

Canadian Stage Band Festival

Publication



down beat

highlights

Celebration 86

The 14th annual Canadian Stage Band Festival roared through this year's site, EXPO '86 (the 1986 World Exposition) with the power of a runaway train and the precision of an Indy 500 racecar.

"Amazing seems to be the key word," said fest executive director Jim Howard. "I think everybody — from the student performers to the judges and the audiences — was absolutely amazed; they were amazed at the surroundings, holding it on the Expo grounds, they were amazed at the caliber of the musicianship that they were listening to."

The culmination of a year-long effort combining the hard work and high hopes of not only the festival staff, but the more than 200,000 Canadian high school and college music students who participate initially at the regional level and view the festival as the pot of gold at the end of their school year, this year's festivities were the largest and most exciting ever. The festival is actually the national finals of the Canadian Stage Band Competition, encompassing not only a big band category, but those of small jazz combo, dixieland combo, vocal jazz choir, vocal jazz combo, and concert band as well.

In order to reach the national finals, bands must qualify by winning their respective regional competitions — and, according to Jim Howard, "There are 68 regionals, taking place in all of the major cities across Canada — Vancouver, Winnipeg, Calgary, Edmonton, Regina, Montreal, Toronto, Ottawa, and so on, right across the country. Bands often drive as much as 100 miles to compete in one of these regionals."

Rejean Marois, leader of two community-oriented prize-winning groups at this year's fest, speaks for many when he says, "It's the biggest musical event in Canada — seeing so

many kids coming together for music is heartwarming." Just how many kids compete in the finals? Some 7,850 performing in 315 groups on six stages over a five-day period. "That's exactly twice what we had last year," says Jim Howard, "and we had exactly twice that year what we had the year before that." So the festival continues to grow, and such numbers are impressive — and remember, these are the *finals*, where only the best are invited — but they actually tell only a small part of the story behind the success of this remarkable event. The fest's real, lasting rewards lie in the enthusiasm of the students and the educational value of the experience.

During the competition, each group performs in front of a panel of adjudicators, consisting of some of the country's most knowledgeable musicians and music instructors. The judges not only rate the band's performance in terms of the competition, but also deliver a handwritten critique and an oral critique *immediately* after the performance, so each band can receive feedback while their playing is still fresh and all-but ringing in the air.

Jim Howard began working with the Festival as an adjudicator in 1978, and he has definite feelings about the competition's educational value. "The fest's major change over the years has been a solid swing towards educational considerations. Bands are playing the music as opposed to playing *against* other bands — if somebody loses it's because they didn't play as well as they could have, *not* because somebody else beat them.

"I'm a believer in competition — *life* is competition. Everything we do is competitive; either we're competing against ourselves or we're competing against someone else. And I think the competition is a learning experience for everyone. As far as this particular musical competition is concerned, we're offering something unique in that it's the highest level of performance standards in the country — and given the scope of the competition, possibly in North America. The students not only get a chance to compete for the adjudicators, they also get a chance to compete with their peers. That's why we have so many classes, to assure that an 18-year-old is competing against other 18-year-olds, so they really can establish where they are [in their development]."

"Another aspect that's terrifically important is the evening concert series, where students get to see their role models. For example, if you're a combo player, what better education can you have than watching Gary Burton and Makoto Ozone do it? Or if you're in a big band, what could be better than watching [Canadian big band] Quazz with guest soloists like Pat LaBarrera and Allen Vizutti?"

"Add to all that the top-quality level of clinics which the festival offers, and you have a well-rounded experience. I think that's why it's growing. The music educators

aren't just looking at this as a Spring trip — although it's a great Spring trip — or just a competition, because it's *more* than a competition. It's a supplement to a good music teacher's program."

Certainly the students feel that this is more than a competition; they're here to have fun. And they do — to hear the cheering at the Awards Ceremony in the Kodak Pacific Bowl you'd think you were at the Super Bowl. This intense spirit and sense of enjoyment carried throughout the performances as well. It was inspiring to see not only the enthusiasm of the performing groups, but the involvement of the audiences too, rooting on their region's sister schools, applauding a dynamic chart or a hot soloist. As Janet Warren, faculty leader of the award-winning Argyle H.S. Vocal Jazz choir, put it, "The competition sets up a tradition of excellence for new students to aspire to — and the kids get a kick out of hearing what groups in the other regions are doing in terms of type of material and style."

Added to the competition for the first time this year was an expanded category — the *down beat* International Class

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President's Message

By JOHN NIKEL



This year's National Finals came shrouded in mystery. Until the final awards ceremony, it was impossible to really appreciate the magnitude of this event.

I was aware that approximately 8,000 young musicians and 315 ensembles were in attendance at our 14th annual national finals. However, the fact that they were often spread over six competition stages, five performance stages, and the campus of Douglas College, made it difficult to obtain a real sense of numbers. We scheduled 11 major locations and 600 performances from Expo '86 to New Westminster.

As the evening concert series proceeded, starting Wednesday evening with Gary Burton in the Plaza of Nations, the excitement began to build. Through Phil Mattson, the Edmonton Wind Sinfonia, and culminating in the Quazz concert on Saturday evening, the audiences at the Plaza of Nations swelled each evening. A number of top level Expo administrators commented to me that they had never imagined this quality of performance from the competitors during the day, not to mention the on-site performances or the evening concerts. The par-

ticipants and guest artists at this festival provided a world-class show on a world venue.

The final end to this mystery of quality and numbers took place in the Kodak Pacific Bowl on Sunday evening. The participants were packed into the grandstands, sitting on the tarmac and standing on the grass sides for as far as the eye could see. There was no possible way to measure the energy being generated. The waves created by the young musicians resembled a major rock concert. For me, the ultimate thrill, as a Canadian, was the deafening roar that occurred each time Brian Strachan called out a province or state. I am sure the mountains shook with each response. Everyone at this year's festival will remember this as the one that took North America by storm.

A few final thank-yous, on behalf of everyone are appropriate. First, to all levels of the Canadian Government: our Prime Minister, Brian Mulroney; our Communications Minister, Marcel Masse;

Claude Richmond, B.C. Minister of Tourism; and Mayor Harcourt, representing our host city; for your financial support, without which this amazing weeklong event would not have taken place. To our Corporate Sponsors, Moffat Communications Ltd., Yamaha Canada Music Limited, and Sennheiser, who financially supported the Festival's operation, nationally and regionally, on a daily basis throughout the year. To *down beat* Magazine, and Berklee College, who identified this as a major international educational event. To the co-ordinators and festival chairmen who provided the 68 regional festivals which made it possible for the very best performers to attend the nationals. And of course, everyone applauds the diligent music directors and their young students who in fact are the festival. And finally, thanks to our staff and the staff at Expo '86, who worked so closely with Jim Howard over a year-and-a-half period to make this the most exciting festival ever.

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for bands outside of Canada. Eleven high school and college bands made the long journey from various parts of the U.S. to Vancouver, but it was definitely worth the effort, according to Ted McDaniel, faculty adviser to the silver medal winning band from Ohio State. "This makes everyone work together, and work hard towards a goal — and to be honored for the hard work they've done all year," McDaniel said. Gene Walker, one of Ohio State's prize soloists added, "It's a great opportunity to hear other bands for comparison's sake — and it's just a lot of fun to be here."

The big band from the State University of New York at Fredonia took the gold medal

in the International (college division) Class with a highly charged, dynamic ensemble performance — all the more remarkable because the band is an orphan; with no official faculty adviser, the bandmembers make all their own decisions and call their own rehearsals. John Coggiola, the band's elected frontman, said, "We're all performers — and that's what it's all about, *doing it*. This competition's experience is invaluable to us." The high school winner in the International category was Brandywine High School from Wilmington, Delaware. In addition the adjudicators felt that special recognition should be given to tenor sax soloist Greg Johnson from Gladstone High School, Gladstone, Oregon. Adjudicator Pat LaBarbera (no



A portion of the crowd at the Awards ceremony.

slouch on tenor himself, being a member of Elvin Jones' quartet and other bands) spoke for the entire panel when he said, "The amount of professionalism in his playing totally knocked us all out."

LaBarbera has adjudicated at the Festival for the last four years, and he has seen a dramatic growth in the participants. "I did primarily combos this year, and I noticed a marked improvement — players have gotten better and better. Young kids seem to learn things *faster* — almost as if they can cram so much of jazz history into such a short amount of time, in order to progress on to something further.

"This year there were a cou-

ple of fusion groups that only played that, but we heard a lot of swing and latin charts. Some bands played one rock, one ballad, and one straightahead number; but there's a heavy Wynton Marsalis-type influence that's going on today among the younger kids. And Miles continues to be an influence too — at least one group did *Seven Steps To Heaven*.

"Last year, for example, we must have heard nine or 10 versions of *Some Skunk Funk*, the Brecker Bros. tune, and this year we only heard it twice; there was a lot more original material being performed. It seemed like the more advanced combos had at least

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down beat's John Maher addresses the Awards ceremony.

Executive Director's Message

By JIM HOWARD



With the largest Festival in Canada's history now behind us, we can look forward to next year's activities, which are well under way.

In the area of stage bands,

the Executive will be working closely with the regional coordinators across the country. Together, we will continue to develop the educational aspect at the regional level, involving more top educators as adjudicators and tapping the music industry for clinicians. Because of the amazing support by the media at this year's national finals, we will be encouraging local broadcasters to become involved and provide the young performers in each region with the kind of exposure they so justly deserve. Wherever possible, non-competitive Festivals aimed at helping ensembles develop early in the season will take place throughout the country this fall. This program began on an experimental basis this past year and the positive results were quite evident at the 1986 Nationals.

Many regions, for the first time last year, established concert band festivals. The format was similar to the best festivals in North America. In many

cases, prestigious existing festivals such as Coquitlam, Abbotsford, and Vancouver Kiwanis joined with us to provide the most progressive, highest quality National Concert Band Festival network in the World. In other regions where the music educators had indicated a need for quality, educationally based festivals directed specifically to concert bands, new regions were started. The response to this new initiative has been overwhelming and the proof was evident at the National Finals. We will continue to meet the changing needs of the Music Educator and provide performance opportunities.

The Canadian Vocal Festival is our greatest success story. Under the direction of John Trepp, Russ Baird, and their committee, the number of entries doubled in less than one year. Regionally, vocal jazz involvement has more than tripled this year, and the quality is improving in a some-

what astounding manner. There can not be sufficient praise for the regional coordinators who have added this educational element to their festivals, and the vocal directors who have responded with such hard work, all to the benefit of the young performers. In Ottawa, the Festival intends to add a Concert Choir Class in order to truly meet the performance needs of the music educator.

The national finals will take place in Ottawa from May 13-18, 1987 at the Ottawa Convention Center and surrounding hotels. There will be world-class concerts each evening, the finest educators in North America as our adjudicators and clinicians, and an expanded educational program of clinics and workshops, combined with an opportunity to see our nation's capital.

I look forward to having you join us for our 15th Anniversary Festival — Canada's 120th birthday celebration — in Ottawa, 1987.

Two Rising Stars

The Rising Star Award is the most prestigious individual honor given out each year at the Canadian Stage Band Festival. Winning it is a considerable boost to a budding career — it builds confidence, inspires a young musician to work even harder and, beginning this year, carries with it a \$2,500 scholarship to the Berklee College of Music in Boston. This year's winner was 18-year-old alto saxophonist Michael Filice of the Hamilton (Ontario) All-Star Jazz Band, directed by Russ Weil.

Filice, who's been playing alto for four years, says he was amazed when he was announced as this year's winner. "The Rising Star never came into my mind until I read about it the day before, and then I didn't give it another thought — I kind of went, 'Yeah, right,' and threw the magazine away. So when they announced the winner I was starting to walk away — I heard my name and it hit me like a rock. I never thought I'd win anything, I was just hoping our band would do well."

Filice achieved his success by setting his sights high. "I really look up to people I'm influenced by — David Sanborn, Pat Metheny, Michael Brecker, Richie Cole," he explains. "I don't compare myself

to people my own age; I always compare myself to my influences, even though maybe I shouldn't. That's what gives me that edge — trying to meet their standards." Nonetheless, Filice came away from the festival impressed by his competition. "There were a lot of good players from Canada," he says, "but especially from the U.S. there were some great players — my own age and even younger. It showed me you should never sit back on where you are, 'cause you'll never go nowhere; you've got to keep pushing."

Currently a student at Hamilton's Cathedral Boy's High School, Filice hopes to eventually make his living performing in the U.S. He'd settle for a job teaching music, he says, but "my real ambition is to go for it all, because I've been

working really hard — I think I've got it in me to make it playing music."

Last year's winner, trumpeter Brad Turner, has already made his move to the States from his hometown of Langley (a small Canadian town just outside of Vancouver) to attend Western Washington University in Bellingham. "I want to eventually get down to L.A. or New York and see how I fare," he says. "But I've still got a lot to learn, and I want to finish my schooling, possibly at the University of Northern Colorado or Arizona State." At Western Washington, Turner has been greatly impressed by the teaching of classical trumpeter Wayne Gorder ("I haven't met anyone better than him, and I've heard that there's no one that can beat him as far as teaching the trumpet"); his two

main early jazz influences were Clark Terry and Miles Davis, though the emergence of Wynton Marsalis has inspired him to since trace trumpet history backward through Freddie Hubbard to Louie Armstrong.

Turner is full of praise for the Canadian Stage Band Festival. "The level of playing is really high for high school groups, and it's impressive how the organizers can run all those kids through it without any major pile-ups." The fest provides young players with some rare opportunities, Turner says, including studying with first-rate pros at instructional clinics, use of top-notch equipment provided by Yamaha Canada and other manufacturers, and the chance to perform for a good-sized audience. "Every group was able to perform at the Expo site," he notes. "On any given day, there's over 100,000 people on the Expo grounds, and if a band's playing it gets a lot of exposure — and it's fun."

Winning the Rising Star Award is a great honor, but both of these winners know it's only a beginning. "A lot of people tell me, 'You can take it easy now,'" says Filice. "But that's the complete opposite of what I'm thinking. The way I figure it, I've got to work harder to keep up — people are going to hear me and think, 'This guy's supposed to be the best in Canada.' I don't want them disappointed, so I'm going to work even harder."



Michael Filice



Brad Turner



Humber College Jazz Ensemble



Douglas College Jazz Band



Chingacousy Jazz Band



Hamilton All-Stars

Canadian Stage Band Festival Results

Stage Band IA (College/University)

Gold: Humber College Jazz Ensemble (Toronto, Ont.), Ron Collier, dir.
Silver: Grant McEwan Lab Band (Edmonton, Al.), Rick Garn, dir.
Bronze: University of Calgary Blue Band (Calgary, Al.), Warren Rowley, dir.

Stage Band IB (Community)

Gold: Douglas College Jazz Band (New Westminster, B.C.), Blair Fisher, dir.
Silver: Wednesday Night Band (Calgary, Al.), Brian Thorlacius, dir.
Bronze: Grande Prairie Regional College Jazz Band (Grande Prairie, Al.), Jeremy Brown, dir.

Stage Band IIA (Sr. High School)

Gold: Chingacousy Jazz Band (Toronto, Ont.), John Darraugh, dir.
Silver: Nanaimo Secondary Band (Nanaimo, B.C.), Bryan Stovell, dir.
Bronze: Robron Secondary Sr. Stage Band (Campbell River, B.C.), Brian Lillos, dir.

Stage Band IIB (Sr. High School/Multiple School)

Gold: Hamilton All-Stars (Hamilton, Ont.), Russ Weil, dir.
Silver: Jazz Unlimited (St. John's, New.), Gary Johnson, dir.
Bronze: St. Catherines Collegiate (St. Catherines, Ont.), Steve Fralick, dir.

Stage Band IIA (Intermediate High School)

Gold: Handsworth Sr. Jazz Ensemble (North Vancouver, B.C.), Bob Rebagliati, dir.
Bronze: Magee Secondary Schol Stage Band (Vancouver, B.C.), Peter Stigings, dir.
Silver: D.W. Poppy Sr. Stage Band (Langley, B.C.), Mark Kowalenko, dir.

Stage Band IIIB

(Intermediate High School/Multiple School)

Bronze: Etobicoke Collegiate (Etobicoke, Ont.), Don Strathdee, dir.

Stage Band IVA (Jr. High School/15 And Under)

Gold: Handsworth Jr. Jazz Ensemble (North Vancouver, B.C.), Bob Rebagliati, dir.
Silver: Robron Secondary School Jr. Stage Band (Campbell River, B.C.), Brian Lillos, dir.
Bronze: Cedar Jr. Secondary School Stage Band (Nanaimo, B.C.), Norman Porter, dir.

Stage Band IVB (Jr. High School/Multiple School)

Gold: Saskatoon Jr. Jazz Ensemble (Saskatoon, Sask.)
Silver: Acadia And Alumni Stage Band (Winnipeg, Man.)

Stage Band IVC (Jr. High School/14 And Under)

Gold: Bishop Pinkham Stage Band (Calgary, Al.), Dennis Orr, dir.
Silver: Cloverbar Jr. High School Stage Band (Edmonton, Al.), Scott Rogal, dir.
Bronze: Acadia Jr. High School Stage Band (Winnipeg, Man.), Rod Weidman, dir.

Jazz Combo IA

Silver: York University Jazz Ensemble (Toronto, Ont.), Bob Witmer, dir.
Bronze: Humber College Jazz Combo (Toronto, Ont.), Ron Collier, dir.

Jazz Combo IB

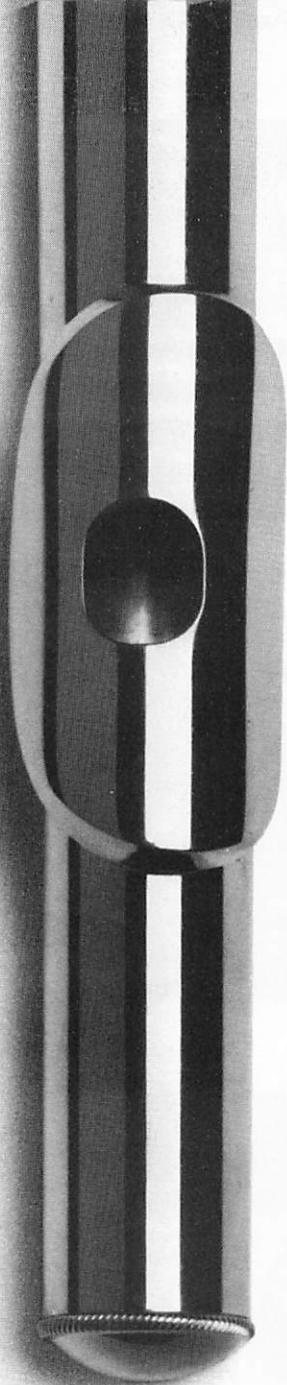
Gold: Combo Rejean Marois (St. Foy, Que.), Rejean Marois, dir.
Silver: Grant McEwan Guitar Ensemble (Edmonton, Al.), Bobby Cairns, dir.
Bronze: Impressions, (Calgary, Al.), Keith Floen, dir.

Jazz Combo IIA

Gold: Stefan Schedler Trio (Campbell River, B.C.), Brian Lillos, dir.
Silver: Under Construction (Oshawa, Ont.), Russ Baird, dir.
Bronze: LaSalle Secondary School Jazz Combo (Sudbury, Ont.), Dick Van Raadshooven, dir.

Jazz Combo IIB

Gold: Network Fusion (Windsor, Ont.), Philip Haddad, dir.
Silver: Blue Note Jazz Ensemble (Guelph, Ont.), John McLelland, dir.
Bronze: Continuum (Edmonton, Al.), self-directed.



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Handsworth Sr. Jazz Ensemble



Handsworth Jr. Jazz Ensemble



Saskatoon Jr. Jazz Ensemble



Bishop Pinkham Stage Band

Jazz Combo IIIA

Gold: Nanaimo Sr. Secondary School Jazz Combo (Nanaimo, B.C.), Bryan Stovell, dir.

Silver: Stamp & Friends (Campbell River, B.C.), Brian Lillos, dir.

Bronze: Ross Shephard Combo (Edmonton, Al.), self-directed.

Jazz Combo IIIB

Gold: Deported From Cozumel (Windsor, Ont.), Philip Haddad, dir.

Jazz Combo IVA

Gold: Conversations (Campbell River, B.C.), Brian Lillos, dir.

Silver: Wellington Jr. Secondary School Jazz Combo (Nanaimo, B.C.), Dan Hudson, dir.

Dixieland Combo IA

Gold: Malaspina College Dixieland Band (Nanaimo, B.C.), Collin MacQuarrie, dir.

Dixieland Combo IIA

Gold: Kenner Collegiate Dixieland Band (Peterborough, Ont.), Allen Smith, dir.

Silver: Nelson High School Dixieland Band (Burlington, Ont.)

Bronze: Chippewa Sr. Dixieland Combo (North Bay, Ont.), Llew Sheppard, dir.

Dixieland Combo IIB

Bronze: 18th Street Dixie Band (Lethbridge, Al.), Jerry Pokarney/Mike Richey, dir.

Dixieland Combo IIIA

Bronze: Ecole St. Luc Secondary (St. Eustache, Que.), Robert Jodouin, dir.

Dixieland Combo IVA

Bronze: Woodlands Dixieland Band (Nanaimo, B.C.), Dace Strong, dir.

Senior Honour Stage Band

Alto Sax: Michael Filice (Hamilton, Ont.)
Kevin Goodrich (Toronto, Ont.)

Tenor Sax: Peter Pereira (Napawee, Ont.)
Eric Likkel (Nanaimo, B.C.)

Baritone Sax: Rob Brown (Toronto, Ont.)

Trumpet: Cathy Cameron (St. Catharines, Ont.)
Bill Leavitt (Calgary, Al.)
Darrel Campbell (Campbell River, B.C.)
Mike Hodgins (Sudbury, Ont.)

Jazz Chair: David Morgan (Saskatoon, Sask.)

Trombone: Craig Brennan (Edmonton, Al.)
Dean Eddy (Oshawa, Ont.)
Sean Stovell (Nanaimo, B.C.)
Dan Schaeffer (Winnipeg, Man.)

Bass Trombone: John Walasko (Calgary, Al.)

Piano: Madeline Villegas (Don Mills, Ont.)

Guitar: Estaban Figuerod (Campbell River, B.C.)

Bass: Paul Shihadeh (Edmonton, Al.)

Drums: Bill Hicks (Nanaimo, B.C.)

Intermediate Honour Stage Band

Alto Sax: Nick Scherzinger (Summerland, B.C.)
Greg Nichol (Calgary, Al.)

Tenor Sax: Marci Cole (North Vancouver, B.C.)
Ray Culi (Vancouver, B.C.)

Baritone Sax: Linda Munroe (Lethbridge, Al.)

Trumpet: Doug McMann (Langley, B.C.)
Jeff Vangrunsven (Langley, B.C.)
Marc Khoeuey (St. Eustache, Que.)
Kaamran Hafez (Vancouver, B.C.)
Jeremy Neal (Winnipeg, Man.)

Trombone: Mike Parr (North Vancouver, B.C.)
Al Sawatsky (Clearbrook, B.C.)
Bob Jarvis (North Vancouver, B.C.)
Rob Murray (Summerland, B.C.)

Bass Trombone: John Collins (North Vancouver, B.C.)

Piano: Kevin Grenier (Windsor, Ont.)

Guitar: Tony Hiebert (Clearbrook, B.C.)

Bass: Jean Celli (Clearbrook, B.C.)

Drums: Kelly Marques (Winnipeg, Man.)

Vocalist: Georgie Lyons (Calgary, Al.)



Combo Rejean Marois



Network Fusion



Nanaimo Sr. Secondary School Jazz Combo



Deported From Cozumel

Jr. Honour Stage Band

Alto Sax: David Pay (North Vancouver, B.C.)
Wendy Meloche (Windsor, Ont.)
Tenor Sax: Blair Shellenberg (North Vancouver, B.C.)
Hadi Ayoub (St. Eustache, Que.)
Baritone Sax: Mike Komen (Nanaimo, B.C.)
Trumpet: Dale Campbell (Campbell River, B.C.)
David Ashton (North Vancouver, B.C.)
Merrie Klazek (Calgary, Al.)
Phil Hammond (Calgary, Al.)
Greg Badger (Edmonton, Al.)
Trombone: Jeff Seddon (North Vancouver, B.C.)
Jonathan Waind (Saskatoon, Sask.)
Jacquie Mandryk (North Vancouver, B.C.)
Jennifer Watson (Winnipeg, Man.)
Bass Trombone: Mark Schroeder (Calgary, Al.)
Piano: Susan Ito (Kelowna, B.C.)
Guitar: Lawrence Hart (Winnipeg, Man.)
Bass: Liane Lucy (Saskatoon, Sask.)
Drums: Satnam Ramgotra (Saskatoon, Sask.)
Percussion: Wayne Dweyer (Winnipeg, Man.)

Honour Jazz Combo

Clarinet: Eric Likkel (Nanaimo, B.C.)
Soprano Sax: Dean Haddad (Windsor, Ont.)
Alto Sax: Chris Wright (St. Catharines, Ont.)
Tenor Sax: Greg Johnson (Gladstone, OR)
Trumpet: Mike Hodgins (Sudbury, Ont.)
Trombone: John Stamp (Campbell River, B.C.)
Piano: Seymour Axler (Edmonton, Al.)
Guitar: Esteban Axler (Campbell River, B.C.)
Bass: Willy Barber (Gladstone, OR)
Drums: Bill Hicks (Nanaimo, B.C.)

Rising Star Award

Michael Filice, Alto Sax (Hamilton, Ont.)

down beat International Award

Stage Band (Sr. High School)

Gold: Brandywine High School Blazers Jazz Band (Wilmington, DE),
James Satcher Jr., dir.
Silver: Fort Vancouver High School (Fort Vancouver, WA),
James Iafrati, dir.
Bronze: Amador Valley (Pleasanton, CA), Ted Newton, dir.

Stage Band (College/University)

Gold: Fredonia Jazz Ensemble (Fredonia, NY), self-directed.
Silver: Ohio State University Jazz Lab Band (Columbus, OH),
Ted McDaniel, dir.
Bronze: Barbary Coast Jazz Ensemble (Hanover, NH), Don Glaso, dir.

Most Outstanding Award

Fredonia Jazz Ensemble (Fredonia, NY), self-directed.

Judges' Special Recognition (Soloist)

Greg Johnson, Tenor Sax (Gladstone, OR)

Vocal Jazz Choir IA

Gold: Diese Onze (Quebec City, Que.), Pierre Lessard, dir.

Vocal Jazz Choir IIA

Gold: Jubilation (Lake Steven, WA), Paul Harvey, dir.
Shades of Blue (Grand Rapids, MI), Duane Davis, dir.
Bothell Vocal Jazz Ensemble (Bothell, WA), Ken Wilson, dir.
Silver: Touch of Class (Lake Stevens, WA), Paul Harvey, dir.
O'Neill Jazz Disciples I (Oshawa, Ont.), Russ Baird, dir.
Waterloo/Oxford Vocal Jazz Choir (Waterloo, Ont.),
self-directed.
Bronze: Camerata (Spokane, WA), Paul Brueggenmeier, dir.
Lindsay Thurber Vocal Jazz Ensemble (Red Deer, Al.),
Keith Pedersen, dir.
Cheney High School Vocal Jazz Ensemble (Cheney, WA)
Grantham Vocal Jazz Ensemble Jazzfyre (St. Catharines,
Ont.),
Chris McLaughlin, dir.
North Park Vocal Jazz Ensemble (Brampton, Ont.),
Darrell Gillespie, dir.
Ardrossan Jr./Sr. High School She Jazz (Ardrossan, Al.),
Gene Gabert, dir.
Port Perry High School Jazzmerise (Port Perry, Ont.),
Charles White, dir.



Kenner Collegiate Dixieland Band



Brandywine H.S. Blazers Jazz Band



Fredonia Jazz Ensemble



Diese Onze

Fort Richmond Jazz Choir (Winnipeg, Man.),
Elizabeth Kristjanson, dir.
Fort Vancouver Jazz Choir (Fort Vancouver, WA),
James Iafra, dir.
Grande Prairie Vocal Jazz Ensemble (Grande Prairie, Al.),
Dave Bray, dir.

Vocal Jazz Choir IIIA

Gold: Magee Sr. Vocal Jazz Ensemble (Vancouver, B.C.),
John Trepp, dir.
Argyle Vocal Jazz '86 (North Vancouver, B.C.), Janet Warren, dir.
Silver: O'Neill Collegiate Jazz Disciples II (Oshawa, Ont.),
Russ Baird, dir.
W.J. Mouat Vocal Jazz Ensemble (Clearbrook, B.C.),
Gerald N. King, dir.
Bronze: Esquimalt Secondary School Vocal Jazz Ensemble
Bronze: (Esquimalt, B.C.), Eileen Cooper, dir.
Pullman High School Swing Choir (Pullman, WA),
Charles Swisher, dir.
Jazsatin (Esterhazy, Sask.), Marcia McLean, dir.
Central Valley Vocal Jazz Ensemble (Veradale, WA),
Maria Manzo, dir.
Lethbridge Collegiate Institute Vocal Jazz Choir
(Lethbridge, Al.),
Frank Gnad, dir.
Sheldonaire (Regina, Sask.), Brenda McAlpine, dir.

Vocal Jazz Choir IVA

Gold: Argyle Jr. Jazz Choir (North Vancouver, B.C.),
Janet Warren, dir.
Silver: Aldergrove Jr. Jazz Choir (Aldergrove, B.C.),
Kerry Querns, dir.
Magee Jr. Girls Vocal Jazz Ensemble (Vancouver, B.C.),
John Trepp, dir.

Most Outstanding Vocal Jazz Ensemble

Segue (Cap Rouge, Que.), Rejean Marois, dir.

Vocal Jazz Combo IA

Gold: Vocazz (St. Foy, Que.), Pierre Lessard, dir.
Bronze: Malaspina Vocal Jazz Ensemble
(Nanaimo, B.C.), Collin MacQuarrie, dir.

Vocal Jazz Combo IB

Gold: Solstice (Saskatoon, Sask.), James Hawn, dir.
Segue (Cap Rouge, Que.), Rejean Marois, dir.

Vocal Jazz Combo IIA

Bronze: C.W. Jeffreys Vocal Jazz Combo (Toronto, Ont.)
Waterloo/Oxford Vocal Jazz Combo
(Waterloo, Ont.), self-directed.
Cut Time (Oshawa, Ont.), Russ Baird, dir.

Vocal Jazz Combo IIIA

Gold: Girl Talk (North Vancouver, B.C.), Janet Warren, dir.
Silver: Lethbridge Collegiate Institute Vocal Jazz Combo
(Lethbridge, Al.), Frank Gnad, dir.
Magee Vocal Jazz Combo (Vancouver, B.C.), John Trepp, dir.
Carson Graham Vocal Jazz Ensemble (North Vancouver, B.C.),
Peter Taylor, dir.
Bronze: Abstract Images (Oshawa, Ont.), Russ Baird, dir.
Six Pack (Ardrossan, Al.), Randi Gilmour, dir.
Perfect Four (Oshawa, Ont.), Russ Baird, dir.

Honour Vocal Jazz Combo

Cheryl Atkin (Oshawa, Ont.)
Linnea Sharples (North Vancouver, B.C.)
Elena Kirshner (North Vancouver, B.C.)
Margaret Rogers (Lethbridge, Al.)
Bruce Marshall (Vancouver, B.C.)
Jeff Harris (North Vancouver, B.C.)
Scott Trepp (Vancouver, B.C.)
Dean Peel (Oshawa, Ont.)
Drums: Paul Townsend (North Vancouver, B.C.)
Bass: Richard Ernst (North Vancouver, B.C.)
Piano: (Lethbridge, Al.)

Honour Vocal Jazz Ensemble

Annie Laflamme (Quebec City, Que.)
Shelley Scott (Ardrossan, Al.)
Georgia Tyrell (North Vancouver, B.C.)
Katrina Veres (Winnipeg, Man.)
Laurie Carolus (Bothell, WA)



Jubilation



Shades of Blue



Magee Sr. Vocal Jazz Ensemble



Argyle Vocal Jazz '86

Arlene Chow (North Park, Ont.)
 Tracy Dietrich (Waterloo, Ont.)
 Alison McHardy (Oshawa, Ont.)
 Marie Pickett (Lake Stevens, WA)
 Vickie Rinsink (Port Perry, Ont.)
 Phil Barnett (Vancouver, B.C.)
 Derrick Christianson (North Vancouver, B.C.)
 Mike Mestinek (Grande Prairie, Al.)
 Sandy Dubyk (Quebec City, Que.)
 Jon Priestman (Bothell, WA)
 Guy Demers (Quebec City, Que.)
Drums: Dave Austin (Bothell, WA)
Bass: Kevin Banks (Oshawa, Ont.)
Piano: Debbie Johnston (Bothell, WA)

Concert Band Grade III

Gold: Red Deer All-City Band (Red Deer, Al.), Rob Goring, dir.
 Handsworth Jr. Secondary Concert Band
 (North Vancouver, B.C.), Mary Backun, dir.
 Oak Bay Concert Band (Victoria, B.C.), Dave Dunnst, dir.
Silver: Hillside Concert Band (Valleyview, Al.), Tom Taylor, dir.
 St. Georges School Concert Band (Vancouver, B.C.),
 Fred Glass, dir.
Silver: Rosemount High School Symphonic Winds (Montreal, Que.),
 Gilbert Bourgoin, dir.
 S.A.E.R.C. Concert Band (Port Hawkesbury, N.S.),
 Cy Cambell, dir.
 Montgomery Jr. Secondary Concert Band (Coquitlam, B.C.),
 Ron Davis, dir.
 Dan Knotts Jr. High School (Edmonton, Al.), Dennis Beck, dir.
 St. Stephen Jr. High School (Calgary, Al.),
 Patricia Macfarlane, dir.
 Donevan Sr. Concert Band (Oshawa, Ont.), Mike Onyschuk, dir.
 John Peterson High School (Kamloops, B.C.),
 Elaine Delmedico, dir.
 St. Pius X Concert Band (St. Johns, New.),
 Stephen Handrigen, dir.
Bronze: Yale Jr. Secondary School Concert Band (Clearbrook, B.C.),
 Mr. Louwercheimer, dir.
 St. Martha's Mustangs Concert Band (Calgary, Al.),
 Holly Clifford, dir.
 Port Hope High School Concert Band (Port Hope, Ont.),
 John Schmidt, dir.
 Elmwood High School Sr. Band (Winnipeg, Man.),
 Flavio Cianflone, dir.
 Vernon Barford Jr. High School Concert Band (Edmonton, Al.),
 Marlene Norquary, dir.
 Edith Rogers Sr. High School Concert Band (Edmonton, Al.),
 Al Jones dir.
 Elliot Lake Secondary School (Elliot Lake, Ont.),
 Ed Dickey, dir.

Concert Band Grade IV

Gold: M.J. Mouat Secondary School Concert Band (Clearbrook, B.C.),
 Gerald N. King, dir.
 Hillside Wind Ensemble (Valleyview, Al.), Tom Taylor, dir.
 Shorecrest High School Wind Ensemble (Seattle, WA),
 Ken Noreen, dir.
 Fort Vancouver Concert Band (Vancouver, B.C.),
 James Iafrati, dir.
Silver: Sturgeon Composite High School Concert Band (Namare, Al.),
 Garnet Goertzen, dir.
 Edwin Parr Composite School Concert Band (Athabasca, Al.),
 Bill Jones, dir.
 St. Georges Wind Ensemble (Vancouver, B.C.), Fred Glass, dir.
 Lord Selkirk Royal Blues Concert Band (Selkirk, Man.),
 Gloria Neal, dir.
 Kamsack Sr. Band (Kamsack, Sask.), David Wenner, dir.
 Beaconsfield High School Concert Band (St. Johns, New.),
 Jim Duff, dir.
 Sir Winston Churchill High School (Calgary, Al.),
 Barb Schantz, dir.
 Amador Valley High School (Pleasanton, CA), Ted Newton, dir.
 Magee Wind Ensemble (Vancouver, B.C.), Peter Stigings, dir.
 A.N. Myer Concert Band (Niagara Falls, Ont.),
Gord Smallwood, dir.
 Westminster Jr. High School Concert Band (Edmonton, Al.),
 Brian Appleby, dir.



Argyle Jr. Jazz Choir



Vocazz



Solstice



Girl Talk

Bronze: Bonnie Doon High School Concert Band (Edmonton, Al.), Ed Staples, dir.
Lake District Secondary Concert Band (Burns Lake, B.C.), Randy Krantz, dir.
Lockerby Composite Concert Band (Sudbury, Ont.), Valerie Bradford, dir.
Ecole St. Luc Secondary (St. Eustache, Que.), Robert Jodouin, dir.
Centennial Concert Band (Coquitlam, B.C.), M. Grice, dir.
Gladstone High School Concert Band (Gladstone, OR), Dave Parker, dir.
Glance Bay School Band (Glance Bay, N.S.), B. Stetter, dir.

Concert Band Grade V

Gold: Central Memorial High School (Calgary, Al.), Robert Ekland, dir.
McNally Composite High School (Edmonton, Al.), Doug Ward & Gary Silverman, dir.
Handsworth Secondary School (North Vancouver, B.C.), Bob Rebagliati, dir.
Silver: W.L. Seaton Concert Band (Vernon, B.C.), Jeff Kenyon, dir.
Napane Diestric Secondary School (Napane, Ont.), Robert Robilliard, dir.
Lethbridge Collegiate Institute (Lethbridge, Al.), Jerry Pokarney, dir.

Bronze: Yorkton Regional High School Concert Band (Yorkton, Sask.), Joe Hary, dir.
Caledonia Sr. Secondary School Concert Band (Terrace, B.C.), Sheila French, dir.
LaSalle Secondary School Concert Band (Sudbury, Ont.), Richard Perras, dir.
Cardston High School Concert Band (Cardston, Al.), F.R. Kennard & Arnold Pitcher, dir.
Bowmanville High School Concert Band (Bowmanville, Ont.), Ronald Parker, dir.
Bellarmine Prep. School Concert Band (Tacoma, WA), William Klouse, dir.
Hermiston High School Concert Band (Hermiston, OR), Mark Lane, dir.

Concert Band Grade VI

Gold: University of Alberta Wind Ensemble (Edmonton, Al.), Dr. Duke Pier, dir.
Silver: O'Neill Collegiate Wind Ensemble (Oshawa, Ont.), Russ Baird, dir.

Most Outstanding Concert Band

McNally Sr. Concert Band (Edmonton, Al.), Gary Silverman, dir.

College: University of Alberta Wind Ensemble (Edmonton, Al.), Dr. Duke Pier, dir.

Honour Concert Band

Piccolo: Ina Webber (Victoria, B.C.)

Flute: Sandra Salahub (Kamsack, Sask)
Jennifer Brandon (Seattle, WA)
Aimee La Point (Devon, Al.)
Heather Shannon (Coquitlam, B.C.)
Marie Perle Ray (St. Eustace Que.)
Dara Whitelaw (Vancouver, B.C.)
Tina Webber (Victoria, B.C.)
Heather Mason (Oshawa, Ont.)
Gillian Ballard (Whitehorse, Yukon)
Dawn Pear (St. John's, New)
Tandy Ostrander (Hermiston, OR)
Chris Hohle (Thunder Bay, Ont.)

Oboe: Raymond Leung (Vancouver, B.C.)
Kathy McQuisten (Calgary, Al.)

Clarinet: Bertrand Simon (St. Eustace, Que.)
Sheri Donovan (Bracebridge, Ont.)
Ken Welch (Cardston, Al.)
Heston Holtman (Winnipeg, Man.)
William Rochell (Edmonton, Al.)
John Allen (Toronto, Ont.)
Susan Skipworth (Cardston, Al.)
Mike Eby (North Vancouver, B.C.)
Karen Jacobsen (Niagara Falls, Ont.)
Andrea Majer (Niagara Falls, Ont.)
Barb Roblin (Napane, Ont.)
Paula Ratushny (Niagara Falls, Ont.)
Milana Jouetich (Niagara Falls, Ont.)

Three leading drummers on teaching the drum set, Yamaha and new approaches for music education.



Left to right: *Horacee Arnold* teaches and has performed with Chick Corea, Stan Getz and Kenny Burrell.

Ed Soph teaches and has performed with Clark Terry, Woody Herman and Joe Henderson.

Steve Houghton teaches and has performed with Woody Herman, Freddie Hubbard and the Toshiko Akiyoshi/Lew Tabackin Big Band.

Ed Soph: The drum set is an improvisational instrument. That makes it exciting to teach because there are no rules. It's a chance to establish your own identity. Just imitating others defeats the whole purpose of the instrument. Hopefully, drum set teaching will never become codified. It's constantly evolving. The repertoire is the music and it's constantly changing. It's the newest teaching field.

Steve Houghton: A teacher should be in touch with what's happening. I have a view on studio work and going out on the road and I share that with my students. I have an educational background and was fortunate enough to have a good music ed program all throughout my schooling. When we did high school clinics with Woody Herman's band, I was young enough and my college experience was real fresh so I could communicate directly with the students. There was no gap. I'll never stop playing because it reinforces the teaching. Playing keeps me fresh.

Ed Soph: A lot of the ideas I get for my teaching come from my playing.

Horacee Arnold: Basically, I want my students to understand the possibilities of the drum set and mechanically be able to deal with it and explore. What I bring to a student is my twenty years of experience playing the instrument. Every musician, particularly every jazz musician, is a composer so I see things very compositionally. Music has to do with making complete "statements."

Ed Soph: A teacher's purpose is to get the students to think for themselves. A teacher cannot *teach* a student to be creative. You can only give them the tools.

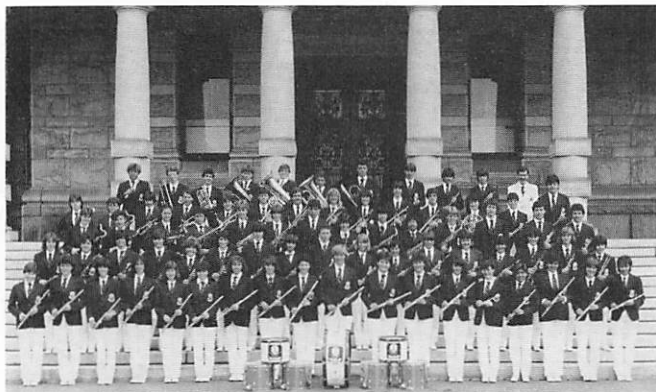
Horacee Arnold: It's also important for a student to start out with good equipment because then they can realize their full potential on the instrument. Students hear the quality of a drummer's sound and they equate that with the quality of the instrument. There's a lot of quality control built into Yamaha drums. Yamaha is really a *thinking* company because they consider design aspects you might never have thought of.

Steve Houghton: Now there's a new trend with young drummers who want to be studio players. They used to want to get into big bands. Maybe Yamaha, with its new direction, can show the kids that if you want to be a studio drummer, it's very hard work. We're all working drummers, but we're also teachers and we're aware of the problems. Also, there are a lot more clinics nowadays, it's a real trend.

Ed Soph: The thing about clinics is that students are exposed to ideas they don't get anywhere else. I'm talking about a real clinic, not some guy getting up there and playing a solo at a million miles an hour, then saying, "any questions?" New tools like educational videos give students the chance to see a wide variety of drummers play, and they can learn from that.

Steve Houghton: Yeah, the better teachers are going to take videos and run with them. Yamaha is definitely striving to break new ground in this area.

For more information and to receive Yamaha's *Drum Lines* newspaper, write to Yamaha Musical Products, Division of Yamaha International Corporation, 3050 Breton Rd. S.E., P.O. Box 7271, Grand Rapids, MI 49510.



Oak Bay Concert Band



Pat Sullivan adjudicates Douglass College.

- Bass Clarinet:** Sherri Barton (Valleyview, Al.)
Jacquie Cumming (Ardrossan, Al.)
- Contrabass Clarinet:** Justin Slibbery (Clearbrook, B.C.)
- Alto Sax:** Judy Bailey (Port Hope, Ont.)
Paul White (Port Hawkesbury, N.S.)
Andrea Saboury (Valleyview, Al.)
Marcel Ducharme (Calgary, Al.)
Cyndi Beyea (Calgary, Al.)
Carolyn Evans (Winnipeg, Man.)
- Tenor Sax:** Brenda Farmquest (Valleyview, Al.)
Ross Mantel (Sudbury, Ont.)
- Baritone Sax:** Sandra Sisonenks (Calgary, Al.)
- Bassoon:** Randy Krantz (Burns Lake, B.C.)
Eleanore Lequait (St. Eustache, Que.)
Frani Barth (Port Hawkesbury, N.S.)
- Trumpet:** Alex Chapman (Port Hawkesbury, N.S.)
Richard Nedelson (Weyburn, Sask.)
Sandy Kenny (Edmonton, Al.)
Nooshin Khoshkhesal (North Vancouver, B.C.)
Paul Daucet (Oshawa, Ont.)
Troy Sandyke (Kamloops, B.C.)
Jeremy Neal (Winnipeg, Man.)
Chris Simone (Sudbury, Ont.)
Scott Winks (Hermiston, OR)
Curtis Dietz (Hanover, Ont.)
Brenda Bernath (Esterhazy, Sask.)
Richard Kean (Kitimat, B.C.)
- Horns:** Tracy McCunn (Montreal, Que.)
Robin Copas (Vancouver, B.C.)
Jackie Pylypiuk (Athabasca, Al.)
Jeff Nelson (Namao, Al.)
Susan Boyes (Bracebridge, Ont.)
Kevin Ronaghan (New Westminster, B.C.)

CONTINUED ON PAGE 18

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CONTINUED FROM PAGE 4

one, if not two, original tunes, and even a couple of the high school combos had originals — on one, they took a Bach piece and put chords to it and did a jazz version.

"One exciting aspect of the combo category is that the kids often do it themselves. In other words, it's kind of an extracurricular thing. The main emphasis is on the big band, so they'll pull a few guys out of the band — usually the featured soloists — or a few guys from the big band will think, 'Well, let's enter the combo competition since we're going to be there anyway.' So they get a nucleus of hot players and form their own thing — the director helps them, but they're often on their own."

Given the success of this year's Festival, how could it possibly be improved? Jim Howard feels that advances can still be made. "We would like to increase the educational involvement at the regional level. Nationally, we're fairly

satisfied; we offered this year some 60 hours of clinics, so I think we've got the system together. What we want to do is make each of the regionals kind of a carbon copy, so that if a band goes to the regionals in, say Regina, they've got nine or 10 clinicians on hand, plus a large adjudicating panel, and also have the evening concerts with role models. That way, everyone would benefit even more."

If there is a single attitude that sums up the Festival, it is that every aspect of the competition — from regionals to national finals — is aimed towards benefiting the student participants. This is why the experience itself far surpasses the sheer result of winning or losing. This past May in Vancouver, despite five days of grey, rainy weather, nothing could dampen the enthusiasm of the kids — or anyone else fortunate enough to attend and share in the good feelings.



John Trepp, Jim Howard, and Keith Mann.



Phil Nimmons adjudicates Mountain View.

Portrait Of An Adjudicator

Phil Nimmons is recognized around the world as one of Canadian jazz's most adept and adaptable composer/arrangers. Over the years he's led jazz bands for the CBC, and various incarnations of his Nimmons N'Nine have performed extensively and recorded for Canadian RCA, Verve, and Sackville, among others. His collaborations with another of Canada's brightest jazz stars, Oscar Peterson, include arranging and orchestrating Peterson's *Canadiana Suite* and his music for the film *Big North*, plus a selection of Duke Ellington songs for the pianist's performance with the Vancouver Symphony. And Nimmons' music has received a number of citations from the Canadian government.

"I'm a Benny Goodman buff, to start with, and during my early days in B.C. very much influenced by people like Boyd Raeburn, Stan Kenton, and of course Ellington and Basie. But I also went to study at Juilliard for three years, and then at the Conservatory of Toronto for three years, so there are classical influences as well. But it's all music, after all," Nimmons relates.

In addition to his creative efforts, however, he is justifiably renowned for his work as an educator — for over 14

years at the University of Toronto, in addition to other commitments — and as past director and currently adjudicator for the Canadian Stage Band Festival.

In fact, Nimmons has been with the Festival since the very beginning. "I've been around since it started," he laughs. "The late Gordon Delamont and I were the two adjudicators. That first year I think we adjudicated 17 bands — all stage bands at that point — so you can see how far things have come."

Over the past 14 years Nimmons has seen a number of changes in the Festival. "The addition of the combo element, with its focus on improvisation, and the vocal groups, has been especially important, I feel. And the quality has improved. It's interesting how it's moved across the country. At first it seemed to be in the East coast; one of the hottest bands in the first couple of years was from Halifax. Then it was Ontario, then it moved to Alberta, then B.C. — I guess what I'm getting at is that it's spread all throughout Canada by now, and I have no answer for that. But it's definitely been good for the country and, needless to say, for jazz."

As the adjudicator with the most seniority, how does Nimmons see his job? "I try to look at adjudicating from several points of view. First of all we have to look at it from a technical standpoint, from the music

educator's point of view. Then, as a practicing professional, as most of us are, you look at it from that point of view. Then, personally, I try to explain very simply why I think the band's performance is good, and where there might be room for improvement. I think what we've always tried to do above all is be encouraging.

"This year was an exception, in a sense, because the Festival was so large and spread out. Normally it's more contained, and there's more interaction between everybody involved. This year, dealing with the expanse of the Expo site, I didn't even see some of the adjudicators I usually see. Plus this year was more difficult to adjudicate because of the weather. I'd start to write something critical about a band then have to remind myself to make allowances for the weather conditions, which as we all know could affect the band so adversely. So both the adjudicating and the playing was much more sensitive, from a musical point of view.

"I was involved as Fest director for a time, and the question of competition always comes up. I don't think you can ever eliminate the competitive element. There's always an innate desire to be 'number one,' or 'the best.' And that's not necessarily bad, if it helps you to work harder at your goal. In the past, especially when the Fest was under one roof, everybody would be in place, even the clinics, and the kids have a chance to really interact with one another. And I think that's healthy, musically, because it gives them a chance to talk to one another, and hear one another, and minimize the negative aspects of competition.

If there's any single attitude which Phil Nimmons communicates, it's a warmth, based in an obvious concern for those he comes in contact with. Such committed, concerned individuals like Phil Nimmons have made the Canadian Stage Band Festival the success it is today.

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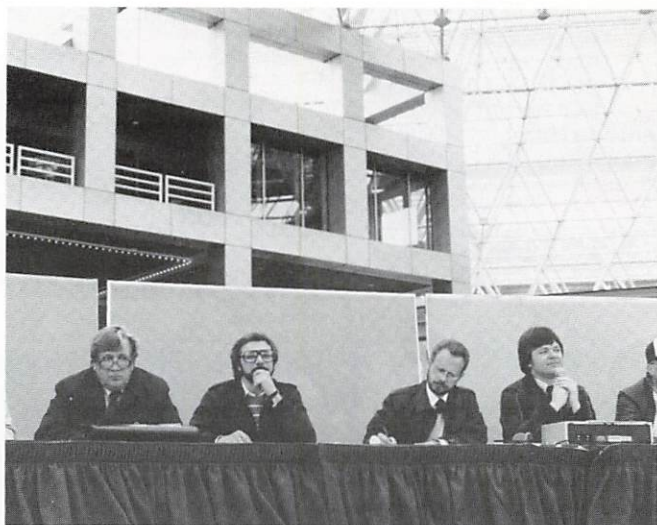
Windsor Teacher Wins PROCAN Jazz Award

Les M. Sabina, a graduate this spring with a teaching certificate from the University of Windsor, is the recipient of the first annual PROCAN Jazz Composers' Award. The competition, sponsored by the Performing Rights Organization of Canada Limited in co-operation with the Canadian Stage Band Festival, is for a work by a Canadian written for big band jazz ensemble, and carries a \$2,000 cash prize. PROCAN is a non-profit music licensing company representing 19,000 Canadian composers, lyricists, and music publishers.

The winning work, titled *Piledriver*, is written for an 18-piece jazz ensemble. Sabina is a graduate of the University of Toronto in Music Performance and has a Master's Degree in

Studio Jazz Writing from the University of Miami. He currently teaches saxophone at the University of Windsor and works as a free-lance arranger and performer for various ensembles in the Windsor/Detroit area. He has recently joined the J. C. Heard Orchestra in Detroit and is in the midst of forming his own jazz quintet.

Judges for this year's competition were composer/performers Phil Nimmons and Ian McDougall. They spoke of the "mature knowledge of orchestrating" by those who entered the competition, and pointed to Sabina's original melody lines within a traditional jazz concept as being especially outstanding.



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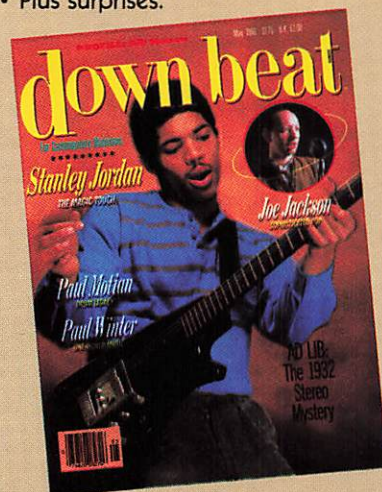
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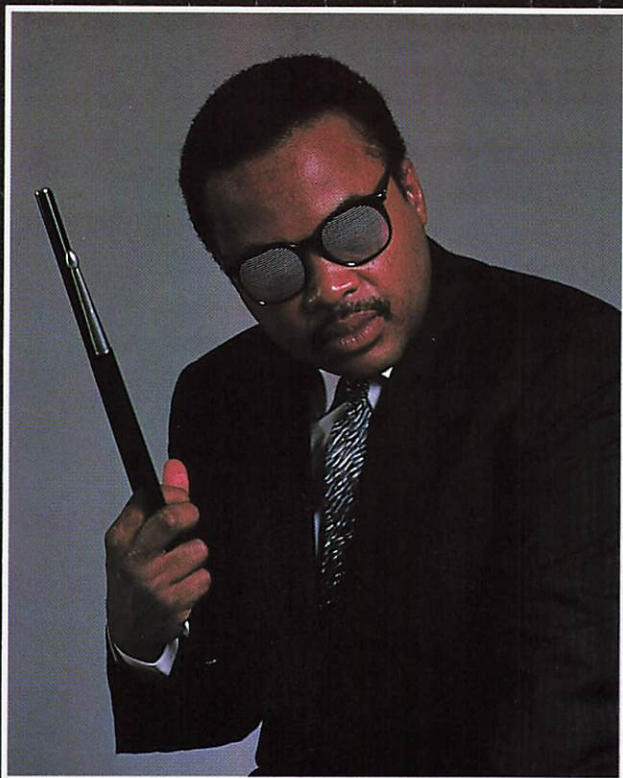
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