TWENTY-NINTH ANNUAL COLLEGIATE JAZZ FESTIVAL

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Mr. Ridout will be tuning the piano used for CJF ’87.
Looking Back:
A Brief History of the CJF

After nearly three full decades of existence, it continues the oldest, longest-running, most prestigious collegiate jazz festival in the country. Origin of the event lies in two collegiate groups from three states, CJF gather in Stepan Center for the twenty-ninth annual Notre Dame Collegiate Jazz Festival. While all of us on this year’s committee can only hope that the Festival will live up to its own legacy over the next twenty-nine years, we cannot help but to...
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Past CJF Chairmen

1959 Art van Damme, Frank Heidtmann, Charles Sather
1960 Bob McEwen, Frank Heidtmann, Stan Kinton, Robert Shaner, Charles Sather
1961 Bill Evans, Johnny Richards, George Russell, Robert Shaner, Charles Sather
1962 Don Ellsberg, Quentyn Jansen, Henry Mancinl, Robert Shaner, Charles Sather
1963 Jimmy Allison, Leonard Feather, Terry Gibson, Robert Shaner, Charles Sather
1965 Paul Haar, Jeff Martin, Robert Shaner, Charles Sather, Clark Terry
1966 Dan McCreless, Quincy Jones, Charles Sather, Billy Taylor, Frank Watters, Eucharis Edmonds
1967 Donald Byrd, Don McCreless, Herb Hancock, William Russo, Lola Schifini, Robert Share
1968 Ray Brown, Dan Morgenstern, Oliver Nelson, Robert Shaner, Gerald Wilson
1969 Gary McFarland, Dan Morgenstern, Sonny Stitt, Clark Terry, Ernie Wilkins, Frank Watters, Eucharis Edmonds
1970(Richard Abrams, Louis Burrell, Joe Farrell, Dan Morgenstern, Ernie Wilkins
1971 Richard Abrams, Walter Connor, Charlie Haden, Dan Morgenstern, Leon Thomas, Gerald Wilson
1972(Louis Aronow, Walter Connor, Appleyard, Guthrie, Isherwood, Black, Lenart, Dan Morgenstern, Greg Hollis
1973 Allen Brubeck, Joe Farrell, Jimmy Giuffre, Ray Harris, Hubert Laws, Dan Morgenstern, Jimmy Owens
1974 Charlie Haden, Billy Harper, Ray Harris, Dan Morgenstern, Louise Lindsay Smith, Bill Watrous
1975 Cecil Bridgewater, Dee Dee Bridgewater, Hyde Deitchman, Hubert Laws, Dan Morgenstern, Chuck Isay, Sonny Rollins
1976 Lester Bowie, Joe Farrell, Mitch Mitchell, Ron Alice, James, Dan Morgenstern, Don Moye, Mike Reamingham
1977 Randy Brecker, Bob James, Bill Lee, Bob Moses, David Schnare
1979 Nellie Loney, Richard Pryor, Dudley Deitchman, Boe Green, Billy Joe Jones, Joe Sample
1980 Art Farmer, Mike Niles, Dan Morgenstern, Zoot Rogers, Billy Taylor, Tony Williams
1981 Richard Davis, Joe Farrell, Mel Lewis, Dan Morgenstern, Mike Niles
1982 Frank Foster, Charlie Haden, Shelly Manne, Dan Morgenstern, Jimmy Owens, Billy Taylor
1983 Ron Carter, Bozanic Marsalis, Wynton Marsalis, Jim McNeely, Dan Morgenstern, Tony Williams
1984 Terrance Blanchard, Howard Beckerman, Empunto Lamberti, Dean Goldfitness, Dave Holland, Dan Morgenstern
1985 Gene Hemingway, Stanley Crock, Jimmy Heath, David Schnare, Donald Harris, Dan Morgenstern
1986 Conte Candoli, Alan Dawson, Charlie Haden, William Russo, Lalo Schifrin, Robert Share

Past CJF Judges

 Tony Williams, Frank Watters, Eucharis Edmonds (1965-66)
 Frank Watters, Eucharis Edmonds (1967-69)

History

Wide range of past CJF Chairmen and Judges.
Mr. Scarbrough will be recording each group's performance at CJF '87. Cassettes will be available shortly after each group finishes their set, and may be purchased on the west side of Stepan Center.

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Master of Ceremonies

This year's Master of Ceremonies for the Collegiate Jazz Festival is Tim Eby. Eby is in his fifth year of managing the local Public Radio Station WVPE-FM 88. WVPE is the area's prime outlet for jazz, featuring more than eighty hours each week with jazz programming seven days a week.

Eby has developed WVPE from a student operated rock oriented station to a Public Radio station staffed by a full-time and part-time staff, community volunteers and students. In addition to its jazz programming, WVPE also features blues, folk, classical, new age and reggae music, plus news and informational programming. The station is listener supported and receives most of its funding from listener and corporate contributions.

Prior to his work at WVPE, Eby worked as Music Director at WTON in Staunton, Virginia and various other radio stations. He is a 1982 graduate from the University of Evansville in Evansville, Indiana.

Michiana's Jazz Connection

WEEKDAYS 6 A.M. - 5 P.M. & 8 P.M. - 12 MIDNIGHT
SATURDAYS 6 A.M. - 10 A.M. & SUNDAY 1 P.M. - 5 P.M.
Wee Russell to John Coltrane. His week on his father's radio show with Michael Brecker. Jack DeJohn­ne was his brother Jim who brought him behind the structurally radical "harmolodicism." Charlie Haden was playing bass when he was fourteen. Haden has received a Guggenheim his three older siblings. He started with Wynton Marsalis, Branford Marsalis, Angela Bollil, David San­ham, and most recently. In summer 1967, Kenny would be recording his first album as a leader, on Cranberry Woods. He later owned by basketball, great and jazz aficionado bacon, Abdullah. Crandall, this will provide us with all an opportunity to further explore his musical perspective and to gain more insight to this talented pianist.

Roy Haynes

Roy Owen Haynes is considered one of the founding fathers of modern jazz drumming style. He was one of the first drummers to develop the "free form" style of playing. Over the past thirty-five years, Mr. Haynes has appeared with many great artists, among them Lester Young, Charlie Parker, Thelonious Monk, Billie Holiday, Sarah Vaughan, John Coltrane, Stan Getz, Sonny Rollins, and Kenny Clarke. During recent years, Mr. Haynes has made numerous world appearances, has recorded with the great group, The 198 Ensemble, and is involved in The Music, a group featuring Haynes, Chick Corea, and Misšy Shusa. The albums he has recorded as a leader are He's Back, Thank You, Thank You, Vessel and Out of the After­noon, in 1978, the Boston Jazz Institute established the Roy Haynes Scholarship Fund, to tribute it Mr. Haynes, one student is awarded a scholarship to Berklee College of Music each year. Mr. Haynes has appeared twice previously as a judge at CJF, in 1973 and again in 1976. Mr. Haynes is appeared by leading Industries.

Kenny Kirkland

Kenny Kirkland was born on September 25, 1955, in New York City. At an early age, Kenny discovered a piano in his home. The many years of study that followed this discovery prepared him for the training that he would later receive at the Manhattan School of Music, It was there that he was recognized as one of the schools' most impressive young pianists.

Dan Morgenstern

Director of the Institute of Jazz Studies at Rutgers, the State University of New Jersey, since 1973, Morgenstern has been professionally active in jazz for nearly 30 years as a writer, editor, teacher, producer and consultant. The Institute is the world's largest archive of jazz and jazz-related materials and services as a repository and research facility. As a veteran judge at CJF — he first served in 1968 — Morgenstern is the author of Jazz People and was editor-in-chief of down beat (1967-73), Jazz and Metropolitan Magazine. He has contributed to numerous jazz anthologies, reference works, periodicals and newspapers and is a prolific record liner notes writer; has two best Grammy Awards for best album notes. He has taught jazz history at Indiana University, the Berklee College of Music, University of New York and Rutgers, produced television and radio jazz programs, and served as a panelist and consultant to the National Endowment for the Arts jazz program. On behalf of the Institute, he produced the 1964 release, series "The Greatest Jazz Recordings of All Time" for the Talking Heads Record Society. Morgenstern is co-editor of The Annual Review of Jazz Studies and the monograph series Studies in Jazz.
It's always a pleasure to see and hear the eager young performers at C.J.F., who've been attending classes for a few years. During this long period, we've encountered a number of great talents who've managed to make their marks as professionals, among them: Mike Brecker, the Bridge- water Horns and singer (and tireless Bridgewater) Randy Sandke. Charlie Christian. Jim Mosley. At high school when he made his C.J.F. debut. and quite a few others.

But there's reason to guess that most of the hundreds of young college jazz musicians in this passing parade need need. In the end other pursuits. It seems simple enough room in the ranks of jazz to accommodate all of them. must. to find out what you have to be a fine player. It is to these young players and to the friends and fans in the audience who cheer them on. that these remarks are addressed. You have a fortune to be exposed to jazz. that wonderful and prototypically American music that deserves to be regarded as future generations as one of this country's. - and this century's greatest contributions to the arts. Even if you're not a musician - and without the good listeners, there can be no worthwhile music. It's fun to argue, but don't dictate. In sum, please don't lose touch with jazz. It's always a pleasure to see and hear the most deserving. And if you're able to initiate others, don't attempt to impose your personal tastes on them. They're more than enough in the music to appeal to everyone with an ear - indeed, that richness is one of the things that makes jazz a true art. The listener must become a communicator. The good listener will be open to new and different sounds. It doesn't mean he or she must like everything equally well. It's fun to argue, but don't dictate.

Speaking of the latter, too many concerts to jazz tend to become diatribes. overly or exclusively superior to the uninitiated. That's not the way to spread the message. Though jazz makes demands on the listener in order to allow its true points to be absorbed - after all, it's not elevator music — it is not a deep, dark secret either. At its best, in a music that communicates more directly than most. So if you want learn to enjoy it, you too must become a communicator. And if you are able to initiate others, don't attempt to impose your personal tastes on them. There's more than enough in the music to appeal to everyone with an ear — indeed, that richness is one of the things that makes jazz a true art. The listener must become a communicator. The good listener will be open to new and different sounds. But that doesn't mean he or she must like everything equally well. It's fun to argue, but don't dictate. In sum, please don't lose touch with jazz. The music needs your support in order to thrive and you. Having discovered it, need it as well — not just music itself, but to allow its fine points to be absorbed. That's not the way to even. For a given instrument. As in recent years, this year's judges will award the judges' Citation for Distinguished Performance to each individual that they feel merits such an award. Consequently, these awards will be based on the personal judgment of each individual that they feel merits such an award. Consequently, these awards will be based on the personal judgment of each individual that they feel merits such an award. Consequently, these awards will be based on the personal judgment of each individual that they feel merits such an award. Consequently, these awards will be based on the personal judgment of each individual that they feel merits such an award.
Friday Evening, April 10

7:30 - University of Notre Dame Jazz Ensemble
University of Notre Dame, Notre Dame, Indiana
Director - Fr. George Wlskirchen, C.S.C.; Saxophones - Rob Groseclose, Bonnie L. Viane, Ken Schwartz, Edmund Gonzalez, Mike Huberty; Trumpets - Randy O'Keefe, Brian Lamb, John Morgan, Brian DeDonna, Bob Lesinski; Trombones - Roger Bradley, Erik Baumgartner, Kent A. Jeffirs, Tom McCabe; Piano - Kevin Cronin; Guitar - Scott Tallarida; Bass - Brian Burke; Drums - Mark Van Etten, Paul Loughridge; Vocalist - Lori Carter.

8:15 - Fredonia Jazz Ensemble
State University College, Fredonia, New York
Director - Wayne Davidson; Saxophones - Wayne Davidson, Kevin Peters, Jim Runfola, Dave Fortune, Dean Keller; Trombones - Jeff Mannus, Bill Morgan, Matt Bond, Steven Ledwig; Trumpets - Dave Splier, Jim Dohn, Dan Wood, Totti Machuga, Bob Zazzara; Piano - Ken Kraggenberger; Bass - Jim Marone; Guitar - Steve Reddy; Drums - Bill D'Agostino.

9:00 - William Paterson College Jazz Sextet
William Paterson College, Wayne, New Jersey
Director - Rufus Reid; Piano - Dan Kostelnick; Bass - Tim Ferguson, Dan Kostelnick; Guitar - Chris Amelar; Alto Sax - Jesse Davis; Tenor Sax - John McKenna.

9:45 - UMass Jazz Ensemble I
University of Massachusetts, Amherst, Massachusetts
Director - Jeff Holmes; Saxophones - Davina Weinstein (flute), Geoff Mattoon (lead alto, soprano, flute), Steve Gaudreau (alto, soprano), John Balut (tenor, clarinet), Scott Chaplin (tenor); Bass - Gary Stetz (baritone); Drums - Paul Meneghin; Trumpets - Jeff O'Keefe, Dean Keller; Trombones - Jeff Marsha, Bill Morgan, Matt Bond, Sloan Ladwig; Piano - Dave Spier, Jim Bohm, Dan Wood, Totti Machuga; Bass - Kent Knappenberger; Guitar - Kent Jeffers; Drums - Mike Barry, John Bailey, Fred Maxwell, Joe Tartell, Shawn Edmonds; Piano - Bill Peterson, Joe Gilman; Piano - Jon Nathan.

10:30 - Eastman Jazz Ensemble
Eastman School of Music, Rochester, New York
Director - Baeburn Wright; Saxophones - Miles Olsen, Lisa Parent, Bob Sands, Todd Williams, Mike Cohen; Trumpets - Mike Barry, John Bailey, Fred Maxwell, Joe Tartell, Shawn Edwards; Trombones - John Gunz, Jay Gille, David Lawson, Ed Miller; Piano - Bill Peterson, Joe Gilman; Guitar - Tom Wolfe; Bass - Fred Stone; Drums - Wade Cullather, Tom Tucci; Vibraphone - Deborah Imiolo.

11:30 - Judges' Jam
The L.P.'s Jam - Frank Wess (saxophone), Red Rodney (trumpet), Kenny Kirkland (piano), Charlie Haden (bass), Roy Haynes (drums).

Saturday Afternoon, April 11

1:00 - University of Akron Jazz Ensemble
University of Akron, Akron, Ohio
Director - Roland Paolucci; Saxophones - Adam Gray, Tim Carey, Roger Hawk, Andy Marcho, Scott Davis; Trumpets - Mike Stewart, Greg Garrett, Sue Prince, Jeff Corey, Barry Martin; Trombones - Gary Hickle, Scott Garlock, Nancy Troconis, James Knapp; Piano - Chip Steven; Bass - Jeff Rolf; Drums - Joe Brigandi; Guitar - Kevin Miller.

1:15 - Western Michigan University Jazz Orchestra
Western Michigan University, Kalamazoo, Michigan
Director - Tom Lockwood; Saxophones - Jonathon Ball, Steve Miller, Tom Frechette, Mark Huisman, David Dykes; Trumpets - Kevin Mossman, Mark Bacry, Brandon Pettis, Jim Donovan, Doug Proehl; Trombones - Dave TeClerk, Andrew Dunn, Ellen Petersen, Fritz Geil, Andy Smith, Neil Mazur; Piano - Brian O'Hern; Bass - Dave Rothstein; Drums - Ken Reynolds; Percussion - Marc Hubbel.

2:30 - The Rubber City Rhythm Section
University of Akron, Akron, Ohio
Director - Michael Reinsel; Saxophones - Peter Nevin, Matt James, Larry Panella, Don Shimpans, Tim Link; Trumpets - Kevin Lawson, Randy Relyea, Dave Merzchek, Don Reiser, Bill Ward; Trombones - Eric Meyers, Tom MacTaggart, Dave Shanks, Doug Roha; Drums - Dan Kryzosiak; Percussion - Tom Baker; Percussion - Rodney Ledbetter.

3:15 - NIU Jazz Ensemble
Northern Illinois University, Dekalb, Illinois
Director - J. Richard Cusick; Saxophones - Mike Lucroy, Chris Dobosz, Jeff Adams, Susan Lary, Randy Riley, Tom Cover, Larry Panella; Trumpets - Mark Hornung, Greg Bella, Paul Dodd, Jerry Riedel; Trombones - Doug Everett, Joanne Letter, Kevin White, Mark Dool, Dominguez Casadevia; Rhythm - Jonathon Purdum, Andrew Carver, Kyle Honeycutt, Paul Reus, Bill Cover.

4:00 - Purdue University Jazz Ensemble
Purdue University, West Lafayette, Indiana
Saturday Evening, April 11

7:30 — MIT Festival Jazz Ensemble
Massachusetts Institute of Technology, Cambridge, Massachusetts
Director — Jamshied Sharifi; Saxophones — Forrest Hurz, Hemanshu Lakhani, Scott Miller, Ron Soltz, Ray Zepeda; Trumpets — Ali Azar, Karl Buttner, Per Cederstav, Venu Chivukula, Kris Gruhe; Trombones — Chuck Jones, Tony Marra, Jim Roseborough, Dave Topping; Piano — Eric Ostling; Bass — Dave Becker; Vibraphone — Mike Herman; Drums — Gary Leskowttz.

8:15 — University of Notre Dame Jazz Combo
University of Notre Dame, Notre Dame, Indiana
Trumpet — Brian Lamb; Flugelhorn — Randy O'Keefe; Piano — Kevin Cronin; Guitar — Scott Tallarida; Bass — Brian Burke; Drums — Mark Van Etten.

9:00 — Michigan State University Jazz Band I
Michigan State University, East Lansing, Michigan
Director — Ron Newman; Trumpets — Bob Harvey, Jeff Hopwood, Dave Rehder, Dave Robison; Saxophones — Chris Creviston, Gary Clavette, Ken Foerch, Kevin Krieger, Cara Silvernail; Trombones — Jeff Dieterle, Steve Fitts, Mark Benson, Stuart Goodburne, Dave Klein; Drums — Clem Waldmann; Percussion — Sam Kostenhutlz; Guitar — Steve Shafran; Bass — Mike Bragg; Piano — Kurt Poterack.

9:45 — Stanford Jazz Combo
Stanford University, Stanford, California
Tenor Saxophone — David Aguiar; Trumpet — George Rice; Piano — Bob Adams; Bass — Larry Grenadier; Drums — Butch Oliver.

10:30 — North Texas State University Three O'Clock Lab Band
North Texas State University, Denton, Texas
Director — Bob Lark; Saxophones — Ron Berlinski (lead alto), Randy Humma (alto), Cola Wenhardt (tenor), Mark Baerley (tenor), Greg Hall (baritone); Trumpets — Mike Thomas Head, Nat Fleigern, Elaine Mazzio, Vern Siebert, Jon Leonard; Trombones — Mike Janusek (lead), Keith Odner, Hans Bettigost, Lee Hill (bass); Keyboards — Rich Martin, Mark Bovec; Guitar — Steve Schrag; Steve Vanes; Bass — Sam Goldenhar, Charley Gray, Drumset — Dan Robins, Warren White; Percussion — Joe Cripps.

— Presentation of Awards —
UMass Jazz Ensemble I

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. Guest artists with the ensemble have included Slide Hampton, the Max Roach Quartet, Bill Dobbins, Dee Deedens, and Jimmy Owens. Jazz saxophonist Michael Brecker was the ensemble's most recent guest. At the 1985 Notre Dame Collegiate Jazz Festival, Jazz Ensemble I received an Outstanding Big Band Performance award.

The University of Akron Jazz Ensemble

In several previous appearances at the Collegiate Jazz Festival, the University of Akron Jazz Ensemble has garnered numerous awards, including Outstanding Band, Outstanding Trombone, Outstanding Soloist (twice). The ensemble was also the Guest Band at the 1980 Festival. The band has recently released its fourth album, *Tune Up*.

Eastman Jazz Ensemble

The Eastman Jazz Ensemble, directed by Rayburn Wright, is the primary big band at the Eastman School of Music (Rochester, NY), where there are four big bands, a studio orchestra, and several small groups of different styles as part of the program. The Jazz Ensemble includes both graduates and undergraduates, and is known for its constantly expanding repertoire of student compositions. Writers, student soloists, and the Jazz Ensemble have been mainstays in many past *Down Beat* Magazine awards and past Collegiate Jazz Festivals. Students at the Eastman School at the masters level may major in jazz with performance or writing tracks. At the undergraduate level there is no jazz major degree. Instead, an extensive listing of jazz courses constitutes a rich program of offerings which involve one out of six students in the total Eastman School population.

NIU Jazz Ensemble

For the past seventeen years the Northern Illinois University Jazz Ensemble has built a strong tradition of excellence in jazz performance. The band, which has just recorded its ninth album, has received eight outstanding performance awards from *Down Beat Magazine*. It has been the subject of an hour-long documentary on public television, and has performed at numerous jazz festivals and conventions, including the Chicago Jazz Festival and the National Association of Jazz Educators National Convention. The NIU Jazz Ensemble is directed by graduate assistant Tim Lockwood.

The Western Michigan University Jazz Orchestra

The Western Michigan University Jazz Orchestra, has been under the direction of Trent Ryanston for the past decade. It has performed at a variety of jazz festivals, including Notre Dame, Ohio State, and Elmhurst (Illinois), and for the past seven years, the Detroit/Mon­treal Jazz Festival. Guest artists appearing with the Jazz Orchestra include Slide Hampton, the Max Roach Quartet, and the Ohio State Jazz Ensemble. This year, while Ryanston is on sabbatical leave "living the jazz life" in New York City, the Jazz Orchestra is directed by graduate assistant Tom Lockwood.

The Rubber City Rhythm Section

The Rubber City Rhythm Section was started by pianist/composer Chip Stevens, who says, "The dream and vision of one day finding a group of musicians, whose capacity and dimensions were shared by myself, has finally come true in this trio. It's very rare that you can find the unique balance of technique, musicianship, and chemistry necessary for making a group special." Stevens is a composer, classical pianist and pursuing a jazz performance degree at the University of Akron. The Rubber City Rhythm Section consists of Joe English, Steve English, and Mike English. All three play in the University of Akron Jazz Ensemble.
Purdue Jazz Band

The jazz program at Purdue University has grown from one band in 1974 to the present three jazz bands, the show band “American Music Review,” several combos, and the studio orchestra. The Purdue Jazz Band has appeared as the featured jazz group at numerous music conferences and clinics. Among the bands recent appearances are performances at prestigious Montreux International Jazz Festival (Switzerland), the Northsea Jazz Festival (Holland), the National Association of Jazz Educators Conference, the Music Educators National Conference, and the Indiana Music Educators Conference. The Purdue Jazz Band will be making their annual European tour this coming summer.

J. Richard Dunscomb is director of bands and director of the jazz program at Purdue University. He is national president and was national chairman of the National Association of Jazz Educators.

University of Notre Dame Jazz Combo

The sextet performing at CJF '87 is one of three combos which, together with two big bands, round out the jazz program at the university. They usually perform as part of the big band concerts both on campus and on tour, in addition to presenting their own concerts. The members of the sextet are largely non-music majors and range in age from freshman to grad student. Their repertoire ranges from standard bop and swing fare to original compositions by members of the group.

Trumpets — Brian LeFebre, Piaget
— Randy O’Keefe, Piano — Tom Crowne
Guitar — Scott Tolar, Bass — Brian Burke, Drums — Mark Van Etten.

North Texas State University Three O’Clock Lab Band

Three O’Clock Lab Band is one of nine ensembles from the School of Music’s Jazz Studies program. The ensemble has distinguished itself under the direction of Bob Lark with several well received performances, including a tribute to the late Thad Jones, as well as a successful recording project.

Bob Lark is a candidate for the Doctor of Musical Arts degree in trumpet performance at North Texas State University. He has served as a graduate teaching fellow in jazz lab bands, applied trumpet, and brass chamber music. He is currently principal trumpeter with the North Texas Brass Quintet and has been a member of the National Football League Dallas Cowboys Band and the North Texas State University One O’Clock Lab Band.
Reflections on the Collegiate Jazz Festival
A Conversation With Father George Wiskirchen

One would consider Corby Hall, next to Sacred Heart Church on the Notre Dame campus, to be the last place to look for a jazz expert. Corby, after all, is the residence hall for many of the Holy Cross clergy who teach at the University of Notre Dame and help to run the school. Her ancient and spacious hallways would seem to prefer Gregorian chants to syncopated rhythms. Corby, however, is the home of Father George Wiskirchen, Notre Dame's jazz instructor, leader of N.D. Jazz Ensembles, Associate Director of Bands, and CJF's faculty advisor. Father Wiskirchen has had more involvement with the Collegiate Jazz Festival than any other person. He attended the first Festival in 1959 as the guest of judges Frank Holifield and Charles Siben; appeared at the second with his Notre Dame High School Jazz Band from Nile, Illinois, and has directed an ensemble at every CJF since, leading bands from Notre Dame High School, Northwestern University, and the University of Notre Dame. Father George began teaching music in 1955, first at the high school level for several years, then arriving to teach at Notre Dame in 1972. His 1961 release from Berklee Press, "Developmental Techniques for High School Dance Band Musicians" was a pioneering effort in teaching jazz and in helping to legitimize it as an art form at a time in which the word "jazz" still carried disreputable connotations.

Because of his longstanding involvement with jazz and this incredible track record of CJF participation, we wanted to pass on some of Father Wiskirchen's reflections on the history of the Festival at Notre Dame, as well as the state of the art today. The following are excerpts from a conversation which took place on April 4, 1983, several days before the 25th CJF was held, in which Father George shared some thoughts on the Festival's first quarter-century with a member of the silver anniversary staff.

Father George, what were the first Collegiate Jazz Festivals like here at Notre Dame? Were they pretty low-key compared to the present?

No, actually the audience reaction hasn't changed at all. I'm sure there are more people at the Gates now. They used to have it in the Old Fieldhouse and they had the band set up on the southeast corner of the basketball floor and the judges set up on the northwest corner across from them with a table on the floor. The people were in the bleachers on both sides and in the endzone where they had bleachers for the basketball games. They would have big crowds and they were very enthusiastic crowds and very appreciative. I don't think there's been much change in the crowd reaction to the thing.

Do you think that the audience today is as much informed about what's going on with the music?

Maybe more. In the early days the big band era wasn't that far gone, but I think the audience we get is a more savvy audience; a hipper audience today. This back then, but they certainly were a more enthusiastic because they used to really carry on over in the Old Fieldhouse there.

One thing for sure is that there has been a very definite escalation of abilities over the years in the Festival. The high school bands that you hear in contests and festivals today are floor. The people were in the bleachers on both sides and in the endzone where they had bleachers for the basketball games. They would have big crowds and they were very enthusiastic crowds and very appreciative. I don't think there's been much change in the crowd reaction to the thing.

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Has the type of music performed by students at the Festival generally increased what you're going on in the classroom, the jazz world?

Yes, actually the audience reaction hasn't changed at all. I'm sure there are more people at the Gates now. They used to have it in the Old Fieldhouse and they had the band set up on the southeast corner of the basketball floor and the judges set up on the northwest corner across from them with a table on the floor. The people were in the bleachers on both sides and in the endzone where they had bleachers for the basketball games. They would have big crowds and they were very enthusiastic crowds and very appreciative. I don't think there's been much change in the crowd reaction to the thing.

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Do you think that the audience today is as much informed about what's going on with the music?

Maybe more. In the early days the big band era wasn't that far gone, but I think the audience we get is a more savvy audience; a hipper audience today. This back then, but they certainly were a more enthusiastic because they used to really carry on over in the Old Fieldhouse there.

Has the type of music performed by students at the Festival generally increased what you're going on in the classroom, the jazz world?

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Four seconds under it. There's a natural escalation of ability. The high jump bar keeps going higher and higher, and what was rarely done a few years ago has become commonplace now.

What do you see as the role of the Collegiate Jazz Festival? What would you like to see it achieve?

I would like to see it have a role in advancing the parameters of jazz, but I don't think it does. By parameters of jazz, I mean exploring new directions, new areas. I think the reason for that is large and is that there is a bigger and bigger body of knowledge and experience that a person has to go through before he's ready to break into new ground, and even a genius coming along is going to have to do that.

But really, this isn't putting down the Festival as much as saying that in jazz there hasn't been a heck of a lot of innovation. What we've done really is to send out offshoots from the main stream of jazz history, which in modern times begins with Charlie Parker and bop. We shot off with the classical end of the thing, so called third stream, which is gone for all practical purposes. We shot off with the free form type of thing, which is still alive but isn't really breaking new ground; I mean it isn't going to become the mainstream. We shot off with fusion, which I think is dying at the present time. It's become a dead end - nothing new is really happening in it. And so what you've got is bop going along, but the bop being played today is fundamentally the same bop that was played by Charlie Parker, except it's being played - and this sounds a little like heresy - in some ways better because there's an advancement in technique. But conceptually or from an artistic point of view they really haven't advanced the art form. That is where jazz has been for the last twenty years, thirty years at least, and we really haven't taken any step beyond bop.

Maybe it's expecting too much if we want the Jazz Festival to blaze new ground. It's going to be very rare that you'll find a student who will have enough maturity, enough experience, enough knowledge to blaze new ground. We have some very fine students, but there are probably not going to be uniquely innovative in their approaches to anything. And they're certainly not going to come up with some new kind of direction for jazz such as Charlie Parker did with the early bop musicians.

I think the main functions of the Festival is that it is educational on a lot of levels. It's educational for the audience. I think one of the big things that it is that it is building an audience for jazz among the people and the students that come to hear it. It's educational from the point of view of providing a motivating goal for the musicians, because they get pretty excited about it. And it's an educational factor for the students in my band, for example, to hear what other bands and musicians are playing. It's a learning experience, and also it's just plain good entertainment. We've had some fine soloists play at the Festival as students, McNeely and Bridgewater and Ellington, but I don't think there's anyone you'd really call an innovator. But of course if you look at the whole history of jazz and you pare it down there's probably only a half dozen who have really innovated, Louis Armstrong, Charlie Parker, Lester Young, people like that, who have really turned jazz around and started a new direction.

So I think it's a little unfair to expect the CJF to do something like that. But from my personal point of view, I've seen and met some fantastic bands, leaders and judges at the Festival. There have been some great names and great people available here on the campus, and the Festival audiences are fortunate to get to hear from them and learn from them. I'll always be grateful for having been around what is without a doubt the oldest and best of the college festivals. I've learned a lot. I've enjoyed a lot. And I hope to be around and involved in the running of many more.

The Hall Presidents' Council wishes the best to the 1987 Collegiate Jazz Festival.
GOOD LUCK TO ALL YOU CRAZY JAZZ TYPES.

- FROM THE OLD STUDENT GOVERNMENT GUYS AND THE NEW STUDENT GOVERNMENT, TOO.

CONGRATULATIONS TO ALL THOSE PARTICIPATING IN THE 1987 NOTRE DAME COLLEGIATE JAZZ FESTIVAL.

We enjoy your music and salute your hours of practice.

The NOTRE DAME ALUMNI ASSOCIATION and STUDENT ALUMNI RELATIONS GROUP salute another great year of Collegiate Jazz at Notre Dame.

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

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

Blessing makes ML-1 Trumpets in standard and lightweight versions. Flugelhorns in three and four valve models. SPEC Sheet at $795.

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Outlined against a cold, blue-gray October sky... Actually, it was March when the CJF '87 staff gathered atop all that remains of the Old Fieldhouse, where the Midwest Collegiate Jazz Festival was held in 1959. From left to right: Paul Giorgianni, Paul Bonadies, Mary Marchal, Matt Snyder, Kevin Cronin, Kathryn Kager, and David Thornton.

From the CJF '87 Staff:
A sincere THANKS!

Joe Cassidy
Becca Cussen
Tim Eby
Jim Fink
Ann Foley
Art Heamer
William J. Hickey, Jr.
Amy Kizer
John Monhaut
Howard Muldoon
Louiss Nye
Paul Pahoresky
Marie Paige
Celi Paulsen
Maurice Paulsen
Jim Phillips
Rex Rakow
Ken Reinecke
Laurie Shea
Earl Ulbricht
Fr. George Wiskirchen, C.S.C.

— It wouldn't have been the same without you...
You have reached the last page of your program, and now it’s my turn. It is with great excitement and sincere pleasure that I welcome you to CJF ‘87. I fell in love with this fantastic event as a freshman, and have kept coming back ever since. To those of you who are not newcomers to our Festival: welcome again, and I hope this year’s Festival can, in your eyes, live up to those of years past. To those rookies in the audience: I can only hope that you will keep coming back, just as I have. To all o’ you: we need your continued support. Without it, the Collegiate Jazz Festival could not possibly maintain its current level of success.

Throughout my involvement with the Festival, I have consistently found things that amaze me. First and foremost, the quality and intensity of the collegiate groups that travel to Notre Dame every year is simply incredible. I feel fortunate to have experienced these collegiate musicians perform some of the best jazz anywhere. Next, and just as important, is the quality and intensity of each audience. Impossible to forget, of course, are the phenomenal Judges’ Jams, which seem to improve every year – even when to improve is akin to fixing something which already works perfectly. Lastly -- and from where I stand this was the most pleasing to discover -- is the warm response CJF receives from both the Notre Dame and South Bend communities. The invaluable assistance I have received, from Fr. George Wiskirchen and a host of other people far too numerous to mention, has made the impossible become reality.

There is one group which deserves special mention. I need to extend a heartfelt thanks to my staff. When I realized that the CJF, with all its past glories, was my baby, I was honestly worried that the ‘87 Festival might have trouble in living up to the high standards established in the past. My worries now appear to be unfounded. The hard work and dedication of this year’s staff promises to make this weekend one of the most memorable in CJF history.

Yes, this is the last page, but only of this chapter. CJF has not yet completed its life story. It will continue to leave its mark on the jazz world, and will, in doing so, continue to mark the pages of its own history with success after success. I’m just glad to have had the chance to write on this one page.

Yours in Jazz,

Kevin M. Cronin
Chairman, CJF ‘87

box 115, notre dame, indiana 46556
From Bach to jazz-pop-rock: Jim Walker talks about Yamaha flutes and his musical journey from principal flute of the L.A. Philharmonic to the sizzling lead of Free Flight.

"Dad had a flute around and..." With Dad playing sax and Mom on piano, music came early and easily to Jim Walker. "I was never really pushed," Jim says, "but there was always an easy encouragement, and it still goes to this day."

After college, the West Point Band was Jim's first big chance. Here he found big talents from big name schools. "I realized it wasn't going to be easy to just walk into some symphony job, so I started practicing diligently," Jim landed a symphony spot as associate principal flute with the Pittsburgh Symphony. Then eight years later, he auditioned and won the principal spot.

"A Yamaha flute has absolutely no limitations for me. I can sit in the orchestra and get all the qualities out of the instrument... and I can turn around and play for a microphone in a totally amplified band. I can express any number of emotions through this instrument." And yet, Jim says, "Yamaha hasn't closed the books on research and development. They're constantly listening and improving all their products. Not just flutes."

What technical features does Jim look for in a flute? First, "Does the head joint really respond well, does it allow you to do what you want to do?" The Yamaha's double-tapered design head joint, says Jim, "along with other lip plate cutting innovations make the head joints very responsive; able to give the player a lot more flexibility with intonation, dynamics and tone color."

And Jim says the student model (which also features the professional head joint design) is "phenomenal" and "an unbelievable improvement". "It's unheard of for a student to be able to get a professional type head joint."

Another key feature according to Jim is consistent quality padding. "It's an important and often overlooked aspect of an instrument. But not with Yamaha. Yamaha is really leading the pack on that one."

But there is more to making good music than excellent instruments, and the master teacher in him has some advice for aspiring students:

"Study with as many teachers as you can... because you really want to develop your own synthesis of ideas." He advises getting loose now and then. Improvise with your rock records, because "you can be expressive and have fun on an instrument from the first day you play it."

Lucky for all of us, that thrill comes often to such an unlimited, free thinking musician. Especially when he's playing on such an unlimited, superior musical instrument.

For information about the complete line of Yamaha flutes, write Yamaha International Corporation, Musical Instrument Division, 3050 Breton Road, S.E., Grand Rapids, MI 49510. In Canada, Yamaha Canada Music Ltd., 135 Milner Avenue, Scarborough, Ontario M1S 3R1. Yamaha flutes available only at authorized dealers.