

collegiate  
jazz  
festival



University of Notre Dame

April 7, 8, 1978

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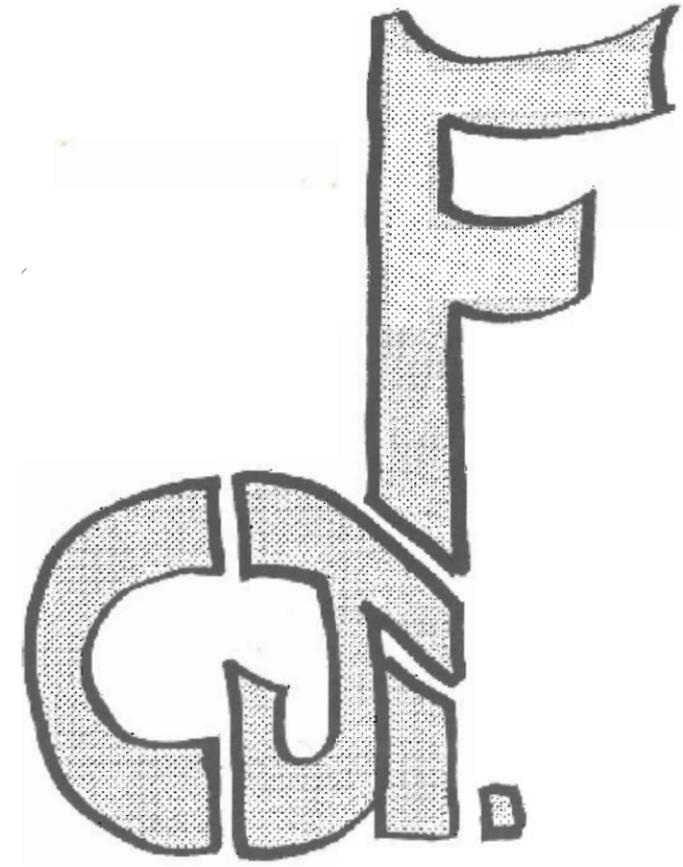
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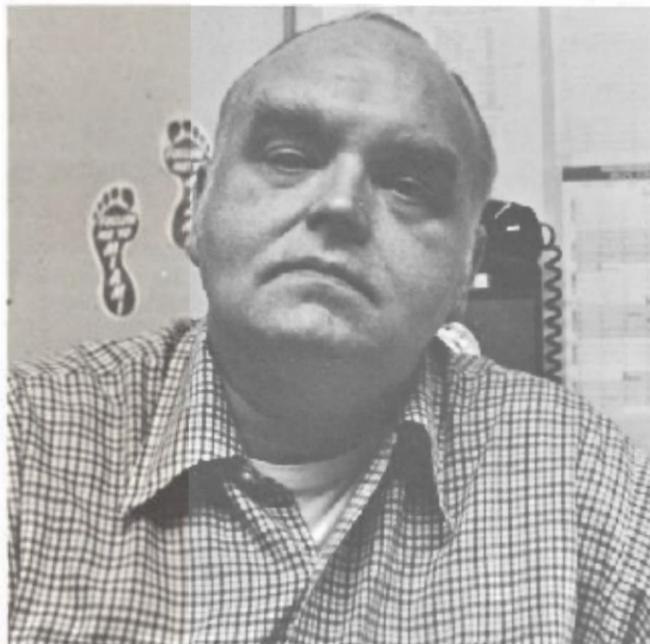
**COLLEGIATE JAZZ FESTIVAL XX**



April 7, 8, 1978

University of Notre Dame





## FATHER GEORGE WISKERCHEN

OUR PATRON SAINT AND  
SPIRITUAL ADVISOR

garde big band writing from North Texas State, Fredonia's excitement and drive, and Northwestern's polish and musicality.

I remember hearing the solo work of students then, names now - David Baker, Randy Brecker, Oscar Brachear, Marv Stamm, Morgan Powell, Dee Barton, Jim Pankow, Dave Sanborn, Jim McNeely, Bob James, Paul Winter, Jamey Aebersold, Cecil Bridgewater, Ron Dewar, De De Bridgewater, Mike Price, etc., etc.

I remember nights spent in the Morris Inn where the carton of liquor bottles was kept in my room by the student chairman for supposed safety . . . the hassles of getting the judges from the dining to the judges' table . . . nights spent in the Holiday Inn sharing a room with a trumpet player whose perfect pitch put my bathroom noises at an F-sharp. I remember the generosity of Quincy Jones and Sonny Stitt in coming out to my high school after the festival to rehearse and play with my band.

I remember the student chairmen - some efficient, some flakey, but all working hard to make CJF a success over the years . . . the faculty advisors for the festival whose fun and worries of helping to put CJF together I now know firsthand. I remember the standing ovations my high school band received and the many helpful comments from the judges . . . the long hours of work put in by Bill Southerland and Bill Reventos and Electro-voice to give us great sound . . . the continued help from Selmer, Zildjian and many others.

I remember the negotiations with the Inter-collegiate Jazz Festival when they tried to get CJF to be one of their regionals feeding into a national finals in Miami Beach and how CJF decided to go it alone as a national festival (a wise choice given the debacles of the commercial events). I remember the development of a true 'festival' format out of the old 'battle of the bands' concept and the always present student-musicianship concern and orientation of CJF that successfully avoided commercial exploitation. I remember the growth I experienced in getting to know the judges - Oliver Nelson, Quincy Jones, Clark Terry, Cannonball Adderly, Stan Kenton, Billy Taylor, Herbie Hancock, Richard Abrams, Sonny Rollins, Hubert Laws, Bill Watrous, etc., etc.

But most of all, I remember the great jazz heard over the years and the great people who played it and made it possible. I've left out a lot of names and events, but somewhere in here is a rambling history of some of the highlights of the past 19 CJF's. I will always be grateful for having been around what is without a doubt the oldest and best of college festivals. I've learned a lot. I've enjoyed a lot. I hope to be involved in the runnings of 19 more CJF's at least.

I began early one Friday morning, April 11, 1959 when Chuck Suber picked me up at Notre Dame High School in Niles, Illinois. We stopped by a house on the northside to pick up Frak Holzfeind and then set off down old US 2-20 to Notre Dame and the 1st Collegiate Jazz Festival.

Nineteen years is a long time. Many, many memories and thoughts crowd into my mind from those 19 wonderful weekends of listening to college jazz groups in the old Field House and in Stepan. Ziggy, the retired custodian of the Field House and I had a somewhat contest going on consecutive attendances at CJF, but then he retired and right now I am probably the only one around who has seen all 19 of the festivals. I also had the good fortune of being involved as a performer in all but the very first of the events. For 13 years my high school band, the Melodons of Notre Dame High School held down a guest spot in the festival closing the Friday night show; for the last 5 years I have been fronting the ND Jazz Band. I had the chance to judge the festival on two occasions and have been faculty advisor for the past five years.

The CJF stage has been the place to trace the developments of jazz on the college scene. We've seen the bands improve drastically in quality, move into more creative approaches and mirror all of the professional developments in jazz. I've built lasting and productive friendships with some of the band leaders over the years - John Garvey, Gene Hall, Leon Breeden, Alvin Batiste, Bunky Green, Tom Ferguson, Hank Levy, Ray Wright, Herb Pomeroy, Jim Coffin, Bob Curnow, Warrick Carter, Herb Patnoe, Laney Steele, etc., etc.

I've witnessed many great performances - Eastman's tremendous precision, impact and musicianship, Illinois humor in "Old Soldiers don't . . ." Larry Dwyer's "Old Bealzebub Blues," Hank Levy's time-charts with Towson State, Ohio State with Ladd Mc Intosh's coloristics, some of the first avant

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## JUDGES



Photo by Sy Johnson

### DAN MORGENSTERN

Dan Morgenstern, Director of the Institute of Jazz Studies at Rutgers University, has been active in the jazz field for more than 20 years as a writer, editor, consultant, teacher and concert and TV producer. He is the author of *Jazz People* for which he received the ASCAP Deems Taylor Award for "outstanding non-fiction writing on music and/or its creators."

Presently a contributing editor of *Audio* and *Jazz* magazines and record reviewer for the *Chicago Sun-Times*, Morgenstern served as editor-in-chief for *Down Beat* magazine from 1967 to 1973. He is a consultant to the Jazz/Folk/Ethnic Program of the National Foundation for the Arts. Morgenstern co-produced the highly acclaimed series *Just Jazz* at WTTW-TV, Chicago, for the Public Broadcasting Service in 1970-71, and was producer and narrator of the weekly radio series, *The Scope of Jazz*, for the Pacifica Network, 1963-67.

Morgenstern has lectured widely on jazz at colleges and universities, taught jazz history at Brooklyn College in 1975, and was on the faculty of the Jazz Critics Institute co-sponsored by the Music Critics Association and the Smithsonian Institution in 1974 and 1975.

Dan Morgenstern was born in Vienna Austria, fled from the Nazis to Denmark and then Sweden, arriving in the U.S. in 1947. He served in the U.S. Army as a member of the occupational forces in Germany, 1951-53, and attended Brandeis University, serving as editor of the college newspaper, *The Justice*. He began his professional journalistic career at the *New York Post*, serving as editorial assistant in the drama department.

### LARRY RIDLEY

"Jazz is my religion." "It has enabled me to understand the relativity and complexity of many different types of people." This is how Larry Ridley, chairman of the music department at Livingston College, describes one aspect of his musical career. Larry Ridley was born in Indianapolis where he attended Shortridge, after which he journeyed to I.U. in Bloomington to further pursue his music career.

Since 1959 when Mr. Ridley left I.U. to start a professional career in New York, he has played every style of jazz with various prominent groups in appearance all over the world. As a member of the Newport All-Stars, he played at an inaugural ball for Richard Nixon. During the 1960's he was a sideman with an incredibly wide range of jazz performers, including Max Roach, Dinah Washington, Red Garland, Sonny Rollins and Hank Mobley.

In 1972, when a separate music department was created at Livingston, Mr. Ridley was named chairman. Under his direction, the department has stressed jazz, ethnomusicology and electronic music. "The department constantly seeks to add new dimensions to its programs," Mr. Ridley said. "Music keeps growing. It has to evolve. It can't be archivist. Just as people keep making babies, they have to keep creating new musical forms, new styles, new ways of expressing themselves."



## JUDGES



### LEW TABACKIN



A graduate of the Philadelphia Conservatory of Music, Lew Tabackin grew up musically in the surging jazz world of New York in the 1960's. He moved to New York after his army discharge in 1965 and began playing with such bands as Larry and Les Elgart, Urbie Green and Buddy Morrow. He toured with Cab Calloway, and spent about six months with the Maynard Ferguson band. Clark Terry's big band, the Duke Pearson Big Band, and the Chuck Israels orchestra were next on Tabackin's long list of top jazz group memberships, topped by the Thad Jones - Mel Lewis Orchestra.

At the same time, Tabackin was also working in smaller groups with Elvin Jones, Donald Byrd, Atila Zoller, Don Friedman and Roland Hanna. He also spent many months performing with his own trio at La Boheme, a now-defunct jazz club on West 69th in New York. In 1969, Tabackin was a soloist with both the Hamburg Jazz Workshop and the Danish Radio Orchestra, followed by a tour of Switzerland with the international Jazz Quartet.

Tabackin's first partnership with his wife, Toshiko Akiyoshi, was in the co-leadership of the Personal Aspect Quartet at Japan's Expo '77 jazz festival. Tabackin and Akiyoshi moved to Los Angeles in 1973, where they formed the Big Band, and where he has also worked with TV studio bands, including Doc Severinsen's "Tonight Show" Orchestra.

Music has always been Louie's life, and he passionately believes in the importance and necessity and vitality of music in the life of every individual. "Music brings people together," Louie explains, "makes them happy, transmits every kind of emotion and feeling — peace, beauty, joy, excitement, love." Bellson's world of music started at birth. His father owned the local music store in Moline, Illinois. Each of the four girls and four boys in the family learned to play several different instruments and also teach.

When he was 15, Louie became dissatisfied with his drum set-up and decided the only way to produce the big sound he wanted was with twin bass drums. It took Louie seven years to convince a firm to try his specifications. Today, more than 75 percent of all drummers use the Bellson-originated two-bass-drum set-up.

Louie was Benny Goodman's big band drummer when the better nights of a six-week ballroom engagement would draw 9,000 people. Stints with Tommy Dorsey, Harry James, Duke Ellington and Count Basie proved mutually rewarding years. In 1954 he toured Europe with Norman Granz' Jazz at the Philharmonic troupe which also included Ella Fitzgerald, Roy Eldridge, Dizzy Gillespie, Bill Harris and Oscar Peterson.

Louie has led his own big band almost steadily for the last 18 years, maintaining a continuing association with such fine musicians as trombonist-band manager Nick di Maio and several others. Now, as throughout his career, Louie Bellson devotes as much time as possible to drum and band clinics at high schools and colleges.

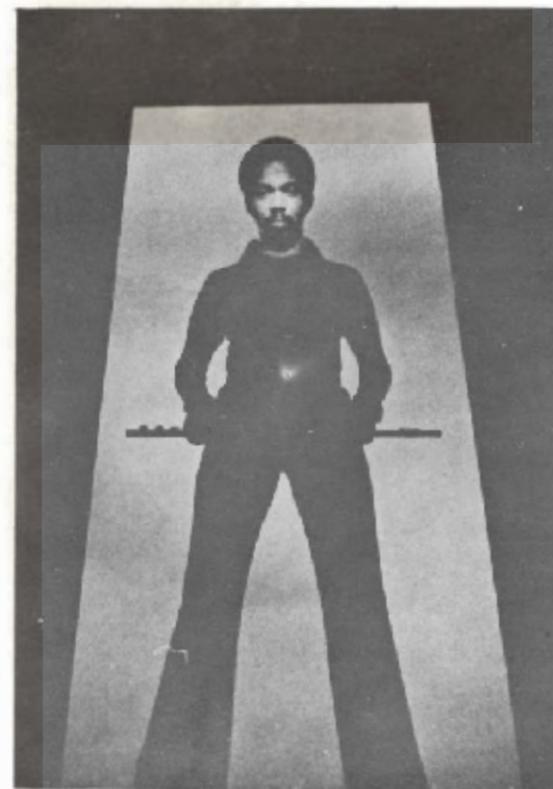
## LOUIE BELLSON



## JOHN LEWIS

John Lewis was born in La Grange, Illinois in 1920, but moved as a small child, with his family, to Albuquerque, New Mexico. Here he was surrounded by all kinds of music and although he first enrolled at the University of New Mexico as an anthropology student, he later switched to music. He went into the army as a musician, and it was during his service that he did the two things that were to direct him into jazz. He passed through New York when it was in the throes of the bop upheaval, and he met Kenny Clarke. It was Clarke who recognized an original musical mind at work and later put him in touch with Dizzy Gillespie.

From writing an arrangement for Dizzy, he graduated swiftly to a place in Dizzy's band, taking over the piano on the departure of Thelonius Monk. Army service also gave him a glimpse of Europe, some parts of which he should come to look on as his spiritual home. During 1953-54 Lewis toured Europe and Australia as Ella Fitzgerald's accompanist. John Lewis joined Milt Jackson and played for several years in the Modern Jazz Quartet.



## HUBERT LAWS

Hubert Laws began his musical endeavors as a junior high school student when he took piano lessons. He then learned to play the euphonium, switching soon to alto saxophone. Early influences on his style were Stan Getz and Lee Konitz. As a sort of fateful accident, he volunteered to play the flute in his high school band when an arrangement called for a flute part.

In 1954, as a teenager, he joined with a local group headed by Stix Hooper. He stayed with the group about six years and soon they evolved into the Jazz Crusaders.

While with the group, he studied under Clement Barons of The Houston Symphony. For three years he studied at the Julliard School in New York under the eminent Julius Baker.

Since Julliard, Laws has played with such diverse artists as John Lewis, Quincy Jones, Lena Horn, Roberta Flack, Paul Simon and The Metropolitan Opera Orchestra. He has appeared at Collegiate Jazz Festivals in 1972 and 1973 as a judge. For the past seven years, Hubert Laws has been named "Flautist of the Year" in *Downbeat Magazine's* Reader's Poll.

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Judges Sheet — Combos

Name of Group \_\_\_\_\_ Appearance Time \_\_\_\_\_

Selections: 1) \_\_\_\_\_ 3) \_\_\_\_\_

2) \_\_\_\_\_ 4) \_\_\_\_\_

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

	1	2	3	4	5
MUSICIANSHIP Technique, etc.					
RHYTHM FEEL					
ENSEMBLE Play together?					
SOLOISTS					
OVER-ALL CREATIVITY Originality & Imagination					
EFFECT, IMPACT, COMMUNICATION & INTENSITY					
CHOICE OF MUSIC					

COMMENTS & REMARKS

\_\_\_\_\_  
Judge's Signature

UNIVERSITY OF NOTRE DAME COLLEGIATE JAZZ FESTIVAL

Judges Sheet — Big Bands

Name of Band \_\_\_\_\_ Appearance Time \_\_\_\_\_

Selections: 1) \_\_\_\_\_ 3) \_\_\_\_\_

2) \_\_\_\_\_ 4) \_\_\_\_\_

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

TECHNIQUE:	1	2	3	4	5
TONE QUALITY					
BALANCE					
PRECISION					
INTONATION					
DYNAMICS					
RHYTHM FEEL					

COMMENTS & REMARKS

MUSICALITY:	1	2	3	4	5
INTERPRETATION					
ORIGINALITY & IMAGINATION					
SOLOISTS					
MUSIC (Quality of Arrangements)					
EFFECT, IMPACT, COMMUNICATION & INTENSITY					

\_\_\_\_\_  
Judge's Signature

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## PROGRAM / FRIDAY EVENING

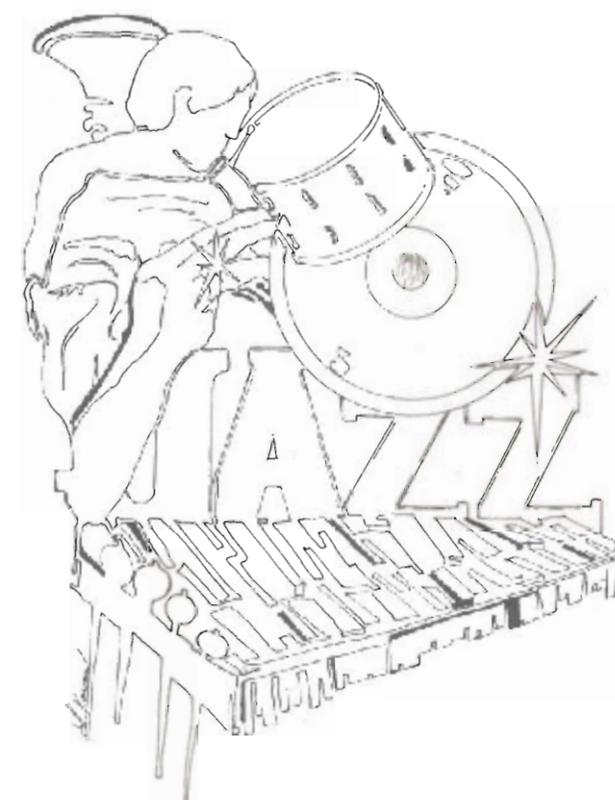
APRIL 7 – 7:30 p.m.

- 7:30 – Notre Dame Big Band  
University of Notre Dame, Notre Dame, Indiana
- 8:15 – University of Iowa Combo  
University of Iowa, Iowa City, Iowa
- 9:00 – Massachusetts Institute of Technology Festival Band  
Massachusetts Institute of Technology, Cambridge, Massachusetts
- 9:45 – Ohio State University Combo  
Ohio State University, Columbus, Ohio
- 10:30 – University of Loyola  
University of Loyola, Chicago, Illinois
- 11:30 – JUDGE'S JAM

## PROGRAM / SATURDAY AFTERNOON

APRIL 8 – 12:15 p.m.

- 12:15 – Aquinas College Big Band  
Aquinas College, Grand Rapids, Michigan
- 1:00 – University of Iowa Big Band  
University of Iowa, Iowa City, Iowa
- 1:45 – Governor's State Big Band  
Governor's State College
- 2:30 – Ohio State University Big Band  
Ohio State University, Columbus, Ohio



# PROGRAM / SATURDAY EVENING

APRIL 8 — 6:30 p.m.

- 6:30 — High School Bands
- 7:30 — University of Missouri Big Band  
University of Missouri, Columbia, Missouri
- 8:15 — University of Notre Dame Combo  
University of Notre Dame, Notre Dame, Indiana
- 9:00 — Medium Rare Big Band  
New England Conservatory of Music  
Boston, Massachusetts
- 9:45 — Wisconsin Conservatory of Music  
Milwaukee, Wisconsin
- 10:30 — Northwestern University Big Band  
Northwestern University, Evanston, Illinois
- 11:15 — Bunky Green Quintet



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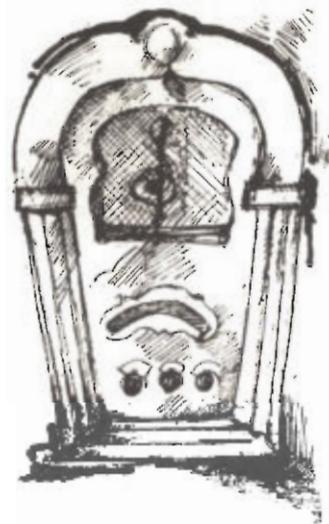
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## THE BANDS



This year's edition of the Notre Dame Combo is missing one of their longtime former members, drummer Steve Colanji who was killed in an auto accident in New Orleans over the Christmas holidays. The combo's performance tonight is dedicated to his memory. The group features "outstanding pianist" from the 1977 CJE, Neil Gillespie. Gillespie, an MBA student at Notre Dame, is making his sixth consecutive appearance at CJE as a member of the Notre Dame ensembles. The combo plays regularly in the NAZZ and at other clubs in the South Bend area.

Personnel:  
 Saxophones: Mike Stalteri and Gerard Lawson  
 Piano: Neil Gillespie  
 Guitar: Greg Shearer  
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PERSONNEL:  
 Ray Rideout — alto sax, soprano sax  
 Bob Shleeter — guitar  
 Ed Sarath — trumpet and flugelhorn  
 Karen Horner — bass  
 Bob Thompson — tenor and alto saxophones  
 Ron Halvorson — trombone  
 Rene-Alain Gelineau — piano  
 Kent Schultz — percussion  
 Daniel Spangler — drums

The Loyola University Jazz Band was formed in 1966 under the direction of Joseph Herbert. In 1968, Loyola entered its first college festival in Mobile, Alabama. Receiving the "Best Band" and four out of ten outstanding musician awards, it was able to perform in St. Louis for the National College Jazz Festival. This group has been invited to two National College Jazz Festivals, presented by the John F. Kennedy Center for the Performing Arts.

The Loyola University Jazz Band is the official band for the New Orleans Saints Professional Football Team, playing for over 70,000 people each game. It has entertained many tourists, visitors, and honored guests at the New Orleans Sugar Bowl Banquet and has also performed in the New Orleans Jazz and Heritage Festival.

Loyola University Jazz Band hosts its own high school Jazz Festival which has received entries from all areas of the United States. Loyola initiated a 4 year jazz studies degree in the Fall of 1975. Course offerings include: Perspectives of Jazz; Evolution of Jazz Styles; Jazz Counterpoint and Arranging; Orchestration; and Improvisation.

PERSONNEL

Saxophones:

Ray Moore  
Charles Pillow  
Tony Frigo  
Roy Esteven  
Tom Fitzpatrick

Trumpets:

Jeff Chatelain  
Jon Marks  
Greg Davis  
Eric Herbert  
Kim Morris

Rhythm:

Jeff Boudreaux — drums  
Bob Quinn — drums  
Jeff Macko — percussion  
Paul Gryga — bass  
Ralph Pezzulo — guitar  
Joh Autin — piano



1977-78 begins the eighth year for Associate Professor Tom Battenberg as director of the Ohio State University Jazz Ensemble. Under his direction, the Ensemble has performed throughout Ohio, Indiana, Illinois, New Jersey, Maryland, Pennsylvania, New York and Connecticut. In addition, the Ensemble performed for two weeks in Europe and at the prestigious Montreux International Jazz Festival. The band will again be performing at the Montreux and Nice Festivals in July, 1978.

The band has appeared at many major jazz festivals, and was honored an outstanding Big Band at the 1973 CJF. Guest artists who have appeared in concert with the Ensemble include: Clark Terry, Don Ellis, Chuck Mangione, Urbie Green, Bill Watrous, Bill Dobbins and Louie Bellson. The Ensemble has produced four record albums since 1970 including its most recent release "The Adventures of Cap'n Wake-Up," which includes six original compositions by members of the band.

PERSONNEL

Reeds:

Jim Gallagher  
Claude Thomas  
Randy Mather  
Dave Williams  
Dan Hurlow

Trombones:

Steve Grugin  
Rick Coopee  
John Fedchock  
Dale Hildebrand  
Pat Lewis

Trumpets:

Jim Garee  
Dean Congin  
Tony Greenwald  
Jodi Gladstone  
Kim Pensyl

Rhythm:

John Emche, piano  
Terry Douds, bass  
Jim Rupp, drums  
Mark Copeland, guitar  
Kevin Cochran, percussion



The Aquinas College Big Band has been a part of the Aquinas music program since 1973. Approximately one-half of the band's members are music majors. The Big Band has appeared frequently on local TV station WOOD, and was the only college band invited to appear at the Midwest Conference of Jazz at Ann Arbor recently.

PERSONNEL

Trumpets:

Jim Beegle  
Dennis Zimmer  
Mike Staskiewicz  
Don Wrege  
Marv Vins

Rhythm:

Mike Hyde - guitar  
Jeff Halsey - bass  
Ed Mann - piano  
Dan Merkel - drums  
Jim Waidner - percussion

Saxophones:

Bob Hartig  
Dana Swanson  
Mike Krenz  
Linda Salas  
Donna Brown - flute

Trombones:

Doug Clum  
John Rogers  
Joe Saliz  
Marty Passenger



The Medium-Rare Big Band is a twenty-five piece jazz ensemble from the New England Conservatory of Music in Boston, Mass. Conducted by student Pat Hollenbeck since its establishment a year and a half ago, this band's popularity with Boston's jazz audience has steadfastly risen.

In January 1977, the Medium-Rare Big Band was invited to perform at the National Association of Jazz Educators' Convention in Daytona Beach, Florida. With Arnie Lawrence as guest soloist, the band performed to a standing room only crowd.

This year marks the band's second participation at the Notre Dame Collegiate Jazz Festival.

The University of Notre Dame Jazz Band has acted as host band for CJF for the past five years. Composed largely of non-music majors from the various colleges of the University, the NDJB has played concerts in past years at high schools in Michigan, Indiana and Illinois as well as appearing regularly on Jazz Night in the NAZZ, the campus coffee house. The Jazz Program at Notre Dame is under the direction of Father Wiskirchen and includes in the performance area two big bands and five combos in regular rehearsal. Credit is given by the music department for participation in jazz ensembles.



PERSONNEL

Trumpets:

Tony Fransway  
Mark Stoneburner  
George Dzuricsko  
Rick Burke  
Robert Douglas  
Steve Grise

Saxophones:

John Leslie  
Michael McMahon  
Michael Stalteri  
Ed Byrnes  
Ron Klassen

Trombones:

Shawn McKenna  
Mark LaFratta  
Joseph Stalteri  
Jim Donathen

Rhythm:

Neil Gillespie, piano  
Paul Kwiecinski, bass  
Greg Caraboolad, drums



The University of Missouri - Columbia Studio Band has been featured as an integral part of the music program at Missouri. The two jazz aspects emphasized at Missouri are Jazz Technique and Jazz Improvisation. The Studio Band has been together since 1966. Last year, the band placed 3rd at the Wichita Jazz Festival.

PERSONNEL:

Reeds:

Curt Valle  
Mary McNabb  
Alan Arnold  
Stan Niederhauser  
Lisa Webb

Trombones:

John Broadfoot  
Joe Ziha  
Ray Staggemeier  
Dan Donnelly  
John Rosenboom

Trumpets:

Mike Lee  
Chuck Shollenberger  
Cliff Robinson  
Kevin Clark  
Brian Skrainka

Piano: Doug Whitaker

Bass: Dan Patterson

Drums: Bob Johnson

NORTHWESTERN UNIVERSITY BIG BAND

PERSONNEL:

Trumpets:

Pat Jensen  
James South  
Rob Smith  
Mike Serber  
Don Anderson

Saxophones:

Mike Pendowski  
Adam Lerman  
Dave Hastings  
Debbie Katz  
Debbie Richtmeyer

Trombones:

Dave Stoertz  
Bob Lustrea  
George Broussard  
Mike Cizek  
Shawn Folkes  
Ralph Hepola, tuba

Rhythm:

Alan Wayne, guitar  
Kevin Conru, bass  
John Graham, drums  
Joe Ludwig, percussion

French Horn:

Kirsten Bendixen  
Dave Kriewall  
Kay Scannell  
Donia Brince

Flute:

David Young  
Shelley Warren

The University of Iowa Band has performed at the Elmhurst Jazz festival, where in 1977 was named an outstanding band and recently was named Outstanding band and recently was named Outstanding Jazz Band at the Kansas City Mid-American Collegiate Jazz Festival. The group is geared toward public performance and has given at least one or two every month of the school year. Jazz at Iowa is still in the infancy stage but great strides are starting to be made to develop Iowa into a good jazz tradition.

PERSONNEL

Trumpets - Ray Smith (lead), John Korn, Ed Sarath, Dean Reed, Ron Huckfeldt, Herb Blanel  
Trombones - Ray Smith (lead), Ron Halverson, Bill Heine, Chuck Comella, Denny Dowell (tuba)  
Saxes - Bob Thompson (lead), Jamey Williamson, Pete Brusen, John deSalm, Neil Kolney  
Rhythm - Bass - Rosco Porch, Drums - Mike Tamaglia, Piano - Tim Daugherty  
Leader - Dan Yoder



The group of students were trained under the supervision of instructor Manty Ellis, a veteran guitarist and faculty member of the Wisconsin Conservatory of Music. Mr. Ellis is formerly guitarist for Stanley Turrentine, and has for many years been a part of top flight jazz artists throughout the United States.

Ensemble Eight appeared at the Notre Dame Festival last year (1977). However, the personnel has changed. There are three new members. The Ensemble has won outstanding awards in both the Elmhurst Jazz Festival, twice, and at Notre Dame last year.

The Wisconsin Conservatory has 10 Jazz Combos and two Guitar Ensembles. The Conservatory also has a State Band in its formative stages. WCM has a four year Degree Program in Jazz Performance and Arranging.

In the Fall Semester of 1978 Mr. Eddie Baker, arranger and composer, who is a former pianist of Miles Davis and Max Roach, was added to the staff.

PERSONNEL

- Marcus Robinson — Piano
- Jeffrey Chambers — Bass
- Sam Belton — Drums
- Charles Small — Guitar
- Brian Lynch — Trumpet
- Hary Kozlowski — Trombone
- Rolla Armstead — Tenor Sax

FESTIVAL JAZZ ENSEMBLE

The MIT Festival Jazz Ensemble has emerged within the last few years as one of the leading jazz bands in the country. Under the direction of prominent jazz instructor and trumpeter Herb Pomeroy of the Berklee College of Music, the Festival Jazz Ensemble plays only original compositions of contemporary jazz written for it by talented young composers from the Boston area. The instrumentation varies each year around a basic core of five saxes, five trumpets, four trombones, French horn, piano, bass and drums. At various times the band has also carried guitar, vibes and a second horn. Sax doubles (clarinet, flute, soprano sax) are preferred but are not a prerequisite to membership in the band.

Besides the two home concerts each year, the Ensemble performs annually at the Notre Dame and Quinnipiac Jazz Festivals and makes one or two appearances at other colleges in the area. In 1970 the Festival Jazz Ensemble was one of the first three U.S. collegiate bands to perform at the Montreux Jazz Festival in Montreux, Switzerland.

PERSONNEL:

Saxophone and Woodwind:

- Rudy Bellinger — tenor and soprano sax
- Richard Ehrlich — baritone sax
- Lampros Fastis — soprano and alto sax, flute
- William Schley — alto sax
- Robert Swotinsky — tenor sax, flute

Trombones:

- Steven Goldhaber
- Robert Keener
- William St. Clair, Jr.
- Michael Strauss

Trumpets:

- Ivan B. Browning
- Michael Good
- Keith Reid (& flugelhorn)
- Leon Woo

Rhythm:

- Alan Letton — drums
- Rich Stone — bass (electric)
- Roy Mathieu — guitar (electric)
- John Kutchins — acoustic piano

Director: Herb Pomeroy

THE HIGH SCHOOL JAZZ FESTIVAL

The CJF High School Division is in its thirteenth year of existence and promises to be a truly exciting event. This event, which has grown greatly in both quality and repute since its founding, now attracts applicants from such states as Indiana, Illinois, Michigan, Ohio, Pennsylvania and Nevada. Applications to the festival are submitted in the form of tape recordings which are then screened by a preliminary judging committee. Out of some 30 or 40 bands which apply, 15 are selected by the committee to participate.

On the day of the festival, each band is allowed twenty minutes to perform charts chosen by their director. The participants are then evaluated, as the college bands are, on the basis of rhythmic accuracy, dynamics, balance, interpretation and intonation. At the end of the day, both "outstanding bands, and "outstanding individuals" are designated and awarded a plaque in recognition of their achievement. Those bands designated as "outstanding" are invited to play at the opening Saturday night segment of the CJF.

The High School Division of CJF represents a major contribution on the part of Notre Dame toward the development of the musical arts. The High School Festival's main reason for existing is to provide an opportunity for growth among young musicians in the art of jazz. Because the main thrust of this festival is educational, a clinic is traditionally presented in the middle of the festival day. Also, in order to stimulate learning through feedback, each band receives comment sheets and taped evaluations from our experienced judges. Clearly, the High School Division makes an invaluable contribution to the field of jazz. Perhaps it is preparing some high school musicians for future participation in the main festival.

If you can make it, we'd like to see you this Saturday. I guarantee you won't be disappointed at all in what you hear. You might even gain some insight into the art of jazz through our midday clinic.

Bands participating in this year's High School Festival include:

- Valparaiso High School
- Chesterton High School
- North Side High School
- Oak Lawn Community High School
- Ann Arbor Community High School
- Libertyville High School
- Riverside High School
- Chaminade-Julienne High School
- Henry Sibley High School
- Bloomington High School
- Plymouth Centennial Education Park
- Notre Dame High School for Boys
- Rolling Meadows High School
- Forestview High School
- Proviso West High School
- Elmhurst Jazz Combo (non-competing)

**THE RAP SESSION:  
Paul Horn on music and Artley.**

Paul Horn and Bill Fowler rapping.

**Bill:** *I would list Paul Horn as a subtle player.*

**Paul:** I do try to reach into subtle areas... and to think that way. To sing with a flute, or growl to it is a grosser aspect. Not that I'm putting it down.

**Bill:** *A question of personality?*

**Paul:** Yes. Flutists are expanding the limitations of the instrument, like flutter tonguing, or growling.

**Bill:** *Well, what sounds do you like for the flute?*

**Paul:** A breathy sound is part of the flute. And when it's missing it sounds dead. I always play straight across from the mike.

**Bill:** *There's a key click sound, a pad sound, when a microphone is placed on the body.*

**Paul:** You can eliminate that pad noise, if you have a noisy flute, by approaching the mike straight on.

**Bill:** *Can you give younger players some tips on your special techniques.*

**Paul:** Well, briefly... fingerings to give split notes, so you can play 2 or 3 notes at a time. Finger a high D, (D above C, the beginning of the third octave) and then think of it as if you're

playing the octave below that and blow into the flute. Then you'll get a two to three note chord.

**Bill:** *What else?*

**Paul:** Well, you've got to get used to reading ledger lines. Practice hard music—the farthest distance from the third octave with all that cross fingering, and practice everything up an octave.

**Bill:** *Let's establish clearly that you play an Artley. Is it something you started with, or what?*

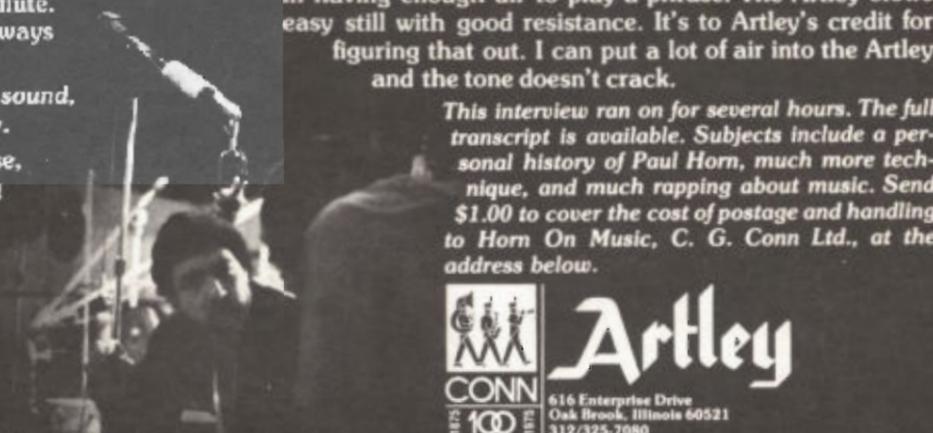
**Paul:** I have other instruments, but I find myself playing the Artley all the time now. It's particularly well made, unlike other instruments I've had where there's difficulty in having enough air to play a phrase. The Artley blows easy still with good resistance. It's to Artley's credit for figuring that out. I can put a lot of air into the Artley and the tone doesn't crack.

*This interview ran on for several hours. The full transcript is available. Subjects include a personal history of Paul Horn, much more technique, and much rapping about music. Send \$1.00 to cover the cost of postage and handling to Horn On Music, C. G. Conn Ltd., at the address below.*



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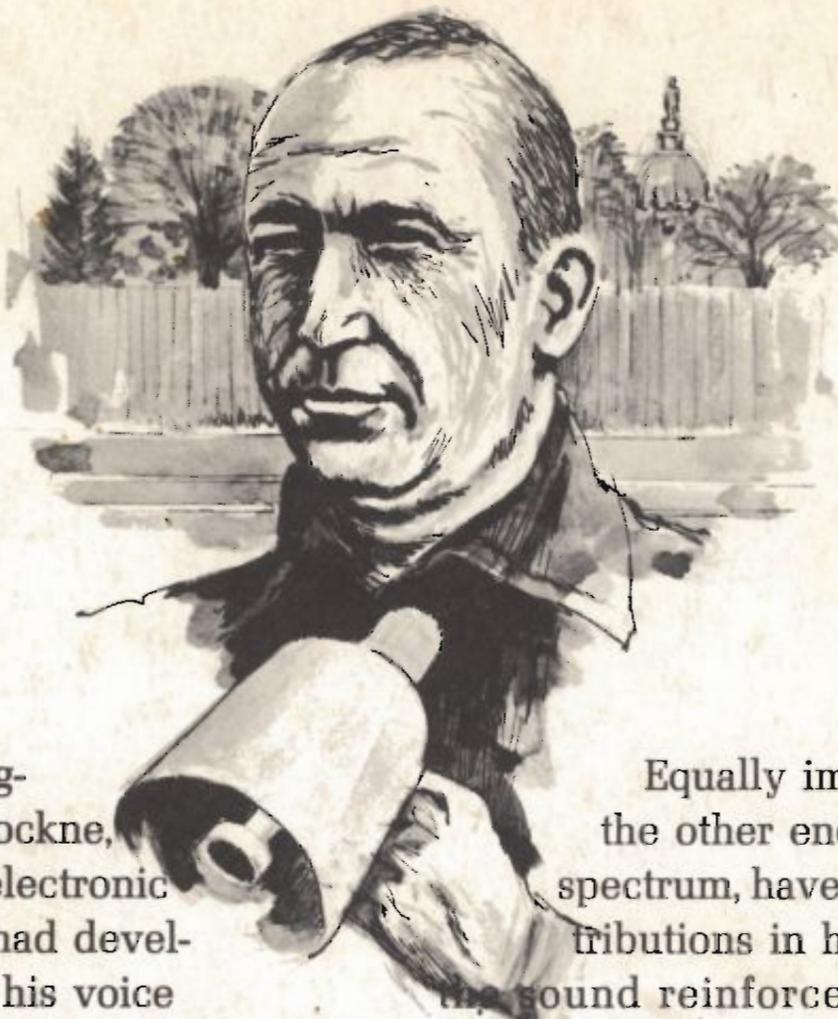
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