

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



28th ANNUAL COLLEGIATE JAZZ FESTIVAL

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A History of the Notre Dame Collegiate Jazz Festival

1986 marks the twenty-eighth anniversary of the oldest college jazz festival in the country — the Notre Dame Collegiate Jazz Festival. On April 18 and 19 the tradition will continue. The Collegiate Jazz Festival is both rooted in a nostalgic past, and endlessly moving towards the future: the old Fieldhouse 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 in a "Newport-like setting". In fact the "winners" of this first festival were to perform at the Newport Jazz Festival. The '59 CJF 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 bia success.

From that point on, C.J.F. grew at an astonishing rate. The '60 C.J.F 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, cleancut, swingin' affair I've ever attended." In just two years, C.J.F has gained the reputation it still carries today — a forum presenting the best in college jazz.

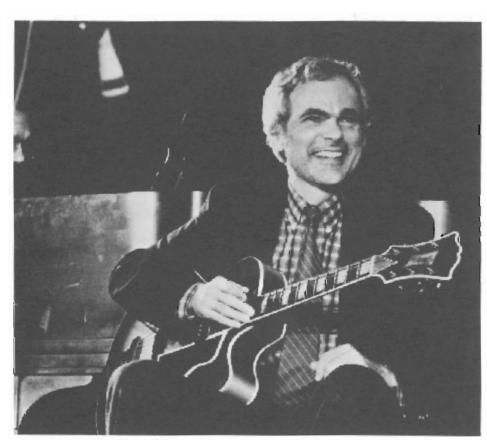
The festival continued to grow and remained a competition until 1967. This year marked a great turning point. The competitive atmosphere was deemphasized as the event became a true festival. Bands now come to the C.J.F. to listen and play in a relaxed and friendly atmosphere. Similarly, the "judges" now serve to critique talent in addition to these

changes, 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.

It is a great thrill to listen to five professionals, some who have never met, let along played together, combine their talents on stage for an unrehearsed performance. These jams are often the highlight of the weekend, not only for the fans, but also for the judges. Just two years ago 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 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." Last year's chairman remembers two years ago



when bad weather delayed incoming flights ruining all dinner plans. The staff, in an effort to at least provide some food for the judges, managed to get a restaurant to cook up some steaks 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 for the bands performing in 1976, while Lester Bowle once just scrawled "DO ITI DO ITI DO ITI DO ITI DO ITI" across a page.

The judges add a special dimension to the festival that really makes it a treat to attend. However, what really makes this festival special is the wealth of collegiate talent. The C.J.F. 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.

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 C.J.F. better, we will continue to make it great.







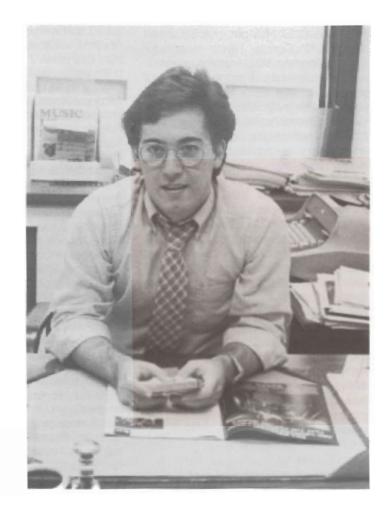
Master of Ceremonies

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 CJF; his sophornore 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 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.

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 at the '84 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 inter-disciplinary 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.





University of Notre Dame

JAZZ FESTIVAL

DAN MORGENSTERN

Director of the Institute of Jazz Studies at Rutgers University, Dan Morgenstein 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 Eleat magazine from 1967 to 1973. Morgenstern has lectured widely on jazz at colleges and universities, teaching at Brooklyn Callege, 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

LEW TABACKIN

In November 1982, saxophonist/ flutist Lew Tabackin moved from Los Angeles to New York. The move has put Lew back into the prime area of jazz activity. Since the move, he has continued to tour as soloist and with his own groups, and as a featured soloist with the Toshiko Akivoshi Jazz Orchestra.

Recently, Lew has toured Europe, playing in various festivals, including the Nice, the Northsea, the Montreux, and the Pori Jazz Festivals. He toured Europe with Freddie Hubbard and the Kool Festival All-Stars. He also toured Japan, Australia and Canada as leader 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 went on to major in flute at the Philadelphia Conservatory of Music. After a two year stint in the army, from 1963 to 1965, Lew moved to New York, where he spent seven musically active years. He held a regular gig with his own trio (with Jimmy Lovelace on drums, and various bassists) at a club called La Boheme, as well as playing in Clark Terry's big band, Duke Pearson's big band, Chuck Israel's orchestra, and the Thad Jones/Mel Lewis Big Band. He also had the rare opportunity of playing in Cab Calloway's band. During those same years, Lew also spent some time in Europe, playing with various orchestras, including the Danish Radio Orchestra; and at the Hamburg Jazz Workshop. He toured Switzerland with the International Jazz Quartet, with Chuck Israel on bass. Daniel Humier on drums. and George Gruntz on piano. Over the years, Tabackin's name has been associated in the small group format with Elvin Jones, Donald Byrd, Attila Zoller, Don Friedman, and Roland Hanna.



CHUCK ISRAELS

Bassist and composer Chuck Israels, began his career in the early 1950's in Boston's then thriving jazz scene. Exposure to Herb Pomeroy's fine quintet and big band was infuential in setting Israels on a path that lead to jobs with Bud Powell, Billie Holiday and George Russell's Sextet as well as a recording with John Coltrane while Israels was still in

Five years of touring and numerous recordings with The Bill Evans Trio followed, leading to a decision in 1966 to stay in New York and study composition. During this period of study, Israels played in and conducted Broadway shows, worked various free lance jobs, and made recordings with J.J. Johnson and Herbie Hancock, among others.

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 Ellington transcriptions and some arrangements by National Jazz Ensemble members were published in this period, and Israels received a Guggenheim Fellowship in composition.

In 1981, a job with the San Francisco Opera for his wife, Soprano Margot Hanson, prompted a move to California where Israels has been concentrating on composing, teaching and occasional jobs with Rosemary Clooney, Victor Feldman, Tommy Flanagan and other visiting



CONTE CANDOLI

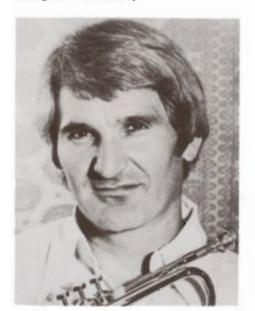
Conte Candoil, one of the great trumpet players in the business today, was born in Mishawaka, Indiana where he lived and graduated Mishawaka High School at the age of 16. Immediately after that he joined Woody Herman's Band and travelled on the road with Woody, as well as other topname bands — Stan Kenton, Benny Goodman, Tex Beneke, etc., etc.

In 1952, after leaving Stan Kenton, Conte Candoli formed his all-star group with sidemen such as Chubby Jackson, Frank Rosolino, Tony Papa, Lou Lew and played all the major jazz rooms — The Blue Note in Chicago, Crest Lounge in Detroit, Jazz City in New York and many others. Conte made the Metronome and Downbeat polls for many, many years.

In 1954, Conte moved to California to join the Lighthouse All-Stars and was with them for 4 years, during which time he was a featured recording artist with all the important jazz labels. He also recorded with some of the top names in show business, such as Frank Sinatra, Bling Crosby, Sammy Davis, Jr., Perry Como and Sarah Vaughan.

Conte Candoli has been doing the "Tonight Show" in the trumpet section since 1967 and has been with the orchestra since Johnny Carson moved to Burbank, California in May of 1972.

Candoli toured Europe with his own group, with Stan Kenton, Gerry Mulligan, has appeared in many motion pictures with various orchestras and worked in all of Frank Sinatra's TV specials. as well as other stars' TV 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



ELLIS MARSALIS

Ellis Marsalis is the premier jazz planist of New Orleans. Marsalis began formal music studies at Xavier University Junior School of Music. His classmates included pianist/arranger Ed Frank and vocalist/educator Germaine Bazzle.

Marsalis graduated from Dillard University in 1955. While at Dillard, Ellis was deeply influenced by Jazz saxophonist and composer Harold Battiste. At the time Marsalis was playing tenor saxophone and majoring in clarinet. After graduating from Dillard, Ellis concentrated his musical efforts on the plano. Mentor and friend Harold Baltiste produced Ellis' first album. "The Monkey Puzzle" on the AFO label.

A musical alumnus of numerous New Orleans' jazz bands including Al Hirt. Marsalis is also a noted musical educator.

Mr. Marsalis teaches music at Loyola University and at NOCCA (New Orleans Center for the Creative Arts) High School. Many of Mr. Marsalis' NOCCA students are professional musicians in New Orleans. Some of his students, such as his sons, Wyncon and Branford, as well as young musicians Terrence Blanchard and Donald Harrison, have attained national recognition.

Mr. Marsalis has appeared on the Today Show and the Johnny Carson show. He has also appeared as a guest artist with the N.O. Symphony Orchestra performing his own composition and a special tribute to Duke Ellington for which Mr. Marsalis wrote the orchestral arrangements.

Mr. Marsalis has three albums as a leader, "Monkey Puzzle," "Solo Piano Reflections," and "Syndrome." He is also featured on the Columbia album "Fathers and Sons."

The winner of numerous awards. Ellis Marsalis and Lady BJ (a New Orleans singer/actress) recently won the 1984 ACE Award for best single music program on cable television. The ACE was in recognition of a video taping of a February 1984 recording session.

Ellis Marsalis and his wife, Dolores, are the proud parents of six sons: Brandford, Wynton, Ellis III, Delfeayo, Mboya and Jason Marsalis.



ALAN DAWSON

Alan Dawson is internationally known for his artistic mastering of solo and jazz ensemble performance. He has performed and recorded with many jazz giants such as: Phil Wilson, Dexter Gordon, Phil Woods, Sonny Stift, Terry Gibbs and Lionei Hampton.

His most recent louring association with Dave Brubeck has led to new interest in odd time signatures and a creative approach to Jazz drumming technique. He has been a "regular" at the Nice, France Jazz Festival over the past five years.

The Dawson technique and ability to instruct has inspired many students attending the Berklee College of Music for many years. During the early stages of the national stage band camps, Alan Dawson was a leading contributor to this educational project and greatly affected its growth and leading reputation. He is considered a master of communication, both musically and verbally.

Today, Alan Dawson shares his talents teaching privately in the Boston area, recording with various soloists, touring with ensembles to jazz festivals and giving clinics at Percussive Arts meetings and Ludwig Symposiums.

Regardless of player ability, Alan Dawson relates to students and educators with an organized approach to drumming equalled by very few.



- 8-

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History

Past CJF Chairmen

1959 William Graham

1960 James Naughton

1961 David Sommer

1962 Thomas Eiff

1963 Charles Murphy

1964 Sidney Gage

1965 Daniel Ekkebus

1966 Tony Andrea, Tony Rivizzigno

1967 Paul Schlaver

1968 John Noel

1969 Gregory Mullen

1970 Anne Heinrichs

1971 Anne Heinrichs

1972 Bob Syburn

1973 Bob Syburn

1974 Kenneth Lee

1975 Barbara Simonds

1976 Damian Leader

1977 Mike Diffort

1978 Jim Thomas

1979 Joe Carev

1980 Stan Huddleston

1981 Tim Griffin

1982 Kevin Bauer

1983 Bob O'Donnell

1984 Bob O'Donnell

1985 John J. Cerabino

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, Fienry Mancini, Robert Share, Charles Suber

1963 Manny Albam, Leonard Feather, Terry Gibbs, Robert Share, Charles Suber

1964 Julian "Cannonball" Addeny, 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 Schiffin, 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, Emie Wilkins, Dan Morgenstern, Gary MicFarland, Sonny Stitt, Fr. George Wiskirchen 1970 Leon Breeden, Emie 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, Joë 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 Remmington, Joe Farrell, Dan Morgenstern

1977 Bob James, Bob Moses, David Sanborn, Randy

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 Gordieb, Dave Holland, Dan Morgenstern 1985 Jimmy Heath, Gene Bertononi, David Holland, Butch Miles, Stanley Cowell, Dan Morgenstern

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, in Holland, Michigan and in Chicago. 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 28 CJF's with bands from Notre Dame High School (The Melodons) in Niles, Illinois, Northwestern University and now the NDJB.





University of Notre Dame Jazz Combo

The Notre Dame Quintet is one of the smaller ensembles that round out the juzz program at the university. They usually perform as part of the big band conterts 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 bop fare to original compositions by members of the group. Trombone - Kevin Quinn; Trumpet = Randy O'Keefe; Piano - Peter Weis; Bass Brian Burke; Drums - Mark 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, four consecutive performances at the Montreux-Detroit International Kool Jazz Festivals. The ensemble's record album "The Jazz Orchestra 1984" was released in 1984.



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, three big bands, small groups, and a jazz appreciation course.



Ohlo 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 Vangaurd 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, Gornany, Syntzerland 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.





Purdue University Jazz Ensemble

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

- 13 -

Friday Evening, April 18



7:30 — University of Notre Dame Jazz Band

University of Notre Dame, Notre Dame, Indiana

Director — Fr. George Wiskirchen, C.S.C.; Saxophones — Charles Amata, Rob Giriocchio, Bill Browne, Ed Gomez, David Klos; Trumpets — Michael Myers. Randy O'Keefe, Kevin Doran, Mel Tardy, James Brake, Brian DiBona; Horns — Ron Wagner, James Harrington; Trombones — Kevin Quinn, Eric Baumgartner, Brad Ray, Thomas Stewart, Thomas McCabe; Paino — Peter Weis; Bass — Brian Burke; Drums — Mark Van Etten, Paul Loughridge; Vocalist — Lori Carter.

8:15 — Western Michigan University Jazz Orchestra

Western Michigan University, Kalamazoo, Michigan

Director — Trent Kaynaston; Saxophones — Tom Lockwood (alto), sandy Reichard (alto), Willie Brown (Lenor), Scott Willis-Robbins (tenor), Steve Miller (baritone); Trumpets — Stave Bizoe, Lee Brazie, Mark Byerly, Steve Smyth, Doug Prothero; Trombones — Neil Maxa, Bill Bailey, Dave TeRoller, Dion Freeman, Bruce Gillett; Rhythm — Brian O'Hem (piano), Dave Rothstein (bass), Chuck Stuart (drums).

9:00 — Ohlo State University Jazz Ensemble

Ohio State University, Columbus, Ohio

Director — Torn Battenberg: Saxophones — Bill Mulligan, Joe Polen, John FUdale, Lee Cuilli, Richard Pearson; Trumpets — Terry Frenz, Josue' Rodriguez, Rob Bauerle, Lisa Seipel; Trombones — John Allen, Pat Hallaran, Dave Cooke, Jeff Henderson; Rhythm — Tim Davis (piano). Andy Woodson (bass), Bob Mumahan (guitar), Jim Goodrich (drums), Scott Hathaway (percussion).

9:45 — University of Notre Dame Jazz Combo

University of Notre Dame, Notre Dame, Indiana

Trombone — Kevin Quinn; Trumpet — Randy O'Keefe; Paino — Peter Weis; Bass — Brian Burke, Drums — Mark Van Etten

10:30 — Michigan State University Jazz Ensemble

Michigan State University, East Lansing, Michigan

Director — Dr. Ron Newman; Saxophonies — Rhonda Buckley (alto), Ken Foorch (alto), Gary Clavette (conor), Kevin Krieger (tenor), Cara Silvemail (baritone); Trumpets — Bob Harvey (lead), Dave Robinson (lead), Kerry Moffit, Jeff Hopwood, Linda Warnaar; Trombones — Bili Rose (lead), Steve Fits, Dave Klein, Mark Benson (bass); Rhythm — Jim Green (guitar & prano), Clayton Krohn (bass), Clem Waldmann (drums), Jim Muratzki (auxiliary percussion).

11:30 — Judges Jam

The Famous Judges Jam — Alam Dawson (drums), Chuck Israels (bass), Ellis Marsalis (piano), Lew Tabackin (sax/flute), Conti Condoli (trumpet), Dan Morgenstern (razz critic).

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

Leader — Joseph Lulloff; Saxophone — Chris Lega, Jim Walling, Ted Petith, Carl Klepacki, Mitch Paliga; Trumpet — Tom Flanigan; Guitar — Jim Robbins; Bass — Raphael Bradford; Drums — Glenn Schaft.

2:30 — Fredonia Alternative Jazz Experience

State University College, Fredonia, New York
Mike Foster, Perry Pace, Bob Huott, Matt McNulty, Chris Klinkhardt, John Kerswell.

3:15 — University of Illinois Jazz Band II

University of Illinois at Urbana-Champaign, Urbana, Illinois
Leader — Tom Birkner; Saxophone — Milch Paliga, Chris Cherry, Neal Connors, Mike Witgraff, Ed Enright: Trumpet — Ken Cioffi, Jeff Helegesen, David Ruth, Rob Endicott, Mike Tungett; Trombone — Mark Rabideau, Al Reichart, Jeff Zwier, Dave Morris; Piano — Ron Pejril; Bass — John Hurtubise; Drums — Jim Horwich.

4:00 — Loyola University Jazz Ensemble

Loyola University, New Orleans, Louisiana

Director — John Mahoney; Trumpets — Milo Mannino, Lamar Boulet, Tim Champeau, Gary Hoffman; Saxophone — Richard Leveille, Quintin Wilson, Tony Dagradi, David Evans, Mark Ortwein; Trombones — Brian Johnson, Mark Mullins, Ronnie Totora, Padraic Cockrell; Piano —Matt Lemmler; Bass — Vic Tividad; Guitar — Ed Vigueira; Drums — Mike Brothers.

- 15-

Saturday Evening, April 19

7:30 — Massachusetts Institute of Technology Big Band

Massachusetts Institute of Technology, Boston, Massachusetts

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; Nedra Wheeler, bass; Jeanette Wrate, drums.

9:00 - University of Massachusetts Jazz Ensemble I

University of Massachusetts, Amherst, Massachusetts

Director — Jeff Holmes; Saxophone — Geoffrey Mattoon (lead alto, soprano, flute), Steve Gaudreau (alto, soprano), John Balut (tenor, clarinet, flute), Scott Chaplin (tenor), Gary Shotz (baritone, bass clarinet); Trumpets/Flugelhorns — Paul Menegnini (lead), Roger Roberge, Brian Khung, Christopher Beaudry, John Fouracre; Trombones — Kenneth Fertman (split-lead), Steven Chaplin (split-lead), Russell Bogartz; Bass Trombone/Tuba — Todd W. Campbell, Piano — Steve Lajoie; Guitar — Steve Blair; Bass — Jeff Dostal; Drums/Percussion — Jon Nathan, Doug Raneri; Vibes/Percussion — Steve Rice; Flute/Piccolo — Marcia Campbell.

9:45 — William Paterson College Jazz Sextet

William Paterson College, Wayne, New Jersey

Director — Rufus Reid; Piano — Mark Maegolin; Bass — Joe Lester; Drums — James Terrile; Trumpet — Rob Henke; Tenor Sax — Michael Arthurs; Alto Sax — James Coleman.

10:30 — VCU Jazz Orchestra I

Virginia Commonwealth University, Richmond, Virginia

Director — Douglas Richards; Reeds — Al Waters (lead), Errc South, Brett Young, Roger Carroll, Greg Luffey: Trumpets — Greg Little (lead), Jonathan Greenberg, Matt. Nygren, Nat. Nolan, David Chapman; French Horn — Amy Crawford; Trombones — Jeff Barnes (lead), Steve Polk, Terry Baber (bass); 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 Orbana-Champaign, Orbana, Illinois

Leader — John Garvey, Saxophone — Chris Lega, Tom Walter, Karol Lidraf, Ted Petith, Fred Federspiel; Trumpet — Brian Wagner, Tom Flanigan, Andrew Agnew, Joan Retzige; Rolf Langsjoen; Trombone — Mike Schulze, John Janowiak, Britta Langsjoen, Dominick Casadente; Hors — Sandy Erwin; Tuba — Tom McComb, Piamo — Chery Phillips; Guitar — Jim Robbins; Bass — Raphael Bradford; Drums — Glenn Schaft; Percussion — Ben Toth.



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, the U of I Supersax Ensemble will be making its first appearance at the Notre Dame Jazz Festival. Formed in the fall of 1985, the group is rapidly becoming known, penuming concerts and clinics in Illinois and Indiana. Recently, they were invited to perform in concert at the North American Saxophone Alliance Conference at Ball State University in Muncie, Indiana.

Fredonia Alternative Jazz Experience

The Alternative Jazz Experience, a totally dudent organized and directed Jazz group from S.U.C. 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 Fosier, Perry Pace, Bob Huott, Matt McNully, Chris Klinkhardt, and John Kerswell.



University of Illinois Jazz Band II

The University of Illinois Jazz Band II, led by Tom Birkner, is representative of the thriving jazz program in existence at the University. One of four jazz bands, the encembre can be heard regularly in local performances and is also actively engaged in cooperative clinics with Illinois high school Ansembles. Stylistically, the band performs a variety of music, gaining inspiration from the music of Duke Ellington and Count Basie, while also performing sturient compositions and waitings of contemporary composers. The leader, Tom Birkner, is returning to CJF, having conducted a performance by this band in 1984, as well as the winning high tchool hzz: band from Terre Haute, Indiana,

-17

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 Witchita Jazz Festival, and two "Outstanding Performance" awards at the Notre Dame CJF. In 1970, the original composition "Macumba", by Mario Albanese, was voted the most advanced composition of 100 entries at the "Festival of Latin Songs of the World" in Mexico. The band has performed with such artists as "Doc" Severinsen, "Cannonball" Adderley, John Von Ohlen, Bobby Shew, Woody Herman, James Moody, Urbie Green, Gary Burton, Marvin Stamm, and Eadie Daniels to mention a few.



Massachusetts Institute of Technology Big Band

(Picture not available)

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 quest artists have included Dave Holland, Harvey Mason, Pat. Metheny, Julian Priester, Wayne Shorter, Emie Watts, and Kenny Wheeler. CalArts Jazz faculty includes Charlie Haden (bass, improvisation), James Newton (flute, composition). Paul Novros (saxophone, improvisation, theory), and David Roitstein, coordinator (piano, transcription, history). The ensemble appearing at the Notre Dame Festival has performed everything from Ellington, Mingus, and Monk to Omette Coleman, and has a large repertoire of original compositions as well.



William Paterson College Jazz Sextet

The William Paterson College Jazz Sextet is one of more than a dozen small ensembles in the College's professional jazz degree program. The group worked with vibraphonist David Samuels and planist Harold Mabem during the fall semester and is currently directed by Rufus Reid, Director of the William Paterson College Jazz Program, In addition to working in the New York City-New Jersey area, members of the group have performed on the WPC Performing Arts Lounge Zazz Series and the Sunday Jazz Room Series, most recently in ensembles with Lee Konitz, Mark Maegolin, piano; Joe Lester, bass; James Terrile, drums; Rob Henke, trumpet: Michael Arthurs, tenor sax; James Coleman, alto sax.



University of Massachusetts Jazz Ensemble I

The U Mass 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 lazz idioms representative of big band literature. Guest artists with the ensemble have included Slide Hampton, the Max Roach Quartet, Bill Dobbins, Bev Rohlehr and Jimmy Owens. Jazz saxophonist Michael Brecker was the ensembles most recent quest in December. At the 1985 Notre Dame Collegiate Jazz Festival, Jazz Ensemble I received an Outstanding Big Band Performance award. 1272 masterciasses/residencies within the past year have included Tito Puente, Billy Taylor, Marion McPartland and Lew Tabakin.



VCU Jazz Orchestra I

This year's Virginia Commonwealth University Jac.: Orchestra I, under the leadership or Doug Richards, has performed a diverse range of music, from early Ellington compositions to Stravinsky's Ebony Concerno. 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 jezz today have been artists-in-residence at VCU: Benny Carter, Frank Foster, Jaki Byard, 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 Thelonius Monk Douglas Richards, Director, Reeds - Al Walers (lead), Eric South, Brett Young, Roger Carroll, Gren Luffey, Trumpers - Greg Little read), Jonathan Greenberg, Matt Nygren, Nat Nolah, David Chapman, French Horn -Army Crawford, Trombones - Jeff Bames (lead), Sieve Polk, Terry Baber (bass); Plano -Tom Jennings; Bass - James Genus; Drums -Jody Boyd; Vocal - Rudy Faulkner.



-18-

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John Garvey and the University of Illinois Band

The Festival Director John Garvey

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

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

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

Professor Garvey is as entertaining as

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

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

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

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

The University of Illinois Jazz Band

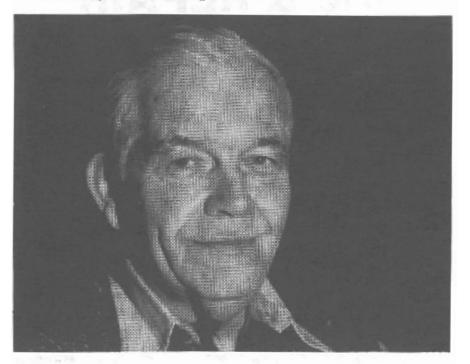
"Musically, it is a genuine jazz ensemble, and though cechnically excellent, it never puts technique and graft above spirit and content . . . Furthermore, this pand has real soloists and real writers, and thus a non-sympathe-HC personality. I'd stack it up against any of the surviving professional big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

Don deivlichael Down Beat Magazine June 12, 1969

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

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

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



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

istened to a big jazz band of a very high professional standard, a band which can compare with the best in technical brillance . . . it was an extremely stimulating demonstration of American big band jazz at its best."

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

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

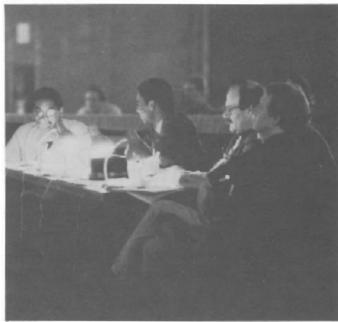


The University of Illinois Jazz Band

The University of Illinois Jazz Band was organized in 1960 by John Garvey, violist of the Walden 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.

The Changing Role of Competitive event.

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 iazz 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 most deserving big bands 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 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.



1983 judges panel (left to right): Wynton Marsalis, Branford Marsalis, Jim McNeely, Dan Margenstern, Ron Carter,

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UNIVERSITY OF MOTRE DAME COLLEGIATE JAZZ FESTIVAL Judges Sheet - Big Bands

Name of Ba	nd	Appearance Time —	
Selections	1)	3j	_
	2)	4ÿ	

(Judges should check an evaluation in each category. Number one in Profess rating. Participating performers would appreciate as many written comments as you can make.)

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UNIVERSITY OF NOTRE DAME COLLEGIATE JAZZ	FESTIVAL
Judges Sheet Combos	

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Judge & Signature

Judg 's Signature

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The CJF Staff would like to give special thanks to:

William Hickey

Kathy Moore

John Manhoot

Lee Broussard

Louise Nye

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Joni Neal

Tim Eby

Ceil Paulsen Amy Kizer Beth Picknally Mr Muldoon

Anne DuCharme

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and everyone else who contributed in any way to this year's festival.

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Big Noise From Notre Dame
A History of the Collegiate Jazz Festival
Joseph Kuhn Carey

Joseph Carey, a former chairman of the Collegiate Jazz Festival, briggs this extraordinary student-run event to life by providing readers with an in-depth look at each festival year, including recaps of wirming bands and individual musicians; analyses of controversial groups and judging decisions; and colorful anecdotes about the professional jazz musicians who attended the festival as judges, including, among others, Stan-Kenton, Quincy Jones, Clark Terry, Cannonball Adderley, and Wynton Marsalis. Carey traces CJF's history against the background of contemporary sociopolitical events and trends to demonstrate how jazz is indeed a reflection of America and how these events have affected the festival's development and the jazz education movement as a whole. A complete discography, including 250 collegiate jazz albums, is included.

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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 Ceil 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

"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 in-



volves 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.'

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