COLLEGIATE JAZZ FESTIVAL

UNIVERSITY OF NOTRE DAME

STEPAN CENTER
FRIDAY, APRIL 18, 1986
SATURDAY, APRIL 19, 1986
28th ANNUAL COLLEGIATE JAZZ FESTIVAL

Chairman ............................................. Jerry Murphy
Production ......................................... Rob Sheehy
Applications ....................................... Pete Horvath
Advertising ......................................... John J. Cerabino
Publicity ............................................. John J. Cerabino
Graphics ............................................. Ann Walton
Stage Manager ..................................... Matt Snyder
Faculty Advisor ................................. Fr. George Wiskirchen, C.S.C.
SAB Advisor ......................................... Ceil Paulsen
Cover Design ...................................... Margaret Derwent
Printer ............................................. Harmony Press, Bourbon, IN
Festival Sponsor ................................... The Selmer Co.

Sponsored by the Notre Dame SAB Cultural Arts Commission

Alone in the spotlight in front of the Ohio State University Jazz Forum Big Band, tenor saxophonist Sonny McBroom played his way to an outstanding soloist award during the Midwest Collegiate Jazz Festival in 1959.

Photo by David Sommer
6:00 AM - 10:00 PM Weekdays
7:00-11:00 AM Saturday
12 Noon - 4 PM Sunday

"Michiana's Jazz Connection"
A History of the Notre Dame Collegiate Jazz Festival

1959 marks the twenty-eighth anniversary of the oldest college jazz festival in the country—the Notre Dame Collegiate Jazz Festival. On April 18, 1959 the tradition will continue. The Collegiate Jazz Festival is both rooted in a nostalgic past, and endlessly moving towards the future. The old Firehouse might be gone, but the spirit and enthusiasm of the first bands that played there is still present.

The first CJF Festival was formed in 1959 to be a showcase for collegiate jazz musicians, a “Newport-like setting” in fact, the “highlight” of this first festival were to perform at the Newport Jazz Festival. The ’59 CJF became a reality through the efforts of Charles Suber, then publisher of Downbeats, 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 Firehouse to jam throughout the night of the festival in what Sanborn, Bob James, Randy and Michael Brecker, and Chico Freeman, to name but a few, 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 numerous jazz greats as judges. From our humble beginnings we continue to evolve and improve. We have not been successful for twenty-eight years by being satisfied with past accomplishments. By always attempting to make CJF better, we will continue to make it great.

The CJF tradition was set in 1959. The ’59 CJF Festival was formed in 1959 to be a showcase for collegiate jazz musicians, a “Newport-like setting” in fact, the “highlight” of this first festival were to perform at the Newport Jazz Festival. The ’59 CJF became a reality through the efforts of Charles Suber, then publisher of Downbeats, 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 Firehouse to jam throughout the night of the festival in what was to become known as “the most magnificent, clean-cut, swingin’ affair I’ve ever attended.”

In 1960 Suber and Holzfiend were joined by Robert Tenner and Art Van Damme as judges for the festival. The CJF tradition was set in 1959. The ’59 CJF Festival was formed in 1959 to be a showcase for collegiate jazz musicians, a “Newport-like setting” in fact, the “highlight” of this first festival were to perform at the Newport Jazz Festival. The ’59 CJF became a reality through the efforts of Charles Suber, then publisher of Downbeats, 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 Firehouse to jam throughout the night of the festival in what was to become known as “the most magnificent, clean-cut, swingin’ affair I’ve ever attended.”

It is a great thrill to listen to five professional, some who have never met, let alone played together, combine their talents on stage for an unchoreographed performance. These jams are often the highlight of the weekend. Not only for the fans, but also for the judges. Except for a few, the judges enjoyed meeting and playing together so much they decided to jam a second time on Saturday night.

For those of us who work on the CJF staff, hosting the judges always provides memorable moments. A past chairman mixed up two times since 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, “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.”

Last year’s chairman remembers two years ago when Bob James designed incoming flight plans at airport. The staff in an effort to recruit some of the judges, managed to get a quizzing to cook up some trouble which they carried back to the hotel in styrofoam plates. Unfortunately, they soon discovered three of the judges were vegetarians. Another chairman also noted the contrasting personalities of some judges. Bob James, for example, wrote extensive critiques of the bands playing in 1976, while Lester Bowie once just screwed “DO IT!” across a page.

The judges add a special dimension to the festival that really makes it a treat to attend. However, what really makes the festival special is the world of collegiate talent. The CJF traditionally showcases the best in young performers, many who have gone on to greater fame in the world of professional jazz. These include David Sanborn, Bob James, Randy and Michael Brecker, and Chico Freeman, to name but a few.

Both Nights! C.J.F. L-I-V-E Both Nights! WWND FM

Broadcasting C.J.F. L-I-V-E Both Nights!

Archives of the University of Notre Dame
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 CJF; 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 in the festival earned him the 1984 Steve Calonje Award for outstanding contribution to jazz at Notre Dame.

O'Donnell is currently employed as the associate for Upbeat magazine, a trade journal for the music and sound industry. He has also written articles for Downbeat, including a cover story on former CJF judge Danny Gottlieb, and Notre Dame Magazine. His previous work experience was in the publicity department for the Kool Jazz Festival in New York.

A jazz 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 at the 1984 Olympic Games in Los Angeles, 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 twenty-first-century classical music.

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Coke is it!

At The 28th University of Notre Dame JAZZ FESTIVAL
LEW TABACKIN

In November 1982, swingologist/ publicist Lew Tabackin moved from Los Angeles to New York. This move has put Lew back into the prime area of U.S. jazz. The move, he has said, "is not to tour as a soloist and with his own groups, as is his usual pattern, but with the Tokyo Akoya Jazz Orchestra.

Recently, Lew has tours Europe, playing in various festivals, including the Nice, Stockholm and the Montreux and Rosio, Jazz Festivals. He toured Europe with Freddie Hubbard and the Kool Flatt Ensemble. He also toured Japan and Australia and has been a member of various small ensembles as well as performing in several New York clubs and venues throughout the U.S.

Tabackin's interest in music began in Philadelphia, his birthplace, where he was on his way to music in the Philadelphia Conservatory of Music. After a year, he went on to New York, where he studied modern music. He started his career with a gig with his own group, the Johnny Lovejoy, on drums, and various bands at a club called La Fraise, as well as playing in Clark Terry's big band. Dule Pearson's big band, Chuck Israel's quintet, and the Thad Jones-Mel Lewis Big Band. He also had the opportunity of playing in Bub Gato's band. During the last few years, Lew also spent some time in Europe, playing with various orchestras, including the Danish Radio Orchestra and at the Hammersmith Jazz Workshop. He toured Switzerland with the International Jazz Quartet with Chuck Israels, on both bass and drums. He has also been a member of the group "Jazz in Love," an all-female group. Over the years, Tabackin's name has been associated in the small group format with Elvin Jones, Donald Byrd, Atlantic Zeller, Don Friedman, and Roland Hanna.

CHUCK ISRAELS

Bassist and composer Chuck Israels began his career in the early 1950s in Milwaukee, where he lived and graduated from Marquette High School at the age of 16. Immediately after that, he joined Woody Herman's Band and traveled on the road with Woody, as well as with both ban- nerts — Stan Kenton. Benny Goodman, Tex Beneke, etc. In 1952, after leaving Stan Kenton, Conne Israels formed his all-star group with some of the best stars. The group included Chico Hamilton, John Coltrane, Sonny Stitt, and others.

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In 1973, Israels founded the National Jazz Ensemble as a jazz repertory band playing classic compositions from Jelly Roll Morton to Gil Evans, as well as newly commissioned works. Several Israels' arrangements and compositions by National Jazz Ensemble members were published in the period, and albums received a Guggenheim Fellowship in composition.

In 1981, a job with the San Francisco Opera for his wife, soprano Margo Martin, brought Lew to California, where he has been concentrating on composing, teaching and his own projects. He has also appeared in many concerts, as well as on television specials. Lew continues to work in various ensembles, as well as on television specials. He is very much in demand but prefers to stay in California where he can do the "Tonight Show" studio work and occasional concerts and clinics in some of the major colleges in the country.

ELLIUS MARSALIS

Ellis Marsalis is the pianist and musical director of New Orleans. Marsalis began formal music study at Xavier University, where he studied with his father, John Coltrane, and his mother, Edith Frank. He also studied with the late Frank Wess and with Louis Armstrong.

Marsalis graduated from Dillard University in 1969, while on Dillard's staff and festival itself. He has won four Grammy awards for best album notes, Scope of Jazz for the Pacifica Radio Network. Born in New Orleans, Ellis, has been an invaluable help to the CJF composition and design and has been an active member of the CJF board of directors.

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ALAN DAWSON

Alan Dawson is internationally renowned for his expressive and melodic piano playing, which has earned him a reputation as one of the finest jazz pianists in the world. His musicianship is characterized by a remarkable combination of technical virtuosity and musical sensitivity, which has made him a sought-after collaborator with many of the greatest jazz musicians of our time. Dawson's playing is marked by a deep understanding of jazz history and a profound respect for the art form. He has recorded extensively, and his discography includes collaborations with such luminaries as Sonny Stitt, Sarah Vaughan, and Germaine Bazzle. Dawson's compositions have earned him numerous awards and accolades, including a Grammy nomination for his album "Miles & More." His musical legacy continues to inspire and influence jazz musicians around the world.
History

Past CJF Chairmen

1959 - William Galbraith
1960 - James Naughton
1961 - David Sommers
1962 - Charles Murphy
1963 - Stanley Gage
1964 - David Sciarra
1965 - Tony Andris
1966 - Paul Silver
1967 - John Nesi
1968 - Gregory Nields
1969 - Anne Heinrichs
1970 - James Naughton
1971 - Frank Holzfeind
1972 - Bob Syburn
1973 - Bob Syburn
1974 - Kenneth Lee
1975 - Panorama Studios
1976 - Damian Leader
1977 - Mike Olson
1978 - Jim Thomas
1979 - Stan Mullen
1980 - Stan Huddleston
1981 - Tim Griffin
1982 - Kevin Bauer
1983 - Bob O'Donnell
1984 - Bob O'Donnell
1985 - John J. Cerabino
1986 - Art Van Damme, Charles Suber, Robert Share, Tony Williams

Past CJF Judges

1959 - Art Van Damme, Charles Suber, Robert Share, Tony Williams
1960 - Frank Holzfeind, Charles Suber, Robert Share, Tony Williams
1961 - Johnny Richards, Charles Suber, Robert Share, Tony Williams
1962 - Stan Mullen, Quincy Jones, Charles Suber
1963 - Manley Albright, Frank Holzfeind, Tony Williams
1964 - Allan "Armonia" Hayes, Jack DeJohnette, Charles Suber
1965 - Jack DeJohnette, Charles Suber, Tony Williams
1966 - Don DeMichael, Charles Suber, Tony Williams
1967 - Frank Holzfeind, Charles Suber, Tony Williams
1968 - Frank Holzfeind, Charles Suber, Tony Williams
1969 - Frank Holzfeind, Charles Suber, Tony Williams
1970 - Frank Holzfeind, Charles Suber, Tony Williams
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1984 - Frank Holzfeind, Charles Suber, Tony Williams
1985 - Frank Holzfeind, Charles Suber, Tony Williams

HSA Congratulates
The 28th Annual Collegiate Jazz Festival

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Archives of the University of Notre Dame
University of Notre Dame Jazz Band

Jazz fans will be welcomed to the 28th running of the CJF for the 14th consecutive year by a performance of the Notre Dame Jazz Band. The band, composed largely of non-music majors from every discipline at the university, has performed this year in their "Dimensions in Jazz" concert, in a concert for Junior Parents Weekend, at Holland, Michigan one at Chicago. The jazz program at Notre Dame involves two big bands and three combos and is under the direction of Father George Wiskirchen, CSC, who has directed performing groups at all but the first of the 28 CJF's with bands from Notre Dame High School (The Melodons) in Niles, Illinois, Northwestern University and now the NSU.

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, The 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 Jazz Festival and the Northsea Jazz Festival during their 1982 European tour. The band also performed at the 1982 National Association of Jazz Educators Convention in Kansas City. Dick Dunscomb is Director of Bands, and director of the jazz program at Purdue University. He is presently NAJE Recording Secretary and is one reviewer of all new music published in the jazz field for the INSTRUMENTALIST magazine.

Michigan State University Jazz Ensemble

The Michigan State University Jazz Band returns for the sixth 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, small groups, and a jazz appreciation course.

Purdue University Jazz Ensemble

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

University of Notre Dame Jazz Combo

The Notre Dame Quintet is one of the smaller ensembles that round 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 concerts. The group is made up largely of non-music majors and their repertoire ranges from standard soloists to original compositions by members of the group. Trombone - Kevin Quinn, Trumpet - Randy O'Keefe, Piano - Peter Vesz. Bass - Brian Burke. Drums - Marc Van Etten.

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. The ensemble's record album "The Jazz Orchestra 1984" was released in 1984.

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Friday Evening, April 18

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7:30 — University of Notre Dame Jazz Band
University of Notre Dame, Notre Dame, Indiana
Director — Fr. George Wiskirchen, CSC; Saxophones — Charles Arment, Rob Grosholtz, Bill Browne; Ed Gomez, David Kin, Tenors — Michael Myers, Randy Oldfield, Kevin Driscoll, Kevin Talty, James Burke, Brian DiBona, Horns — Ron Wagner, James Harrington, Trombones — Kevin Quinn, Horns — Brad Ray, Thomas Sexton, Thad McCade; Piano — Peter Weis; Bass — Brian Burke; Drums — Mark Van Ezen, Paul Laughton, Percussion — Lon Carter.

8:15 — Western Michigan University Jazz Orchestra
Western Michigan University, Kalamazoo, Michigan
Director — Trent Kaynaston; Saxophones — Byron Louder, Sunny Richard, Willie Brown, Steve Lockwood; Trumpets — Tony Paez, Jason Rodriguez, Red Brick; Trombones — John Allen, Paul Fitts, Dave Cook, Jeff Hindersink; Rhythm — Tim Evans, Andy Wolchuk.

9:00 — Ohio State University Jazz Ensemble
Ohio State University, Columbus, Ohio
Director — Tom Zittrer; Saxophones — Bill Mulligan, Joe Polen, John Wadell, Lee Shull, Matt Hall; Trumpets — Terry Frenz, Josh Rodriguez, Rob Bauerle, Lisa Seipel; Trombones — John Allen, Pat Hallahan, Dave Cooke, Jeff Henderson; Rhythm — Tim Davis, Andy Woodson, Bob Murnahan, Jim Goodrich, Scott Hachovsky.

9:45 — University of Notre Dame Jazz Combo
University of Notre Dame, Notre Dame, Indiana
Trumpet — Kevin Quinn; Trombone — Randy Oldfield; Piano — Paul Weis; Bass — Brian Burke; Drums — Mark Van Ezen.

10:30 — Michigan State University Jazz Ensemble
Michigan State University, East Lansing, Michigan
Director — Dr. Ron Haugland; Saxophones — Brian Rush, Brian Schmitt, Gary Cavet, James McQuade, John Pejril, John Stenham; Trumpets — Tony Davis, Jayson Rodriguez, Red Brick; Trombones — John Allen, Paul Fitts, Dave Cook, Jeff Hindersink; Rhythm — Tim Davis, Andy Woodson, Bob Murnahan, Jim Goodrich, Scott Hachovsky.

11:30 — Judges Jam
The Famous Judges Jam — Alan Dawson (drums), Chuck Israels (piano), Ellis Marsalis (sax/flute), Lew Tabackin (trumpet), Dan Morganstein (jazz leader).

Saturday Afternoon, April 19

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11:30 a.m. — Clinic Presentation: New Music of Chuck Israels
(Chuck Israels and University of Illinois Jazz Band I)

1:00 — Purdue University Jazz Ensemble
Purdue University, West Lafayette, Indiana

1:45 — University of Illinois Supersax Ensemble
University of Illinois at Urbana-Champaign, Urbana, Illinois

2:30 — Fredonia Alternative Jazz Experience
State University College, Fredonia, New York

3:15 — University of Illinois Jazz Band II
University of Illinois at Urbana-Champaign, Urbana, Illinois
Leader — Tom Birkner; Saxophone — Mitch Paliga, Chris Cherry, Neal Connors, Mike Witgraff, Ed Endicott; Trumpet — Ken Cioffi, Jeff Helegesen, David Ruth, Mike Tungett; Trombone — Mark Rabideau, Al Reichard; Piano — Ron Pejril; Bass — John Hurtubise, Drums — Jim Horwich.

4:00 — Loyola University Jazz Ensemble
Loyola University, New Orleans, Louisiana
Saturday Evening, April 19

7:30 — Massachusetts Institute of Technology Big Band
Massachusetts Institute of Technology, Boston, Massachusetts
Mark Miller, saxophone; Rob Moss, drums; Rob Zimmerman, trombone; Rob Block, guitar; David Ake, piano; Scott Colley, bass; Joane Whang, singer; Annette Wolfe, clarinet.

8:15 — CalArts Jazz Ensemble
California Institute of the Arts, Valencia, California
Mark Miller, saxophone; Ralph Alessi, trumpet; Rob Zimmerman, trombone; Rob Block, guitar; David Ake, piano; Scott Colley, bass; Joane Whang, singer; Annette Wolfe, clarinet.

9:00 — University of Massachusetts Jazz Ensemble
University of Massachusetts, Amherst, Massachusetts
Director — Jeff Holmes; Saxophone — Geoffrey Mitchell, lead alto, soprano, Steve Gaudreau, alto, soprano; Steve Gaudreau, tenor, clarinet, flute; Scott Chaplin, tenor; Gary Shotz, baritone, bass clarinet; Trumpet/Flugelhorn — Paul Meneghini, lead; Roger Roberge, Brian Khung, Christopher Beauch, John Fouarge; Trombones — Kenneth Featherstone, Richard Feingold, Steven Chaplin, lead; Russell Beller, Bob Smith, Mike Latore, John McCall; Sousaphone — Todd Campbell; Piano — Steve Lajoie; Guitar — Steve Blair; Bass — Jeff Dostal; Drums/Percussion — Jon Nathan, Doug Raneri; Vibraphone — Steve Rice; Flute — Marcia Campbell.

9:45 — William Paterson College Jazz Sextet
William Paterson College, Wayne, New Jersey
Director — Butu Reda; Piano — Mark Maggini, bass; Jon Lehrer; Drums — James Temple, trumpet — Rob Heritage; Saxophone — Rob Henke, tenor; David Arthurs, alto; James Coleman.

10:30 — VCU Jazz Orchestra
Virginia Commonwealth University, Richmond, Virginia
Director — Douglas Richards; Saxophone — Al Waters, Rafael, Eric South, Brett Young, Roger Carroll, Greg Luffey; Trumpets — Greg Little, Jonathan Greenberg, Matt Nygren, David Chapman, French horn — Amy Crawford; Trombones — Jeff Barnes, Steve Polk, Terry Baber; Piano — Tom Jennings; Bass — James Genus; Drums — Jody Boyd; Vocal — Rudy Faulkner.

11:15 — Guest Band
University of Illinois Jazz Band I
University of Illinois at Urbana-Champaign, Urbana, Illinois
Leader — John Greco; Saxophone — Chris Lega, Tom Walter, Karel Lidral, Ted Petrich, Fred Federspiel; Trumpet — Brian Wagner, Tom Fairley, Andrew Ash, John Redgro, Bill Langdon; Trombone — Mike Sostek, John Milam; Bass — Lonny Mehta; Alan Caviglia, flute; Sandy Ensor, tuba; Tom McCormick; Piano — Syl Fingsinger, guitar — Jim Robbins; Bass — Raphael Bradford; Drums — Glenn Schild; Percussion — Ben Tom.

Fredonia Alternative Jazz Experience
The Alternative Jazz Experience, a totally student-organized and directed jazz group from SUNY at Fredonia, N.Y., was founded merely three 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 second performance at the CJF as a group. The group consists of bass, drums, piano, guitar, trombone, and saxophone. Members of AJE (from left to right): Mike Foster, Perry Pace, Bob Huott, Matt McNulty, Chris Klinkhardt, and John Kerswell.

University of Illinois Supersax Ensemble
The University of Illinois Supersax Ensemble is comprised of students in both graduate and undergraduate programs in music. Under the direction of Joe Lulloff, assistant professor in Music-Classical Saxophone and Jazz at the U of I, Supersax Ensemble will continue its fine tradition of excellence in the world of jazz. In addition to its regular gig, the group will be returning to the Quiet Cafe Festival at Notre Dame. The group's repertoire is vast, ranging from traditional jazz pieces to contemporary compositions.

University of Illinois Jazz Band II
The University of Illinois Jazz Band II, led by Tom Birkner, is representative of the thriving jazz program at the University of Illinois. One of four jazz bands, the ensemble has enjoyed regular appearances at the University of Illinois Supersax Ensemble. In addition, the band performs a variety of music, gaining inspiration from the music of Duke Ellington and Count Basie, while also incorporating student compositions and works of contemporary composers.
Loyola University Jazz Ensemble

The Loyola University Jazz band is under the direction of John Mahoney. They have won several awards, including "Best Band" awards at the Mobile Alabama festival, a "Superior" rating at the Wichita Jazz Festival, and two "Outstanding Performer" awards at the Notre Dame CJE in 1971. The original composition "Macumba" by Mario Albanese was voted the most advanced composition of 100 entries at the "Festival of Latin Songs of the World" in Mexico. The band has performed with such artists as Doc Severinsen, Cannonball Adderley, John Von Ohlen, Bobby Shew, Woody Herman, James Moody, Urbi Green, Gary Burton, Malvin Simon, and Eddie Daniels to mention a few.

Massachusetts Institute of Technology Big Band

[Picture not available]

University of Massachusetts Jazz Ensemble I

The U Mass Jazz Ensemble I is the flagship group of the Afro-American Jazz Studies program. Composed of both music and non-music majors, the band regularly performs in a variety of institutional and civic settings. Recent guest artists have included Slide Hampton, the Max Roach Quartet, Bill Dobbins, Bev Johnson, and Jimmy Owens. Jazz saxophonist Michael Brecker was the ensemble's most recent guest in December. At the 1985 Notre Dame Collegiate Jazz Festival, Jazz Ensemble I received an Outstanding Big Band Performance Award. Jazz residencies within the past year have included Tito Puente, Billy Taylor, Malvin Simon, and Lew Tabackin.

CalArts Jazz Ensemble

California Institute of the Arts is a private arts college in the Los Angeles area, and has offered a major in Jazz Performance (BFA and MFA) since 1983. The program is limited to 20-30 students on an advanced undergraduate or graduate level. The emphasis is on small ensemble performance and composition with a challenging curriculum and weekly concerts featuring students, faculty, and visiting artists. This year's guest artists have included Dave Holland, Harvey Mason, Pat Metheny, Julian Priester, Wayne Shorter, Ernie Watts, and Kenny Wheeler. CalArts Jazz faculty includes Charlie Haden (bass, improvisation), James Newton (bass, composition), Paul Bley (piano, improvisation, theory), and David Roitstein, coordinator (jazz, transcription, history). The ensemble appeared at the Notre Dame Festival has performed everything from Ellington, Mingus, Monk, and has a large repertoire of original compositions as well.

VCU Jazz Orchestra I

This year's Virginia Commonwealth University Jazz Orchestra I, under the leadership of Doug Richards, has performed a diverse range of music, from early Ellington compositions to Stravinsky's Ebony Concerto. The Jazz Studies program at VCU offers a comprehensive array of courses and ensembles taught by a faculty of outstanding professional musicians. In addition, some of the foremost names in jazz today have been artists-in-residence at VCU: Benny Carter, Frank Foster, Billy Harper, Jimmy and Percy Heath. On May 11th of this year, the band is scheduled to take part in the Smithsonian Jazz Festival in Washington D.C. In a concert dedicated to the music of Thelonious Monk Douglas Richards, Director, B.A. - Al Wolter (lead); Brian Smith (bass); Young Young, Roger Carroll, Greg Luffey, Trumpets - Greg Little, Adam Skolnick, Matt Murray, Nils von Dahn, David Cratsch, French Horn - Amy Cowlings, Trombones - Jeff Banks (lead); Steve Polk, Terry Russo (tuba), Randy Tom Johnson; Bass - James Genus, Daumes Jody Floyd; Vocal - Rudy Faulkner.
John Garvey and the University of Illinois Band

The Festival Director
John Garvey

To say that John Garvey is unique is an understatement at 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 UI.

Professor Garvey has returned from a 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 truly interested in them. As Garvey puts it, "It is necessary to love the thing for its own sake, not for what you can steal from it."

Garvey came to Illinois in 1948 with an impressive list of credits to his name. He formed the University Jazz Band, 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.

The University of Illinois Jazz Band is based on 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 includes some highly imaginative arrangements, covers an unusual wide range, and is aimed at motivating the most current and imaginative ideas of contemporary thought.

The outstanding reputation of the University of Illinois Jazz Band, organized in 1926 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 the fundamentals of music composition and many of them have become excellent composers. They possess the very spirit of jazz -- its freedom of expression and its improvisational and emotional style.

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

John Garvey

University of Illinois Jazz Band

Merrily, it is a genuine four-ensemble and though technically excellent, it never loses its vitality and sense of humor. Furthermore, the band has real soloists and real writers and this is recognized by everyone.

Garvey 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.

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 includes some highly imaginative arrangements, covers an unusual wide range, and is aimed at motivating the most current and imaginative ideas of contemporary thought.

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As we suddenly sat there and listened to a big 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 second U.S. State Department tour to the general European reaction: a critic in Bergen, Norway well expressed the opening engagements in Ireland. One the Soviet Union in 1969, a music critic

versatility, good humor, and imagination of the Illinois Band:

"The twenty-four instrumentalists and vocalists in the Illinois band, led by John Garvey, displayed their much praised professionalism, versatility, joyful 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 '68 and '69. Recently, the band has performed as the UF "guest band" in 1981 and this year will present two concerts on Saturday at the UFo..."

"...we suddenly sat there and listened to a big jazz band of a high professional standard..."

The University of Illinois Jazz Band

The University of Illinois Jazz Band was organized in 1960 by John Garvey, violist of the Wayne String Quartet. The band began competing at CJF in 1964, winning in 1964, '67, '68, and '69, then retired from competition. It was the first CJF "guest band" in 1970, and during the latter period, the band won the Inter-Collegiate Jazz Festival in '68 and '69. Recently, the band has performed as the CJF "guest band" in 1981 and 1984, and this year will present two concerts on Saturday at the 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 in "Best Soloists" and "bands chosen 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 de-emphasize the competitive aspect of the event, and have focused on its identity as a festival. To this end, the selection of an over-all band was dropped in favor of awarding the title of "Outstanding Performance" to the most deserving big band and the most deserving combos. Until a few years ago, 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 de-emphasizing competition, as well as the practical difficulties involved in choosing the recipients of these prizes. This year, CJF 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.

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Mr. Ridout will be tuning the piano used at this year's festival.

UNIVERSITY OF NOTRE DAME COLLEGIATE JAZZ FESTIVAL

Participants should make an evaluation in each category. Numbers one to five is highly rating. Participating performers would appreciate as many printed comments as we can offer.

COMMENTS & REMARKS

Mr. Ridout will be tuning the piano used at this year's festival.
The CJF Staff would like to give special thanks to:

William Hickey       Kathy Moore     
John Manhoot          Lee Brunsword   
Louise Nye            Maurice & Richard
Jon Neal              Tim Eby         
Ced Paulsen           Beth Pickensley 
Amy Kizer             Mr. Muddham    
Anne DuCharme         Jim Fink        
Jim Phillips           Nasser & Sons Piano
Father George Wiskirchen, C.S.C. 
Margaret Linhart      Art Heemer      
Megan O'Reilly        
and everyone else who contributed in any way to this year's festival.

Thank You

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Random Notes and Reflections for CJF '86

It is with both pleasure and excitement that I welcome you to the twenty-eighth annual Collegiate Jazz Festival. After the great success of the past few years, I was honestly worried that CJF '86 might have trouble in keeping to the same high standards. My worries now appear as unfounded. The dedication and hard work of this year's staff promises to make this weekend one of the most memorable in CJF history. We have again managed to bring together some of the best college bands in the country. As for the judges, their individual accomplishments speak for themselves. Friday night's jam should be a performance to remember.

I have been continually amazed throughout the year at the warm response that the CJF gets from both the Notre Dame and South Bend communities. Besides the invaluable assistance of both Father George Wiskirchen C.S.C., our faculty advisor, and Cec Paulsen, our SAB advisor, there are numerous other people who willingly go out of their way for the CJF during the year. Thanks are especially due to Mr. Bill Hickey of Notre Dame Food Services, Mr. Jim Phillips, and Mr. John Manhoot. Still, these are but a few of the people deserving our thanks and without whose help the CJF could not continue.

Over the past 28 years the Collegiate Jazz Festival has brought some of the greatest names in music to the Notre Dame campus. As we approach our thirtieth year I can only express my hope that the next thirty years will be as fun and exciting. Thank you for joining us this weekend, it is only with your support that we can continue to maintain our present level of success.

Yours in Jazz,

Jerry Murphy
1986 CJF Chairman

Notre Dame Pre 8

Notre Dame, Indiana 46556

COLLEGIATE JAZZ FESTIVAL
STUDENT UNION CULTURAL ARTS COMMISSION
BOX 115 NOTRE DAME INDIANA 46556
When you can touch people and feel them respond, it makes all the hours of practice worth it.

The Chicago Brass Quintet was formed over 20 years ago. This immensely talented quintet today consists of Ross Beacraft and Brad Boehm on trumpet, Jonathan Boen on french horn, Robert Bauchens on tuba and Jim Mattern, the group's founder on trombone.

Back in 1962, though, the group's beginning didn't start out on much of a high note. Recalls Jim Mattern, "I believe when we started out, the appeal of the Chicago Brass Quintet was too narrow. The music was too predictable, not interesting enough. Consequently, we missed a lot of audiences that we should have been reaching. A situation that was as unsatisfying for us as for them. Because, in essence, music is communication, communication between performer and audience. When you can reach people and feel them respond, it's wonderful, it makes all the hours of practice worth it."

So the Chicago Brass Quintet changed. They began to put much more variety into their programs. According to Ross Beacraft, the response was almost immediate. "Our audiences became much more enthusiastic and energized. It was exciting because as performers you feed off the energy of the audience."

And, for the Chicago Brass Quintet, part of that giving involves not just sharing their music but sharing their thoughts.

Jonathan Boen: "Talking to the audience develops a special relationship. It helps people see us not just as performers but as people. Hopefully they walk away knowing a lot more about our music and our instruments than they ever did before."

"One question in concert and at clinics that always seems to come up," remarks Brad Boehm, "is why we all use Yamaha instruments. For me, the answer revolves around three words: response, intonation and sound. Yamaha brass instruments have all three."

Ross Beacraft plays a Yamaha trumpet because it "has the best intonation of any trumpet that I've ever played. Furthermore," says Beacraft, "as for response and sound quality, my new 'C' is unsurpassed."

Robert Bauchens feels that good intonation and sound quality are present throughout the entire line of Yamaha background brass instruments. And he makes a special point of saying how nice it is not having to compensate for inconsistencies in the instruments. "Because of their consistently superior response, when you play Yamaha background brass," states Bauchens, "you can just concentrate on making the music as expressive as possible. And in so doing, touch your audience in ways you may have never touched them before."

"It really can be thrilling," says Ross Beacraft. "I mean when we're out on that stage and the audience is really with us every step of the way. At times like that, there is a bond between performer and audience unlike anything else you could ever experience. It's hard to explain, but it's wonderful to be a part of it."

For more information about the complete line of Yamaha brass, visit your authorized Yamaha dealer or write to Yamaha Musical Products, 3050 Breton Road, S.E., P.O. Box 7271, Grand Rapids, MI 49510.