen, Brian Gardner, John Fudale, Rick Walburn; Trumpets — Terry Frenz, Matt Traum, Tim Davis, Josué Rodriguez, Chris McCourry; Trombones — John Allen, Pat Hallaran, Dan Adams, Bill England, Jeff Henderson; Rhythm — Tim Davis (piano), Steve Bennett (bass), Jim Goodrich (drums), Larry LeMaster (guitar), Cary Dachtyl (percussion)

1:45 — Michigan State Jazz Ensemble

Michigan State University, East Lansing, Michigan
Director — Ron Newman; Trumpets — Rich Haering, John Madden, Kerry Moffit, Dave Robison, Jeff Hopwood; Trombones — Bill Rose, Jim Martin, Roger Bradley, Kurt Poterack; Saxophones — Rhonda Buckley, Cara Silvernail, Gary Clavette, Kevin Krieger, Craig Hribek; Drums — Ian LeVine; Piano — Doug Johnson; Guitar — Jim Green; Bass — Ed Fedewa

2:30 — University of Notre Dame Combo

University of Notre Dame, Notre Dame, Indiana
Trumpet — Reg Bain; Trombone — Kevin Quinn; Guitar — Andy Boisvert; Bass — Brian Burke; Drums — Mark Shepard

3:15 — Fredonia Jazz Ensemble

State University College, Fredonia, New York

4:00 — Northern Iowa Jazz Ensemble

University of Northern Iowa, Cedar Falls, Iowa
Saxophones — Dan Jaques, Don Bailey, Bryon Ruth, Clark Duhrkopf, Mark Bond; Trumpets — Matt Canfield, Rich Rahlf, Craig Parker, Paul Lubben, Greg Bush; Trombones — Jim Miller, Eric Stover, Wade Presley, Bryan Anton; Rhythm — John Alston (piano), Bob Dunn (guitar), Don Boyle (bass), Jim Nielsen (drums), Scott Campbell (percussion)

Saturday Evening, April 13

6:30 — Outstanding High School Bands

7:30 — Virginia Commonwealth University Jazz Ensemble

Virginia Commonwealth University, Richmond, Virginia

Director — Doug Richards; Reeds — Steve Wilson, Greg Luffey, Al Waters, Jeff Nagel, Howard Smith; Trumpets — Jonathan Mela, John Scott, Greg Little, Jonathan Greenberg, Matt Nygren; French horn — Amy Crawford; Trombones — Jeff Barnes, Chris Johnson, Terry Baber; Piano — Tom Jennings; Guitar — Randy Savage; Bass — Ronnie Jenkins; Drums — Issac Edgerton.

8:15 — Fredonia Alternative Jazz Experience

State University College, Fredonia, New York

Piano — Bob Huott; Guitar — Chris Floberg; Drums — John Kerswell; Trombone — Jeff Nelson; Saxophone — Conrad Ziarniak; Bass — Matt McNulty

9:00 — Medium Rare

New England Conservatory of Music, Boston, Massachusetts

Director — Pat Hollenbeck; Saxophone — David Finucane, Eric Hipp, Dave Mann, Karen Rafferty, Peter Brainin; Trumpet — Phil Arsenault, Eugenio G. Elias, Tony Kadleck, Kerry MacKillop; Trombone — Ben Herrington, John Thompson, Paul Welcomer, Oddur Bjornsson; Piano — John Medeski; Bass — Shawn McGloin; Percussion — Doug Lippincott; Drums — Jim Harp

9:45 — The William Patterson College Jazz Sextet

William Patterson College, Wayne, New Jersey

Piano — Matt King, Bass — Doug Weiss; Drums — Peter McDonald; Guitar — Kevin McNeal; Alto Sax — Bill David; Trumpet — Bob Henke

10:30 — Eastman School of Music Jazz Ensemble

Eastman Jazz Ensemble, Rochester, New York

Director — Rayburn Wright; Piano — Jon Werking; Bass — Bob Stata; Drums — Larry Aberman; Saxophones — Tom Christensen (tenor), Ted Gurch (alto), Dave Glaser (alto), Ken Murphy (tenor), Mark Gartenberg (baritone); Trombones — John Fedchok (lead), Mark Kellog (lead), Randy Crawford (tenor), Tony Garcia (tenor), Jim Martin (bass); Trumpets — Jeff Beal, Jon Kruger, Lennie Foy, Brian Gaber, Phil Snedecor; Vibes — Steve Searfoss; Percussion — Ton Nazzola; Vocals — Teri Koide

11:15 — United States Air Force Airmen of Note

Guest Band



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 Quintet

The Notre Dame Quintet is one of the smaller ensembles that rounds out the jazz program at the university. They usually perform as part of the big band concerts on tour and at home as well as presenting their own concert. This year they have also performed with visiting jazz trumpeter John McNeill and with drummer Terri Lynne Carrington. The group is made up of non-music majors and their repertoire ranges from standard bop fare to original compositions by members of the group.



Fredonia Jazz Ensemble

The Fredonia Jazz Ensemble has won numerous awards including outstanding performance awards at CJP in 1975, 1976, 1977, and first place at the Quinapiac Jazz Festival in 1975 and 1976. In 1979 the Ensemble toured Poland and in 1982 returned to appear at CJP. In 1983 the Ensemble won outstanding performance award and two outstanding soloist awards at CJP. 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 1984-85 the Ensemble had clinics with Don Menza and Rob McConnell. The Fredonia Jazz Ensemble's 8th album is in the making and is due out this summer. This is the third album in the last three years.



University of Northern Iowa Jazz Band I

The UNI Jazz Band I was selected as the top band at the University of Wisconsin/Eau Claire Jazz Festival in 1984. The band was also selected as outstanding band at the 1983 Elmhurst College Jazz Festival in Chicago. In 1982 and 1985, the UNI Jazz Band I was the first place band in the National Association of Jazz Educators (NAJE) College/University Jazz Ensemble auditions, and the group subsequently performed at the 1982 NAJE Convention in Chicago. Recently, the band was invited to perform at the 1985 Montreux Jazz Festival in Montreux, Switzerland. Recent guest performers have included Dave Liebman, Jane Ira Bloom, JoAnne Brackeen, Bruce Forman, Marv Stamm, Lee Konitz and Bobby Shew.



Virginia Commonwealth University Jazz Orchestra I

The repertoire of the VCU Jazz Orchestra I focuses primarily on classic (with a strong stress on Ellington) and contemporary traditional-exploratory vehicles. Jazz composers who have performed their compositions in concert with this ensemble include Jaki Byard, Frank Foster, Jimmy Heath and Thad Jones. Amongst the awards and honors the organization has received include: Outstanding Big Band at the CJF (two times), Downbeat Student Recording Awards, and invitations to perform at the 1984 Smithsonian Jazz Festival and the 1985 Presidential Inauguration Ceremony.

Fredonia Alternative Jazz Experience

The Alternative Jazz Experience, a totally student organized and directed jazz group from S.U.C. at Fredonia, N.Y., was founded merely two years ago. The group performs often for campus concerts and at various clubs in the western New York area, incorporating original compositions into their program. This year marks their first performance at the CJF as a group, although members have previously won distinguished performance awards. The group consists of bass, drums, piano, guitar, trombone and saxophone.



William Patterson College Jazz Sextet

The William Patterson 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 working in the New York City-New Jersey area, members of the group have performed on campus in the Sunday Jazz Room Series, the WPC Performing Arts Lounge and most recently were the featured College Combo at the 1985 National Association of Jazz Educators Convention in Dallas, Texas.



Eastman Jazz Ensemble

The Eastman Jazz Ensemble, Rayburn Wright director, is the primary jazz group at the Eastman School of Music (Rochester, NY). The ensemble has been a consistent prize-winner in the Downbeat Magazine student talent contests for the past five years. The awards include the categories of jazz composition, jazz arranging, best individual soloists in jazz and rhythm and blues, outstanding vocalist, winners in big band, small band and studio orchestra. In their last trip to the Notre Dame Collegiate Jazz Festival in April 1983, the ensemble won 11 outstanding performance awards, by far the largest number of awards taken by any school. The ensemble toured Europe in the summer of 1982 and last year it performed at the NAJE conference in Columbus, Ohio. Guest soloists in the past year have included Wynton Marsalis, Sir Roland Hanna, and Ed Thigpen. The band plans to record its fourth album in April of this year.



THE COUNTDOWN

Hosted by **Walt Love**

A weekly countdown of the Top 25 hits of each week from the RADIO & RECORDS Urban Survey. Hosted by R&R's Black Radio Editor, Walt Love, each week THE COUNTDOWN features exclusive interviews with many of the week's featured artists. Now airing on stations like WKTU, New York; WBMX, Chicago; KJLH, Los Angeles; WXYV, Baltimore; KRLY, Houston; WDAS, Philadelphia; and many more.

"THE URBAN EXCURSION"
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The Airmen of Note

The United States Air Force's premier Jazz Ensemble, THE AIRMEN OF NOTE, has been acclaimed by music critics and musicians alike as one of the best musical organizations in the "Big Band Field".

Count Basie, one of the many jazz greats who has appeared with "THE NOTE", remarked, "THE AIRMEN OF NOTE" are an absolute 'gas' . . . one of the best I've heard . . . and I speak from more than a couple of years experience. I don't care what kind of a bag you put them in, jazz or dance, the results will always be the same . . . great music".

"THE NOTE" has roots which go all the way back to 1942 and the late Major Glenn Miller's pioneering efforts with Air Force dance music. It was Glenn's idea to give the troops the music they wanted to hear, and give it to them with that remarkable professionalism that was his trademark. THE AIRMEN OF NOTE carries on the Miller tradition, but dressed up a bit differently . . . creating its own new big band sound even as Glenn Miller did in his day.

The original Glenn Miller Army Air Corps dance band broke up after the war, and it wasn't until 1950 that the U.S. Air Force formed another band — this time — under its present name. As before, professionalism was the guideline, and sidemen came from some of the best dance groups in the country. Through the years, THE AIRMEN OF NOTE has featured a fabulous cross-section of former members of the Les Brown, Billy May, Harry James, Les Elgart and Kai Winding bands, just to name a few.

Today's band is distinctive in its youthfulness, rendering it well versed in contemporary music.

In spreading the good word about Air Force Jazz over the years, THE AIRMEN OF NOTE has appeared in countless cities in more than 25 countries, on four continents and has visited many cities in the U.S.

This organization frequently performs with some of the biggest names in the business — Nancy Wilson, Jack Jones, Joe Williams, June Christy, George Shearing, Shani Wallace, and The Four Freshmen.

Recordings by the "NOTE" are heard over many radio stations in the United States and overseas. Their most widely heard radio series was "Serenade in Blue", produced for the Air Force Recruiting Service.

THE AIRMEN OF NOTE has appeared many times on national and local television. The group also portrayed the famed Miller orchestra in the movie "The Glenn Miller Story", which starred Jimmy Stewart and June Allyson.

"Downbeat Magazine", America's leading jazz magazine, critically acclaimed THE AIRMEN OF NOTE as "One of the best bands anyone interested in big band jazz or good dance music can hope to hear today."

THE AIRMEN OF NOTE is what's happening today in the world of big band music . . . and it's one of the nicest things that has happened in a long time.



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.



1983 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
1. TONE QUALITY					
2. BALANCE					
3. PRECISION					
4. INTONATION					
5. DYNAMICS					
6. RHYTHM FEEL					

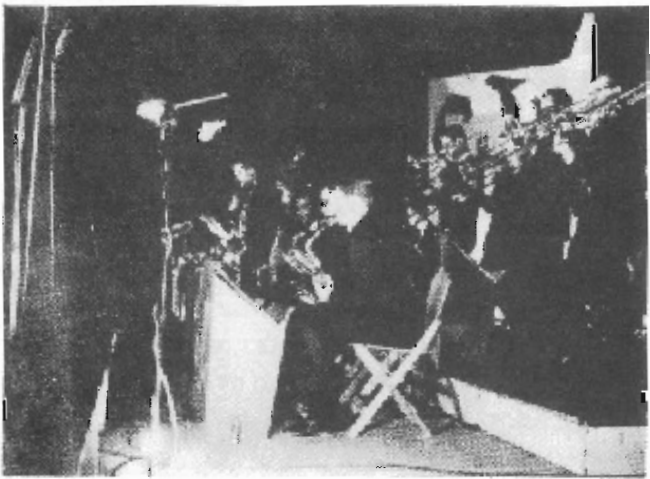
COMMENTS & REMARKS _____

MUSICALITY

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

Judge's Signature _____

The High School Festival



The High School Festival

The CJF 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. CJF 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 13, 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 CJF. In addition, \$6,000 in scholarships to the Berklee College of Music will be awarded to "outstanding" soloists and performers.

High School Festival Judges

Paul Tolosko, Chicago trombonist
Steve Duke, Saxophonist and teacher at Northern Illinois
Darryl Tidebach, Professional bassist

HIGH SCHOOL SCHEDULE

Saturday Morning, April 13th

- 8:30 — Marion High School
Marion, Indiana
- 9:10 — Chaminade Julianne
Dayton, Ohio
- 9:50 — Pike High School
Indianapolis, Indiana
- 10:30 — Bloomington North II
Bloomington, Indiana
- 11:10 — Decatur Central High School
Indianapolis, Indiana

LUNCH

- 1:00 — Bloomington North I
Bloomington, Indiana
- 1:40 — Forestview High School
Arlington Heights, Illinois
- 2:20 — Notre Dame High School
Niles, Illinois
- 3:00 — Northside High School
Fort Wayne, Indiana
- 3:40 — Evergreen High School
Evergreen, Colorado

4:30 — AWARDS

The 1985 CJF Staff



Left to Right: Jerry Murphy, Laura Hamilton, Matt Snyder, John Cerabino, Eddie Leonard

WILLIAM HICKEY • FR. GEORGE WISKIRCHEN, C.S.C. • JIM PHILLIPS

Special Thanks

PAUL MATWY

JOHN MANHOOT

MARGRET LINHART • KEVIN MCGOVERN • ANNE DUCHARME



JAZZ WEEKDAYS

7:00-10:30 AM & 2:00-8:00 PM

TRAD-JAZZ SUNDAYS

12:00 noon - 3:00 PM

JAZZ

88

“Michiana’s Jazz Connection”



COLLEGIATE JAZZ FESTIVAL

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RANDOM NOTES AND REFLECTIONS FOR CJF '85

I feel both honored and thrilled to be able to welcome you to Notre Dame's twenty seventh annual Collegiate Jazz Festival. I would first like to take this opportunity to thank everyone involved with the festival. We had a very hard-working staff and invaluable assistance from people like Fr. George Wiskirchen, C.S.C., Mr. Jim Phillips, Mr. Bill Hickey, and Mr. John Manhoot. They have helped greatly in making this festival a spectacular cultural event.

This 1985 CJF probably has the best collection of college bands and combos ever assembled here. They not only represent a wide range of geographic locations, but also perform in diverse and unique styles. Last month I read an extremely disturbing article in the *Chicago Tribune* on the “death” of jazz. Well, my response to that ridiculous statement is embodied in the performances of the groups assembled here this weekend. If these bands are any indication of the future of jazz, as they truly must be, I can undoubtedly say that jazz is indeed alive and well.

The sounds that can be heard in these bands will be greatly appreciated by our judges this year, who themselves have done much to keep jazz heading in new directions. This year's judges will also demonstrate one of the most amazing features of jazz. Several of them have never met, let alone ever having played together, yet, I guarantee that you will hear one of the best jam sessions this festival has ever had.

Even if you don't know anything about jazz, the festival can still be enjoyed and appreciated. The excitement and expressiveness of jazz music is so catching. So whether an avid fan or just a passive observer, you will inevitably enjoy this celebration of a dynamic art form. Thank you for sharing this experience with us and let's all make sure that jazz continues to live on and on.

Yours in Jazz,

John J. Cerabino

1985 CJF Chairman

Some of the most enchanting clarinet sounds ever made can be heard coming out of these woods.

INTRODUCING THE NEW YCL-72 AND 72A
PROFESSIONAL CLARINETS FROM YAMAHA.



If you set out to create the best clarinet possible, you would have to start deep in an African forest, a forest with trees that produce a very special wood, grenadilla. Which, when used in a clarinet, is capable of producing the richest, most beautiful clarinet sounds imaginable.

Naturally, the new Yamaha YCL-72 and 72A, in the keys of B-flat and A respectively, are made from carefully selected and cured grenadilla.

It's just one example of Yamaha's commitment to excellence. A commitment that's evident in every facet of our new clarinets. From excellence

in engineering, demonstrated by four years of prototype testing, to excellence in materials (consider the wood and the silver plated 17 key, 6 ring mechanism). This excellence in craftsmanship is evident in the exceptional evenness of scale in all registers, resulting in truly superb intonation and response.

The new YCL-72 and 72A are part of a new family of extraordinary clarinets.

If you want to play the very best you can, you should have one of these finely crafted instruments for your very own.



YAMAHA

Play the very best you can.

