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CANADIAN STAGE BAND FESTIVAL



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PUBLISHER
Jim Norris

ART ASSISTANTS
Don Hull
Margaret Watt

CIRCULATION
REPRESENTATIVE
Bruce McPhee

EDITOR
Kathy Whitney

ADVERTISING
REPRESENTATIVE
Carmela Spano

CONTRIBUTING
EDITORS
Barb Ferguson
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Steve Gadd

Because I've always been very concerned with the quality of sound in a drum, I use the Recording Custom Series drums, with these beautiful all-birch shells and a black piano finish. They give me a very controlled resonance with a lot of tone. They let me relax with the music, so I can adjust my touch to any volume requirements. Yamaha drums are very sensitive, and there's always a reserve of sound.

I've always tended to go for simple equipment like the Tour Series snare drum with eight lugs, because it's easier for me to get the sound. Same thing goes for my hardware, which is why I like the 7 Series hardware. I don't require really heavy leg bracing so the lightweight stands are just fine; very quiet, too.



Rocky White

With some drums, there isn't too much you can do to alter the sound. Some will give you a real deep thud, and others are real bright. With Yamaha, I can get both sounds, they're just very versatile. Mostly I like a deep round sound with tight definition, since my concept is that a drum is a melodic instrument like anything else. I can hear drum pitches, and Yamaha lets me achieve that without a lot of constant re-tuning.

As far as their hardware, the snare drum stand and boom stands are very well thought-out. They feel like they were designed by a drummer, and they're not limited at all. The 9 Series snare drum stand's ball tilter is fantastic; you can get the perfect angle for your playing posture. And the boom stand tilter can double as two stands because it doesn't have a long handle. So the boom slides right inside the rest of the stand if you don't need it. All in all, Yamaha is the perfect set of drums for tone quality, sound, and ease of set-up.



Cozy Powell

I'd been playing the same set of drums for ten years when I met up with the Yamaha people during a tour of Japan with Rainbow. I told them that if they could come up with a kit that was stronger, louder and more playable than what I had, I'd play it. So they came up with this incredible heavy rock kit with eight ply birch shells, heavy-duty machined hoops and a pair of 26" bass drums that are like bloody cannons. And since I'm a very heavy player who needs a lot of volume, Yamaahas are perfect for me. And the sound just takes off—the projection is fantastic so I can get a lot of volume without straining.

There isn't an electric guitarist in the world who can intimidate me, and I've played with the loudest. Yamaha drums just cut through better, like a good stiletto. They have the fattest, warmest, most powerful sound of any kit I've played and they can really take it. For my style, Yamaha is the perfect all-around rock kit.



Peter Erskine

Yamaha makes professional equipment with the professional player in mind. They're just amazing-sounding drums, and the fact that their shells are perfectly in-round has a lot to do with it. The head-to-hoop alignment is consistent; the nylon bushing inside the lugs are quiet and stable so Yamaahas tune real easy and stay in tune, too. I have a 5½" snare and it's good as anything out there. It speaks fast, with a really brilliant sound and a lot of power. When you hit it hard, the drum just pops. And the throw-off mechanism is quick and agile, with good snare adjustment—it's a basic design that works.

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PRESIDENT'S REPORT

The Canadian Stage Band Festival now presents its eleventh annual National Finals event since incorporation as an independent, non-profit, educational corporation. I want to thank all of you who have added measurably to our growth with your support and donations and by helping to create public awareness of our unique music programs throughout the year across Canada.

During these eleven years we estimate that over a quarter of a million young high school and college musicians have participated in the regional and national stage band, combo, and vocal jazz competitions and workshops. Millions more have seen or heard, on national television or radio, documented specials which focused on the most outstanding young musicians in the country as well as spotlighting the Rising Stars. Jazz greats such as Woody Herman, Stan Kenton, Oscar Peterson, Rob McConnell and the Boss Brass, the Count Basie Orchestra, Maynard Ferguson, Chuck Mangione, Phil Nimmons and many more have participated in these programs and workshops that have helped all of us contribute to the development of Canadian musical talent.

The Canadian Stage Band Festival was incorporated as a non-profit charitable corporation in 1973. The objectives were to create awareness of and improvement in opportunities to study jazz and stage band music in general, and more importantly to develop young Canadian musical talent. Since 1973, participation has grown from 400 young musicians to well over 30,000 annually. Television and radio broadcasters have participated in Regional and National competitions and workshops to the extent that a television network show highlighting the National Finals has become an annual tradition. This past year's special program featured highlights from the 1982 Hamilton National Finals, and was televised on the CTV Network January 2, 1983. *Jazz At The Jubilee* Auditorium in Calgary promises to be even more exciting for the growing Canadian television and radio audiences who view our festival as one of the most important, promising, and deserving areas of this country's cultural development. Radio however, has played a more significant role at the Regional level wherein stations in various communities across the country have assisted with pro-

moting and creating awareness of Festival activities. CHFM-FM 96 in Calgary has focused on the Festival's unique musical activities and promoted them on numerous occasions giving the general public and the business community better knowledge and awareness of the local festival organization's activities in Southern Alberta. It is this kind of on-air and promotional support that greatly assists our overall fund-raising program which is our prime method of securing operating capital.

Our anticipated expenditures to operate this year's total program will amount to \$344,000. This represents travel, accommodation, production, advertising, promotion, professional adjudicator and musician fees, as well as year round administration and office expenses. Two years ago we had a final audited expenditure of \$177,119 and in 1982 this rose to \$279,852 owing mainly to the swelling number of participants and dramatic price increases in the goods and services we require owing to inflation. It is our goal this year to clear away the deficit of \$24,708 that our organization was left with at the last year end June 30, 1982. Four major corporate sponsors, Moffat Communications Limited, Yamaha Canada Music Ltd., First Choice Canadian Communications Corporation and Uniglobe Travel Service (North) Ltd. have contributed substantially to the 1983 fiscal fund-raising goal which has surpassed the halfway mark. In order to achieve a sound financial position by year end, it is hoped that the fund-raising dinner here in Calgary May 19th along with the workshops and concerts throughout the week will attract sufficient patrons to achieve our goal. The best big band in the land, Rob McConnell and the Boss Brass, will perform in the Wednesday afternoon workshop, the Thursday Fund-Raising Dinner, and in concert again Thursday evening at the Jubilee Auditorium. We sincerely appreciate the assistance of the Touring Office of the Canada Council for helping make these appearances of Rob McConnell and the Boss Brass possible.

I personally welcome you and hope you will enjoy your visit with us here in Calgary at the 1983 National Finals of the Canadian Stage Band Festival. I feel that anyone who actively participates in our program in whatever way they can, has also played a role in the development of young Canadian musical talent.

*Robert R. Richmond, President
Canadian Stage Band Festival*

MESSAGE FROM THE MAYOR



THE CITY OF CALGARY
OFFICE OF THE MAYOR

RALPH KLEIN
MAYOR

On behalf of Calgary City Council, I would like to welcome all participants to the 11th Annual Canadian Stage Band Festival National Finals.

We are pleased and honoured that Calgary was chosen as the site of this year's festival that brings together over 3,000 young musicians from all across Canada to perform their talents.

I hope you will find time in your busy schedule to visit some of Calgary's many tourist attractions and enjoy our western hospitality.

I wish all the participants and organizers the best for a successful festival and hope the performances are as enjoyable for you as I am sure they will be for the spectators.

A stylized, handwritten signature in dark ink, consisting of several loops and a long horizontal stroke.

Ralph Klein
MAYOR



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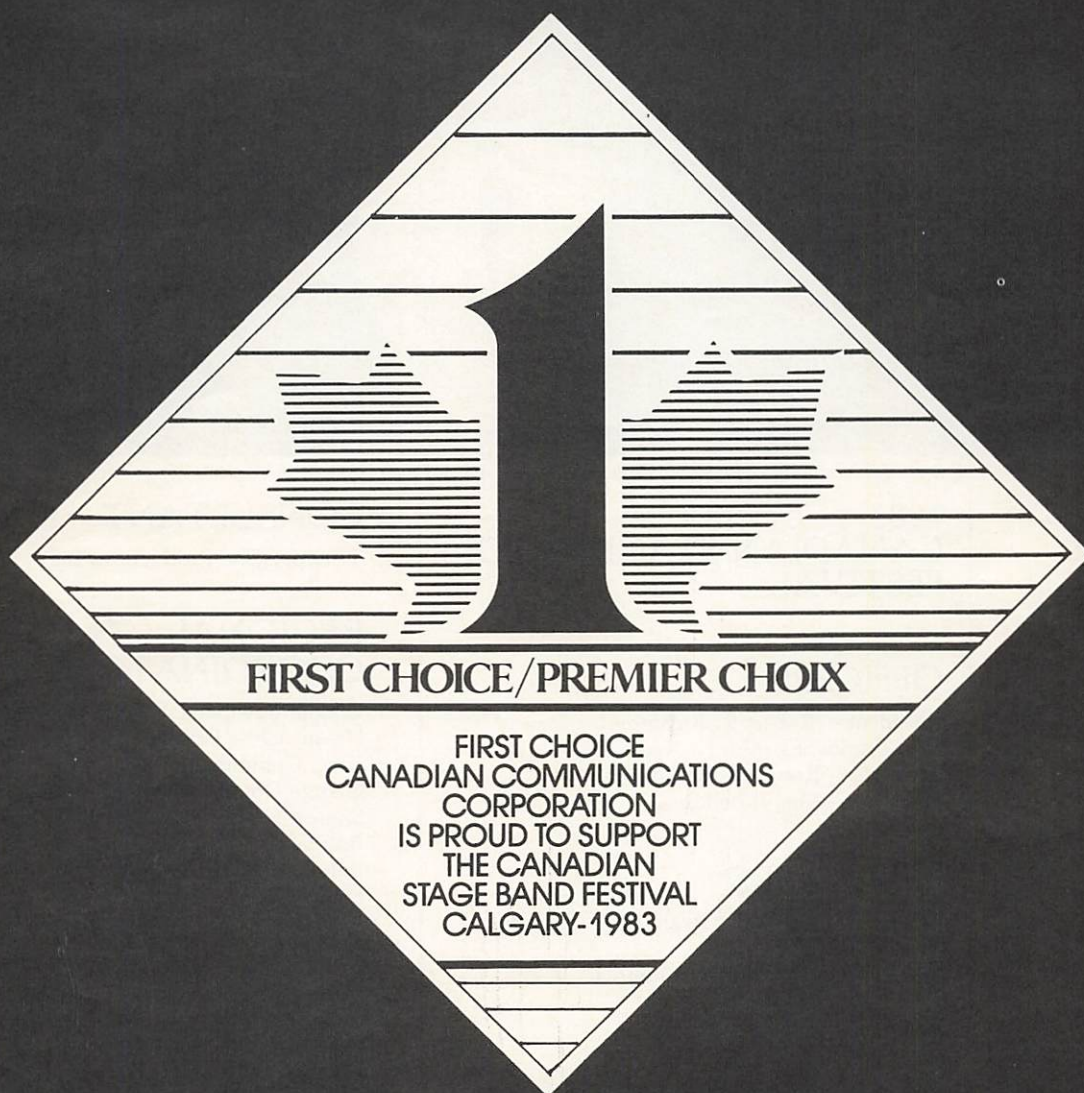
On behalf of the Government of Alberta, it is a pleasure to welcome everyone participating in the Canadian Stage Band Festival, being held in Calgary on May 16-21, 1983.

I understand that over 3,000 musicians from across Canada are expected to take part in this, the 11th Annual National Finals. The talent and dedication of these young artists is sure to make this festival a memorable and enjoyable week for performers and audiences alike.

Please accept my best wishes for a very enjoyable stay in Alberta, and best of luck in the festival.

A handwritten signature in black ink, reading "Peter Lougheed".

Peter Lougheed



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(l-r) Phil Nimmons, Bob Richmond, Paul Miner, Gary Evjen, John Nikel

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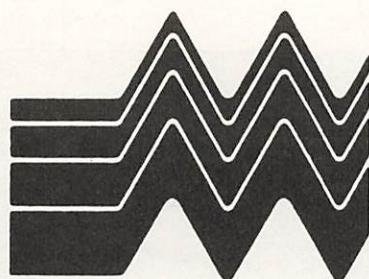
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FESTIVAL ADJUDICATORS



Adjudicator meeting at the 1982 Festival in Hamilton, Ontario

TOMMY BANKS

Tommy is very dedicated to the stage band movement in Canada. He has adjudicated at regional and national finals for over seven years. Tommy and Rob McConnell performed as a duo at the Atlantic Regional competitions in February 1982. Tommy has stated that because of the Canadian Stage Band Festival, tomorrow's musical stars are ours.

DR. WARRICK L. CARTER

Warrick L. Carter holds a Doctor of Philosophy degree from Michigan State University with a major in music and is currently Coordinator of Music Programs and Professor of Music in the college of

Cultural Studies, Governor's State University, Park Forest South, Illinois. He is also currently the president of the National Association of Jazz Educators of North America.

Dr. Carter is a composer and recording artist as well as a featured performer and soloist. His performance schedule has literally taken him around the world and includes featured appearances at the Montreux International Jazz Festival.

We welcome Dr. Carter to the adjudicator panel and acknowledge the sponsorship of Yamaha Musical Products for making this and his drum clinic on Yamaha drums possible.

JIM COFFIN

Jim is no stranger to the jazz education field in both the United States and Canada. His career as a high school band director in the United States eventually led him into the music profession as a percussionist. Later he

became professor of music at the University of Northern Iowa where he started jazz and percussion programs. His winning groups were featured at many festivals with such artists as Clarke Terry, Phil Wilson and Sonny Stitt.

He is currently in charge of product development and marketing of percussion instruments for Yamaha Musical Products in the United States. Jim has adjudicated and has conducted many percussion clinics for stage band drummers during the past six years in the Canadian Stage Band Festival. The Canadian Stage Band Festival is honoured to have Jim on the adjudicator panel and acknowledges the sponsorship of Yamaha Musical Products for making this and his drum clinic on Yamaha drums possible.

BOBBY HERRIOT

Bobby Herriot, trumpet player par excellence, is well known throughout North America as a concert artist and for his extensive work in TV and radio. Bobby has worked with many jazz greats including Buddy Rich, Stan Kenton and Maynard Ferguson. He is currently performing nightly at the Royal York Hotel in Toronto with Howard Cable. Bobby appeared as the feature trumpet clinician at the 1982 Midwest American Band Directors' meeting in Chicago. His input as an adjudicator at the 1983 Canadian Stage Band Festival will add measurably to the educational format.

JIM HOWARD

Jim Howard is a teaching master in the Applied Music program of Mohawk College where he is principally responsible for jazz and commercial curriculum. Mr. Howard developed his skills as a music educator while instructing at the Berklee College of Music in Boston, Massachusetts. He has conducted a number of musical specials for CHCH television and has done interviews and shows for radio across the country. In his role as a band director, Mr. Howard has trained and conducted the Niagara College Jazz Band and the Soho Jazz Band. He is presently musical director for the Mohawk College Jazz Band, McMaster University Jazz Band and the

Thursday Night Dues Band. In the fall of 1980, he took the Super Band on a successful concert/clinic tour in Western Canada for the purpose of promoting the ongoing activities of the Canadian Stage Band Festival.

Mr. Howard is known nationally as an adjudicator and clinician and his input at the 1983 National Finals will be most welcomed.

ROB McCONNELL

Rob is best known as founder and leader of the internationally renowned Boss Brass. As trombonist, Rob has wide professional experience in the studio, television and jazz recording industries. More recently, Rob has gained an excellent reputation as a jazz clinician and adjudicator which has contributed greatly to the improvement of jazz education in the United States and Canada.

His enthusiastic approach to developing young Canadian musicians during Canadian Stage Band Festival activities has earned him nation wide recognition by Canadian jazz educators.

IAN McDUGALL

Ian McDougall graduated from the University of British Columbia with two degrees - a Bachelor of Music and Master of Music in composition. Ian has worked with John Dankworth, Ted Heath, and briefly with Woody Herman. His "Pellet Suite" was written for and recorded by the Boss Brass. His most recent work, another suite, was recorded in April by the Boss Brass. The new album, scheduled to be released this summer, will coincide with the availability of the band charts. The album includes new material by Rob McConnell as well. Ian's input during his adjudicating session and performances with the Boss Brass at this year's National Finals will be an unforgettable jazz experience for all.

PHIL MATTSON

Mr. Mattson's work as a conductor, composer, arranger, pianist, and educator in both traditional and jazz idioms is respected by music educators and professional

FESTIVAL ADJUDICATORS

musicians across America. He is a graduate of Concordia College, Moorhead, Minnesota - summa cum laude - and did his master's and doctoral work at the University of Iowa as an NDEA Fellow.

His compositions and arrangements are published by Hal Leonard Publishing Co., Studio PR, Shawnee Press, Warner Bros., Curtis Music Press, and Schmitt, Hall and McCreary. His recent work includes writing for professional vocal groups, among them The Manhattan Transfer and the Alt-ettes.

ALLEN S. MICHALEK

Al Michalek is Dean of the Creative and Communication Arts Divisions of Humber College in Toronto. He has been a music educator and administrator for the past 16 years at Humber College, Berklee College in Boston, and the University of Nevada. He is listed in *downbeat's* official list of prominent clinicians and adjudicators. He has been an adjudicator at many festivals throughout North America and Europe and has been the chairman of the Reno International Jazz Festival for the past 16 years. Mr. Michalek was the conductor of the Humber Jazz Ensemble, which has won many honours. In May of 1979, they were guest artists of the Canadian Stage Band Festival National Finals in Vancouver.

Al has demonstrated on numerous occasions his desire to help improve the jazz educational opportunities for students everywhere.

PHIL NIMMONS

Phil Nimmons is celebrating his eleventh consecutive year as an adjudicator at this year's National Finals of the Canadian Stage Band Festival. Since 1973 he has evaluated thousands of young Canadian jazz musicians during regional and national competitions from coast to coast. His own experiences as a creative musician, composer and arranger since 1950, coupled with the growth and development he has witnessed during the many competition performances over the years, have given Phil an expertise that is second to none in the role of adjudicator.

Phil has given his all to the most important part of the Festival's activities. A verbal, written or taped evaluation of a group's or individual's musical performances requires

musical and human understanding that together provide encouragement with an educational point of view. Phil Nimmons has all these skills and qualities plus more.

HARRY PINCHIN

Harry Pinchin is a widely known conductor and trumpet player in Alberta and is most recently known as conductor for the Tommy Banks Celebrity Revue and ITV In Concert Series.

Harry has adjudicated for the Canadian Stage Band Festival in past years and has shared his knowledge with Alberta's young musicians through extensive work as a clinician and music director.

GENE PUERLING

Gene received a Grammy Award in 1981 for the best vocal arrangement for two or more voices. The tune was "A Nightingale Sang In Berkeley Square" as was recorded by the Manhattan Transfer. He has received 16 Grammy nominations related to vocal arranging. Other awards have been received for his work on 30 albums recorded by the Hi-Los which he organized in 1953. This group stayed together until 1963. Then in 1978 the Hi-Los were reunited to perform at the Monterey Jazz Festival. They appeared in Monterey in 1981, and currently the Hi-Los give performances on a limited basis.

Gene Puerling co-produced another 15 albums recorded by the Singers Unlimited. He also arranged the vocal charts for these albums. His writing for vocal groups has kept him very active in the field of education as a clinician and adjudicator in festivals all over North America. Vocal jazz ensembles use his published arrangements time and time again. His work in and around his home in San Anselmo, California keeps him very active in the production of radio and television commercials. In 1982 Gene was nominated for a Grammy Award for the best vocal arrangement for two or more voices on the tune "Lullaby Of Birdland" recorded by the Singers Unlimited. It is only natural that we have Gene Puerling at the 1983 National Finals as an adjudicator and as a clinician with his best friend Rob McConnell during the Boss Brass workshop Wednesday afternoon, May 18.

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PAT SULLIVAN

Pat received his basic education in Edmonton before he moved to Ontario in 1961. In Toronto he studied harmony privately with Gordon Delamont for seven years, guitar with Jim Hall in New York and Broadway Musical Techniques with Lehman Engel.

Pat's compositions, which include both classical and jazz works, have received critical acclaim. He has twice won the Ron Collier Composition Award and the Rob McConnell Scholarship for arranging. Some of his jazz compositions can be heard on the two records released by the Jim Howard-Pat Sullivan Jazz Orchestra.

In his twelve year involvement with the Mohawk College Jazz orchestra, Pat has functioned as a guitar player, co-director and conductor. Part of his responsibilities included teaching the jazz idiom to the students there.

The Canadian Stage Band Festival has had the services and support of this talented person since 1978, both as an adjudicator and as a member of the panels for the Hamilton-Niagara, Sarnia and Peterborough regions. Pat will judge both instrumental and vocal jazz ensembles at the 1983 National Finals.

PHIL WILSON

Phil Wilson has long been one of the world's great jazz trombonists. He made a spectacular entrance into the jazz world with his famous solo on "It's A Lonesome Old Town" with the great Woody Herman band of the sixties. Phil went on to cut six albums with Woody Herman and more recently six albums under his own name.

Phil Wilson enjoys an equal reputation as a composer/arranger. His arrangement of "Mercy, Mercy, Mercy" for Buddy Rich

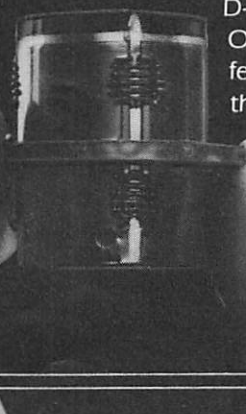
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earned Phil a Grammy nomination in 1969. In 1972, The Boston Symphony commissioned Phil to write a piece for their children's series. Phil conducted the orchestra in five performances of his piece which has since been played all over the country.

You will enjoy him both as an adjudicator and clinician/soloist at the 1983 Canadian Stage Band Festival which acknowledges the support of Yamaha Musical Products who made his appearance possible.

DAVE WOODS

In addition to being a member of the trumpet section in the Boss Brass, Dave has a long list of credentials that some reckon place him among the top jazz musicians in the country. He has an eclectic background. Assistant conductor and principal second violin for the Atlantic Symphony at one time, Woods was the musical director for the Tommy Hunter

Show for two years and most recently, for the Rich Little special *Robin Hood*.

The festival is honoured to have Dave accept a place on the adjudication panel and we also look forward to his performances with Rob McConnell and the Boss Brass.

DR. HERB WONG

Dr. Wong is President-Elect of NAJE. He is a prominent jazz journalist, critic, adjudicator and jazz D.J. (KJAZ, San Francisco since 1959). He helped to pioneer jazz education in the elementary schools in Berkeley, California. He has been an administrator and Professor at Western Washington University and the University of California - Berkeley. Currently he is also working on the biography of Woody Herman.

His inclusion on the adjudicating panel this year will be Dr. Wong's first experience with the Canadian Stage Band Festival. □

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HOW THE FESTIVAL WORKS

The stage band movement in Canada is essentially a local grass roots phenomenon carried on in communities across the country. Coordination of these activities at the national level has been taken on by the Canadian Stage Band Festival, a non-profit charitable corporation created eleven years ago. The musical activities coordinated by the Canadian Stage Band Festival head office in Toronto, through a volunteer regional coordinator system, involve all ages up to the college level. The activities include music seminars, clinics, regional competitions and a national festival. The scope of these activities, although already substantial, is just beginning to take flight. This year, over 25,000 participants from some 1,500 instrumental and vocal jazz ensembles will have participated in regional festivals across Canada. Over 8,000 of these young musicians are from Western Canada, the majority from the province of Ontario, and the balance from the Eastern and Atlantic regions. Since these numbers relate only to the actual members of the ensembles involved in regional competitions, they substantially understate the extent of community involvement in stage band and jazz education activities. A typical school or community college, for example, may have four or five different music groups of which

only the best might participate in a regional competition.

There are three classes of competition for high school stage bands, jazz combos, and vocal jazz ensembles whose members comply with the following age restrictions as of January the first of festival year: Junior - up to 15 years of age; Intermediate - up to 17 years; Senior - up to 19 years. The Open class has no age restriction and is usually comprised of students from College and University jazz programs. This is a non-competitive category. Each larger ensemble will usually perform two or three selections that could be considered as big band charts occasionally using a vocalist. The combos offer performances of jazz, dixieland and rock. In 1981 vocal jazz sections were added. Adjudicators make verbal evaluations about the performances immediately following the competition presentation for everyone's benefit. Approximately 125 ensembles have qualified in their respective regional competitions and were invited to attend the 1983 National Final Competitions at the Jubilee Auditorium in Calgary, Alberta, May 16-20. The adjudicators, clinicians, and workshop leaders include internationally acclaimed jazz artists, performers and educators.



"The people who help make it work"

TOP ROW (l-r)

Larry Schrum, Committee Member, Edmonton, Alberta; Brian Thorlasmus, Committee Member, Calgary, Alberta; Bruce Smith, Regional Coordinator, St. Thomas, Ontario; Don Globa, Committee Member, Calgary, Alberta; Greg Way, Regional Coordinator, Regina, Saskatchewan; David Schmidt, Regional Coordinator, Brandon, Manitoba; Jim Howard, Regional Coordinator, Hamilton, Ontario; Dennis Christianson, Regional Coordinator, Montreal, Quebec; Don Strathdee, Regional Coordinator, Toronto, Ontario; David Quibell, Uniglobe Travel, Toronto, Ontario.

SECOND ROW (l-r)

Ken Jones, Regional Coordinator, Toronto, Ontario; Mike Young, Yamaha, Edmonton, Alberta; Tommy Banks, Adjudicator, Edmonton, Alberta; Bob Gray, Regional Coordinator, Toronto, Ontario; Jean Winter, Regional Coordinator, Peterborough, Ontario; Barbara Ferguson, National Coordinator, Toronto, Ontario; Vicki Cummings, Regional Coordinator, Ottawa, Ontario; Karla Wilson, Uniglobe, Toronto, Ontario; Bob Schaefer, Regional Coordinator, New Westminster, B.C.; Frank Warbis, Regional Coordinator, Niagara Falls, Ontario; Don Hughes, Regional Coordinator, Antigonish, Nova Scotia.

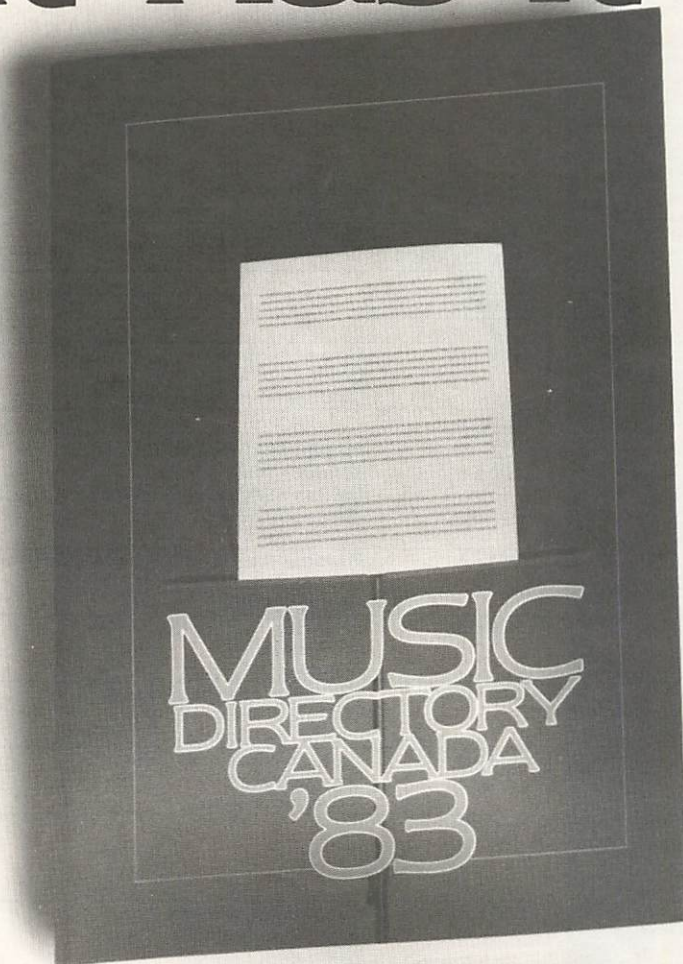
THIRD ROW (l-r)

Dave Smith, Committee Member, Edmonton, Alberta; Brian Disterheft, Yamaha, Vancouver, B.C.; John Nikel, Vice-President, CSBF, Edmonton, Alberta; Paul Miner, Director, CSBF, Toronto, Ontario; Robert Richmond, President, CSBF, Toronto, Ontario; Phil Nimmons, Director, CSBF, Toronto, Ontario; Gary Evjen, Director, CSBF, Saskatoon, Saskatchewan; Fred Hagen, Regional Coordinator, Victoria, B.C.; Bob Gronowski, Regional Coordinator, Kelowna, B.C.

BOTTOM ROW (l-r)

Richard Wilson, Regional Coordinator, Napanee, Ontario; Bob Robilliard, Regional Coordinator, Napanee, Ontario; George Kuperis, Regional Coordinator, Calgary, Ontario; George Douglas, Regional Coordinator, Winnipeg, Manitoba; Serge Lortie, Regional Coordinator, Quebec City, Quebec; Frank Musico, Regional Coordinator, Sudbury, Ontario.

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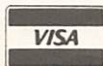
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FESTIVAL

MONDAY MAY 16, 1983

TIME	LOWER THEATRE (Warm up room: Lower Stage Storage)	BANQUET ROOM (Warm up room: Wind Tunnel)
9:00 a.m.	TECHNICAL SET UP	TECHNICAL SET UP
9:30 a.m.		
10:00 a.m.		
10:30 a.m.		
11:00 a.m.		
11:30 a.m.	Opening Ceremony University of Alberta Stage Band Dirs. Duke Pier, Neil Corlett	
12:00 p.m.		
12:30 p.m.	SENIOR STAGE BAND IIB Edmonton Public Schools Dir. Larry Schrum (Edmonton, Alberta)	SENIOR JAZZ COMBO IIA (first half of preliminary competitions)
1:00 p.m.	Protestant Sch. Bd. of Greater Montreal Dir. Dennis Christianson (Montreal, Quebec)	Cobequid Educational Centre Dir. Paul Barratt (Truro, Nova Scotia)
1:30 p.m.	Silver Heights Collegiate Dir. Jim MacKay (Winnipeg, Manitoba)	Ingersoll District Coll. Inst. Dir. Glen Shenton (Ingersoll, Ontario)
2:00 p.m.	C.W. Jefferys Secondary School Dir. Paul Miner (Downsview, Ontario)	Polyvalente St. Ursule Dir. Dorvalino DeMelo (Trois Rivières, Quebec)
2:30 p.m.	Cobequid Educational Centre Dir. Paul Barratt (Truro, Nova Scotia)	Harry Ainlay Senior Combo Dir. Larry Schrum (Edmonton, Alberta)
3:00 p.m.		SENIOR DIXIELAND COMBO IIB Regina Lions Dixieland Combo Dir. Kevin Kasha (Regina, Saskatchewan)
3:30 p.m.	Awards Announcements Senior Stage Band IIB Presentation Senior Dixieland Combo IIB Clinic: "Drums In The Stage Band" Dr. Warrick Carter, Jim Coffin	
8:00 p.m.	Evening Concert Featuring: Gold Award Winner, Senior Stage Band IIB Guest bands from Colleges and Universities Awards Presentation Gold, Silver, Bronze - Senior Stage Band IIB	

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Instrument Storage: Meeting Room, Lower Level

SCHEDULE

TUESDAY MAY 17, 1983

LOWER THEATRE

(Warm up room: Lower Stage Storage)

BANQUET ROOM

(Warm up room: Wind Tunnel)

9:00 a.m.		
9:30 a.m.	JUNIOR STAGE BAND IV Edith Rogers Junior High School Dir. Al Jones (Edmonton, Alberta)	SENIOR JAZZ COMBO IIA (second half of preliminary competitions)
10:00 a.m.	Acadia Junior High School Dir. Rod Wiedman (Winnipeg, Manitoba)	Frontenac Secondary School Dir. Peter Clarkson (Kingston, Ontario)
10:30 a.m.	Handsworth Jr. Jazz Ensemble Dir. Bruce Hoadley (North Vancouver, B.C.)	Nanaimo Secondary School Dir. Bryan Stovell (Nanaimo, B.C.)
11:00 a.m.	Bishop Pinkham High School Dir. Dennis Orr (Calgary, Alberta)	Triple Image Dir. William Cave (Qualicum, B.C.)
11:30 a.m.	F.J. Brennan Sec. School Dir. Jack Jones (Windsor, Ontario)	A.N. Myer Secondary School Dir. Gord Smallwood (Niagara Falls, Ontario)
12:00 p.m.	Napanee District Sec. School Dir. Bob Robilliard (Napanee, Ontario)	Intrusion Self-directed (Port Perry, Ontario)
12:30 p.m.	BREAK	Nemesis Fusion Self-directed (North York, Ontario)
1:00 p.m.	BREAK	
1:30 p.m.	Dr. Knox Jr. Sec. School Dir. Mike Perkins (Kelowna, B.C.)	1:30 - 2:30 Keyboard Ensemble Workshop Edmonton Public School Board Dave Smith - Supervisor, Edmonton Public School Board; Jerry Lawson - Music Director, Strathcona Composite High School
2:00 p.m.	A.N. Myer Secondary School Dir. Gord Smallwood (Niagara Falls, Ontario)	
2:30 p.m.	Westminster Junior High School Dir. Brian Appleby (Edmonton, Alberta)	
3:00 p.m.	Cedar Jr. Sec. School Dir. Norm Porter (Nanaimo, B.C.)	
3:30 p.m.		
4:00 p.m.	Clinic: Jazz Improvisation Phil Wilson Awards Announcements Junior Stage Band IV	
8:00 p.m.	EVENING CONCERT Featuring: Gold Award Winner, Junior Stage Band IV Guest bands from Colleges and Universities Awards Presentation Gold, Silver, Bronze - Junior Stage Band IV Announcement: Play-off announcement naming top 3 finalists in Senior Jazz Combo IIA for competition Friday May 20 at 12:00 noon.	

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FESTIVAL SCHEDULE

WEDNESDAY MAY 18, 1983

	JUBILEE AUDITORIUM (Warm up room: Backstage Lounge)	LOWER THEATRE (Warm up room: Lower Stage Storage)	UNIVERSITY OF CALGARY UNIVERSITY THEATRE (Warm up room: Band Room)
	SENIOR STAGE BAND IIA (first half of preliminary competitions)	INTERMEDIATE STAGE BAND III (first half of preliminary competitions)	SENIOR VOCAL JAZZ IIA
9:00 a.m.	Napanee District Sec. School Dir. Richard Wilson (Napanee, Ontario)		Lethbridge Collegiate Institute Dir. Frank Gnanadt (Lethbridge, Alberta)
9:30 a.m.	Sarnia Northern Collegiate Dir. Ben Vair (Sarnia, Ontario)	A.N. Myer Secondary School Dir. Gord Smallwood (Niagara Falls, Ontario)	Estevan Comprehensive School Dir. Blaine McClary (Estevan, Saskatchewan)
10:00 a.m.	Holy Cross Crusader Jazz Dir. Peter England (Saskatoon, Saskatchewan)	Cobequid Educational Centre Dir. Paul Barratt (Truro, Nova Scotia)	Waterloo-Oxford Dist. Sec. School Dir. Dave Spence (Baden, Ontario)
10:30 a.m.	Grand River Collegiate Dir. Brian Boisvert (Kitchener, Ontario)	Winston Churchill High School Dir. George Kuperis (Calgary, Alberta)	Grantham High School Dir. Chris McLaughlin (St. Catharines, Ontario)
11:00 a.m.	Don Mills Collegiate Dir. Al Harkness (North York, Ontario)	Elliott Lake Secondary School Dir. Ed Dickey (Elliott Lake, Ontario)	Argyle Secondary School Dir. Janet Warren (N. Vancouver, B.C.)
11:30 a.m.	Bowness High School Dir. Don Globa (Calgary, Alberta)	BREAK	C.W. Jefferys Secondary School Dir. Paul Miner (Downsview, Ontario)
12:00 p.m.	BREAK	BREAK	Cegep de Drummondville Dir. Danielle Scott (Quebec City, Quebec)
12:30 p.m.	BREAK	John G. Diefenbaker H.S. Jazz Ensemble Dir. Brian Thorlacius (Calgary, Alberta)	Jazzmerize Dir. Charles White (Port Perry, Ontario)
1:00 p.m.	Fort Richmond Collegiate Dir. Orv Anderson (Winnipeg, Manitoba)	Oak Park High School Jazz Ensemble Dir. Lynne Simonson (Winnipeg, Manitoba)	Magee Secondary School Dir. John Trepp (Vancouver, B.C.)
1:30 p.m.	Kelowna Secondary School Dir. Brian Todd (Kelowna, B.C.)	Summerland Swingphonics Dir. Allan Crossley (Summerland, B.C.)	Grande Prairie Composite High Sch. Dir. Dave Bray (Grande Prairie, Alberta)
2:00 p.m.		Ecole Secondaire St. Luc Dir. Robert Jordoin (Montreal, Quebec)	
2:30 p.m.			
3:00 p.m.	Rob McConnell and the Boss Brass Workshop With Gene Puerling and the Phil Mattson Singers, fusing the choir with the band. Awards Announcements Senior Vocal Jazz IIA		
8:00 p.m.	EVENING CONCERT Featuring: Gold Award Winner, Senior Vocal Jazz IIA Special Guests - The Phil Mattson Singers Vancouver Community College Vocal Jazz Ensemble under the direction of Peter Taylor Awards Presentation Gold, Silver, Bronze - Senior Vocal Jazz IIA		

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THURSDAY MAY 19, 1983

	JUBILEE AUDITORIUM (Warm up room: Backstage Lounge)	LOWER THEATRE (Warm up room: Lower Stage Storage)	BANQUET ROOM (Warm up room: Wind Tunnel)
	SENIOR STAGE BAND IIA (second half of preliminary competitions)	INTERMEDIATE STAGE BAND III (second half of preliminary competitions)	SENIOR JAZZ COMBO IIB
9:00 a.m.	New Westminster Sec. School Dir. Bob Schaefer (New Westminster, B.C.)		
9:30 a.m.	Westlane Secondary School Dir. Frank Warbis (Niagara Falls, Ontario)	North Park Collegiate Stage Band Dir. Larry Moser (Brantford, Ontario)	Solar Eclipse Dir. Per Firor (Saskatoon, Saskatchewan)
10:00 a.m.	Dr. E.P. Scarlett High School Dir. Glenn Potter (Calgary, Alberta)	Sir Sandford Fleming Secondary School Dir. Bob Gray (Toronto, Ontario)	Intensity Dir. John Pond (Winnipeg, Manitoba)
10:30 a.m.	A.N. Myer Secondary School Dir. Gord Smallwood (Niagara Falls, Ontario)	Mount Douglas Secondary School Dir. Len Michaux (Victoria, B.C.)	
11:00 a.m.	C.W. Jefferys Secondary School Dir. Paul Miner (Downsview, Ontario)	Etobicoke Collegiate Dir. Bob Judge (Etobicoke, Ontario)	SENIOR DIXIELAND COMBO IIA Markham District Sec. School Dir. Dave Fraser (Markham, Ontario)
11:30 a.m.	BREAK	BREAK	Westlane Secondary School Dir. Frank Warbis (Niagara Falls, Ontario)
12:00 p.m.	BREAK	BREAK	Oshawa Central Collegiate Dir. Herb Knox (Oshawa, Ontario)
12:30 p.m.	Windsor Regional High School Dir. Brian Johnston (Windsor, Nova Scotia)	Grande Prairie Jazz Band Dir. Mike Townsend (Grande Prairie, Alberta)	A.N. Myer Secondary School Dir. Gord Smallwood (Niagara Falls, Ontario)
1:00 p.m.	Harry Ainlay Sr. Stage Band Dir. Larry Schrum (Edmonton, Alberta)	Magee Secondary School Dir. Peter Stigings (Vancouver, B.C.)	Napanee District Secondary School Dir. Richard Wilson (Napanee, Ontario)
1:30 p.m.	Etobicoke Collegiate Dir. Don Strathee (Etobicoke, Ontario)	Swift Current Jazz Ensemble Dir. Scott Rogal (Swift Current, Saskatchewan)	
2:00 p.m.	Lasalle Secondary School Dir. Joan Mantle (Sudbury, Ontario)		
2:30 p.m.		TV TECHNICAL SET UP	
3:00 p.m.	Keyboard Ensemble Presentation Edmonton School Board Dave Smith - Supervisor, Edmonton Public School Board; Jerry Lawson - Music Director, Strathcona Composite High School		
4:00 p.m.	Awards Announcements Play-off announcement naming top 3 finalists in Intermediate Stage Band III, and Senior Stage Band IIA Announcement of 1983 All Star Stage Band Members Awards Announcement and Presentation Presentation - Senior Jazz Combo IIB Gold, Silver, Bronze - Senior Dixieland Combo IIA		
5:30 p.m.	Fund-Raising Reception and Dinner Calgary Ballroom, Westin Hotel		
8:30 p.m.	Rob McConnell and the Boss Brass in Concert - Jubilee Auditorium (Post reception in Jubilee Auditorium Foyer)		

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FESTIVAL SCHEDULE

FRIDAY MAY 20, 1983

"CALGARY DAY"

Early Morning: 7:30 a.m. - PARTICIPANTS' CHUCK WAGON BREAKFAST - Jubilee Auditorium

	JUBILEE AUDITORIUM (Warm up room: Backstage Lounge)	LOWER THEATRE (Warm up room: Lower Stage Storage)	BANQUET ROOM
9:00 a.m.			
9:30 a.m.	INTERMEDIATE STAGE BAND III (Play off competition)		
10:00 a.m.	group one		
10:30 a.m.	group two		
11:00 a.m.	group three		
11:30 a.m.		SENIOR JAZZ COMBO IIA (Play off competition)	All Star Band Rehearsal 11:30 a.m. - 2:00 p.m.
12:00 p.m.		group one	
12:30 p.m.		group two	
1:00 p.m.		group three	
1:30 p.m.	SENIOR STAGE BAND IIA (Play off competition)	TV TECHNICAL SET UP	
2:00 p.m.	group one		
2:30 p.m.	group two		
3:00 p.m.	group three		
4:00 p.m.			Round Table Discussion 4:00 p.m. - 5:00 p.m. 1983 Festival Directors, Regional Coordinators, Participating Music Directors
8:00 p.m.	Awards Presentations Gold, Silver, Bronze - Intermediate Stage Band III Gold, Silver, Bronze - Senior Jazz Combo IIA Gold, Silver, Bronze - Senior Stage Band IIA 1983 All Star Stage Band in Concert Special Presentation by the Tommy Banks/Gary Guthman Quintet		
10:00 p.m.	Participants' and Directors' Reception Jubilee Auditorium Foyer		

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MONA COXSON

"Let me be honest," writer Martin Bronstein once wrote of Rob McConnell and the Boss Brass. "This is not an objective critical appraisal. This is a paean, a fan letter, dammit. The Boss Brass is fantastic. Sit and let the B.B. wash over you at full belt, *crash* over you and then be soothed as the band moves gently through a ballad with the smoothness of a snake over pebbles. This is *human* music, blowing brass

and reeds, strumming gut and steel, hitting hide and ivory. Honest sweat and breath. Not a Moog in sight."

Certainly Bronstein doesn't stand alone in his praise. For close to fifteen years, music critics have been scrambling for superlatives to describe the sound of Boss Brass. They've tossed out words such as "amazing", "incredible", "outstanding", "magnificent", "superb" and so on. In *Billboard*, A. James Liska described it as "the best band in existence"; *downbeat* as "the jumbo jet of jazz orchestras"; Toronto's *Globe and Mail* as "a superior outfit of drive, wit and originality."

Clearly all of them are right and nothing proves it better than to sit back and listen to this band that has recorded more than twelve albums, chalked up three Juno Awards, as well as five Grammy nominations (four for the band and one for the best

arrangement behind a vocal with the remarkable Singers Unlimited), and been awarded two gold records in Japan - one for their album with the Hi Los, the other with Singers Unlimited. Over and above all this, McConnell's published arrangements are performed in over 500 colleges throughout Canada and the United States.

Organized in 1968 - with a lion's share of charter members still aboard - Rob McConnell and the Boss Brass, 22 men-strong, has been a success from the start and a sure-fire drawing card wherever it plays. Credit is due largely to McConnell himself, an exceptional arranger, excellent jazz trombonist and a compelling conductor.

"In terms of musicality and



ROB McCONNELL AND THE BOSS BRASS

performance," said Peggy Lee's drummer, Jerry Coleman, "Boss Brass is the quintessence of what everybody strives for but there's also another very unique thing about this band. When you look at the history of jazz, there've been a lot of great bands but many had guys write for them all through the years.

"However, those that make the greatest mark are the bands where the leader is also the main source of material and the band's real identity comes from that. It's an extension of the leader's personality.

"You're talking about that little cream of the crop that just a few bands fall into. Bands like Duke Ellington - who was the pinnacle, of course - Thad Jones, Gerry Mulligan and then Rob McConnell. It doesn't happen too often in the history of

jazz."

Yet McConnell is the first to point out, and with pride, that "the band is the band. And the band is really the people in it." His pride is justified. The Boss Brass is made up of the elite of Toronto's top studio and jazz men, many of whom are leaders, arrangers, composers and recording artists in their own right.

A thumbnail sketch is in order.

Up in the back is Guido Basso, the best flugelhorn in Canada - some reckon among the top five in jazz. At eighteen, Vic Damone took him on the road for six months and before settling in Toronto, he worked with Pearl Bailey and her husband, drummer Louis Bellson. Basso has been credited with the theory that one attacks the trumpet and makes love to the flugelhorn.

Next to Basso is one of the newer members, John MacLeod who came out of

Humber College in Toronto. To MacLeod's left is Arnie Chycoski, whose background includes playing lead trumpet for Si Zentner with whom he did twelve albums. He once worked with The Johnny Mann Singers, Pearl Bailey and Louis Bellson and while in Hollywood, did some work with Jerry Gray. Then comes Erich Traugott, who studied at the Peabody Conservatory then played with the Baltimore Symphony for nine years before heading for Toronto. Trumpeter Dave Woods has an eclectic background. Assistant conductor and principal second violin for the Atlantic Symphony at one time, Woods was the musical director for *The Tommy Hunter Show* for two years and, most recently, for the Rich Little special *Robin Hood*.

On trombone is Dave McMurdo, an alumnus of Nimmmons 'n' Nine Plus Six. In

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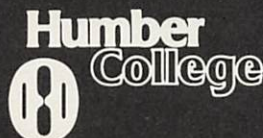
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the next chair is Ian McDougall who has his Bachelor of Music and Master of Music in composition - both from the University of British Columbia. McDougall once worked with John Dankworth, Ted Heath and briefly with Woody Herman. His *Pellet Suite* was written for, and recorded by, the Boss Brass. Bob Livingstone (who also plays occasionally in a Toronto band called Spitfire) and Ron Hughes (who wants to "end up the oldest bass trombone player in the best band in the land") are two busy studio men who have played on nearly every big band album recorded in Canada.

The French horn players are James MacDonald (originally from Winnipeg) who has an established reputation as an international soloist of traditional and experimental modern music and George Stimpson, who studied at the Curtis Institute of Music in Philadelphia for eleven years. Stimpson also plays in the Canadian Opera Company.

In the saxophone section is Eugene Amaro who was playing flute by age eight, alto saxophone at fourteen and was a leader of his own band by sixteen. He performs in Toronto jazz clubs now with his own quartet. To Amaro's left is Jerry Toth, one of Canada's foremost arrangers who comes from a family of musicians. Toth has produced records by several singers and served as audio consultant for many TV productions. As a musician, it has been said that Toth "doesn't sound exactly like any other alto man and has a highly individualistic and personal sound. His technique is flawless, his tone beautiful."

Next to Toth is the eminent Moe Koffman whose "Swinging Shepherd Blues" brought prominence to the use of the flute in jazz. The distribution of Koffman's records is worldwide and his group tours internationally to perform at jazz festivals and in concert halls. Rick Wilkins (another of Canada's leading arrangers) arranged and conducted Oscar Peterson's last two albums and, most recently, Wilkins has turned almost exclusively to composing for dramas and TV films. On the end is Bob Leonard, another of the younger members to come out of Humber College.

In the rhythm section is Jimmy Dale on piano who, in '69, was assistant music director for *The Smothers Brothers Show* and music director for *The Andy Williams Show* from 1969 to 1971. From '71 to '73, Dale was music director for *The Sonny and Cher Comedy Hour* which brought him an Emmy nomination for 'outstanding achievement in the musical direction of a variety, musical or dramatic program.'

Guitarist Ed Bickert has built up a superb

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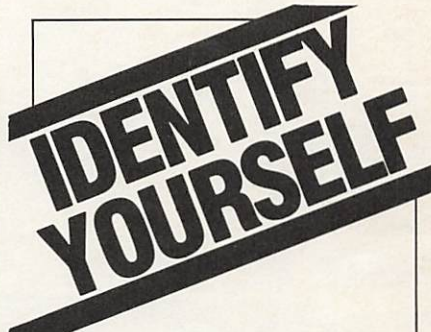
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reputation as one of the best jazz guitarists anywhere. Between '74 and '76 he worked with Paul Desmond and in '79 toured Japan with Milton Jackson. Most recently, Bickert recorded two albums on the Concord label - one with Rosemary Clooney, the other with Jake Hanna, Warren Vache and Scott Hamilton. Steve Wallace on bass (the newest member) also hails from Humber College and was on the same sessions as Bickert.

Percussionist Brian Leonard started playing professionally at thirteen and has been with Boss Brass since last December. Drummer Terry Clarke hit Toronto in 1970 after touring with John Handy, then with the Fifth Dimension. In Toronto clubs he has played with jazzmen such as Jim Hall (with whom he also recorded), Thad Jones, Barney Kessel and Frank Rosolino.

As for the man down front, Rob McConnell is a self-taught trombone player who studied composition and arranging with the late Gordon Delamont, has spent most of his career as a freelance studio musician and more than half of those years as leader of the Boss Brass. The band has been knocking out critics since it first went public but none have captured the essence of Boss Brass better than Stephen Holden in the *New York Times* with his review of a concert with Mel Torme in January.

"Mel Torme's salutes to jazz (sic) last weekend at the Orrie de Nooyer Auditorium in Hackensack, N.J.," Holden wrote, "sustained a level of musical quality that one rarely encounters in any concert hall. The spark that gave these concerts a special excitement was provided by Rob McConnell and the Boss Brass, a highly reputed 21-piece jazz band from Toronto who were making their local debuts."

"Mr. McConnell is a formidably gifted arranger, conductor and horn player. His solos on the valve trombone combine a buttery-smooth texture with the intricate dynamic shadings of murmured conversation. And his elaborately chromatic band charts feature richly harmonized brass choirs that break into occasional mild dissonance. Although this full orchestra style became the springboard for several superb soloists, the band's extraordinary ensemble sound outshone any individual voice."

"From an explosive up-tempo arrangement of 'Easy to Love' to a creamy bossanova setting of 'Darn that Dream,' the band performed with the focused intensity and tonal clarity of a great symphony orchestra." □

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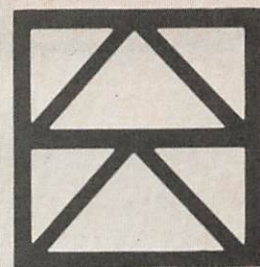
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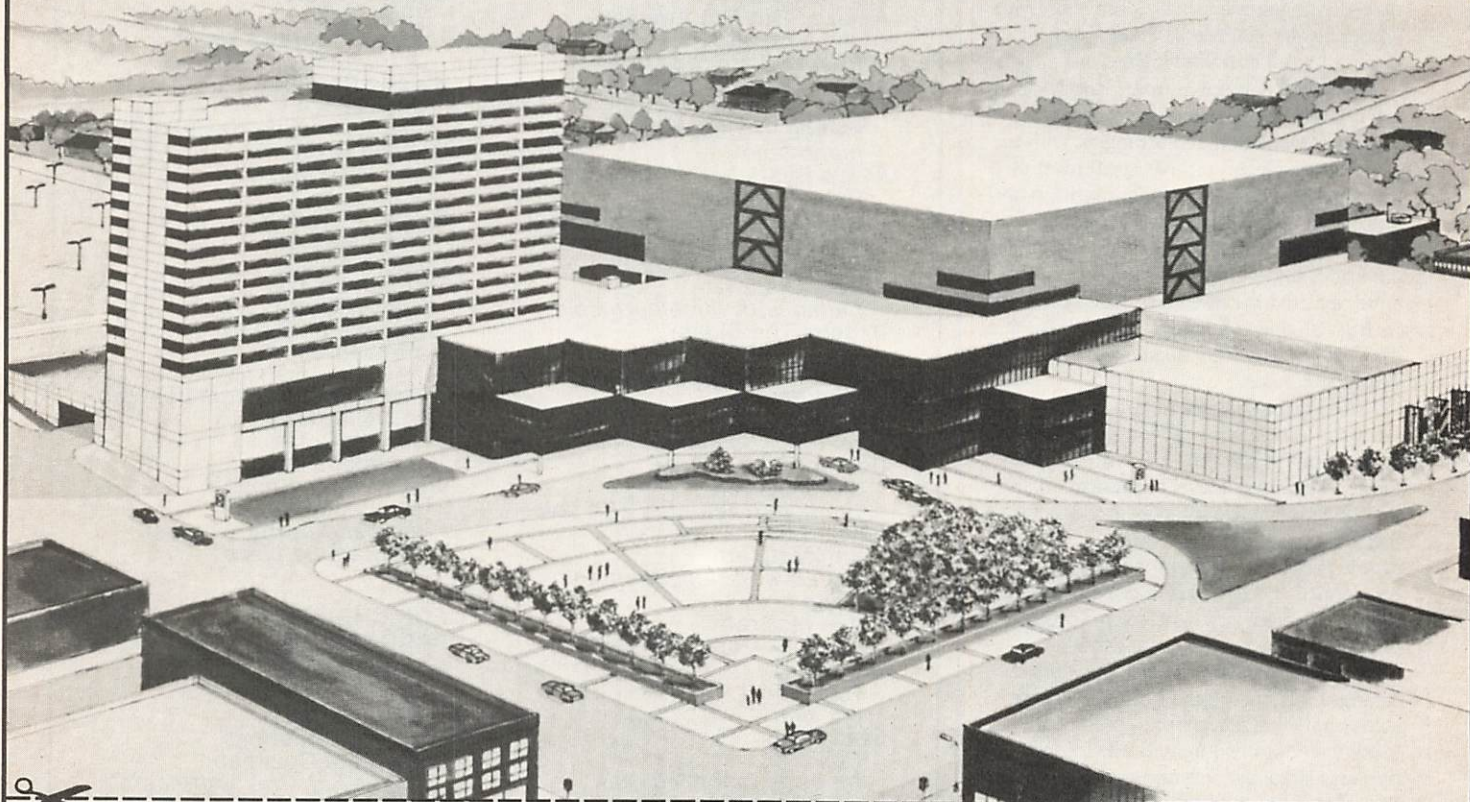
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Toronto Symphony Orchestra soon led to a regular CBC radio series and an international reputation as a composer and clarinetist.

Phil has directed jazz programs at the Banff School of Fine Arts and the University of New Brunswick. The jazz ensembles at the University of Toronto, Faculty of Music, and the University of Western Ontario are currently under his direction. He is a director of the jazz program at the Courtenay Music Camp in British Columbia and the Kitchener Jazz Institute. He also participated at the New Westminster Jazz Clinic.

The National Adjudicators' Committee is chaired by Phil Nimmons. This responsibility along with his consistent quality adjudication work has made his input as a Director most valuable indeed.

Note:

Phil Nimmons will be honoured at the Fund-Raising Dinner held in the Calgary Westin Hotel Thursday May 19, 1983. This occasion provides the opportunity to show Phil our appreciation for his support of the Canadian Stage Band Festival and for promoting and providing improved opportunities in jazz education and the development of young Canadian musical talent.

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ROB McCONNELL

Rob's music career began in the early '50s as a trombonist in the "after hour" clubs in Toronto. He then went to New York to study with noted valve trombonist Bob Brookmeyer and while he was there became part of the Maynard Ferguson band. Rob also contributed several selections to the Ferguson library including "Come Rain Or Come Shine." Over a period of time, Rob has played with many big bands including Count Basie and Woody Herman.

In the early '60s, Rob established the Boss Brass as a jazz ensemble in Toronto. This exciting band took off immediately because it was composed of some of Canada's foremost musicians including Moe Koffman, Ed Bickert, Guido Basso, Ian McDougall, Terry Clarke, Jimmy Dale, Don Thompson, Eugene Amaro, Rick Wilkins, Jerry Toth and many others.

Rob McConnell and the Boss Brass have continued to gain recognition both locally and internationally not only for outstanding musicianship, but also because of the brilliant compositions and arrangements by Rob and several members of the band.

Rob has been continually active in the recording industry and has won three Juno Awards, as well as being nominated for five

Grammy Awards. Rob McConnell and the Boss Brass were first featured as the special guest band at the Canadian Stage Band Festival National Finals in 1975. Rob and many members of the band have acted as adjudicators and clinicians over the years.

Rob McConnell is fast becoming a legend in his own lifetime. All Canadians should applaud his contribution to the world of music.

ROBERT RICHMOND

Bob is best known as founding director and president of the internationally recognized Canadian Stage Band Festival. As a trumpet player and high school band director in the early '60s, he gained considerable professional knowledge and experience in the music business as well as music education after graduating from Waterloo Lutheran University. His marketing experience as a sales executive for Yamaha Canada Music Ltd. for six years expanded his knowledge of, and personal concern for, the development of young musical talent in Canada and then into the United States and Japan. His enthusiastic and creative approach to promoting and developing improved opportunities for jazz education over the past eleven years earned him nation wide recognition by Canadian and American jazz educators. As a consultant during the creation, development, and production of the first American Jazz Festival which took place in Lexington, Kentucky, April 7-9, 1983, he demonstrated his unique and consistent personal dedication to the world of music that has no boundaries.

In addition to Robert's responsibilities as president and a member of the founding board of directors of the Canadian Stage Band Festival since 1973, he has been the driving force behind the task of raising funds for the registered non-profit corporation. The Canadian Stage Band Festival corporation has engaged the consultant, Trumpet One Productions Inc., to provide the personal services of Robert Richmond to carry out the services of Manager of the Festival.

THE PHIL MATTSON SINGERS



Phil Mattson

The Phil Mattson Singers



The Phil Mattson Singers are a semi-professional vocal group based in Spokane, WA. The singers do vocal recording for several music publishers as well as doing vocal jazz concerts and clinics throughout America. Its members all study theory, keyboard and arranging with Mr. Mattson in addition to being full-time undergraduate music majors at Gonzaga University in Spokane.

Phil Mattson has earned the respect of music professionals and music educators

across America for the quality of his musical work. As a vocal educator equally at home in both classical and jazz choral idioms, he has served as Director of Choral Activities at Foothill College, Los Altos Hills, CA and at Gonzaga University, Spokane, WA.

His compositions are published by Hal Leonard, Jenson Publications, Curtis Music Press, Studio PR-Columbia, Shawnee Press, Warner Bros., Scott Music, and Schmitt, Hall & McCreary. He also edits the works of Gene Puerling for publication and arranges for The Mahattan Transfer.

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AWARDS

PRESENTATION: FRIDAY MAY 20, 1983

A Gold, Silver, or Bronze plaque will be awarded to the top three outstanding stage bands, jazz combos, and vocal jazz ensembles in the 1983 Canadian Stage Band Festival. The order of excellence is symbolized by the use of the names of precious metals much like the awards given in the Olympic Games tradition. The

presentation of the Gold, Silver, or Bronze award in the Canadian Stage Band Festival, reflects the opinion of the adjudicator panel based on the total performance of the group during the competition. All rules and regulations must be complied with in order for competitors to be eligible for an award.

THE RISING STAR AWARDS

The Canadian Stage Band Festival is proud to honour two young rising stars who have been chosen by the adjudicator panel and our executive for their outstanding musicianship, past musical achievements and solo performances. These talented individuals will be encouraged, as well as given the opportunity, to perform as soloists with leading professional artists. Such an opportunity is further recognition of their musical ability which exemplifies the talents of similar young players who have also demonstrated their outstanding musical skills during the recent regional competitions of the 1983 Canadian Stage Band Festival. The recipients of this year's two Rising Star Awards are Rob Bonisolo (17 years), saxophone player from A. N. Myer Secondary School, Niagara Falls, Ontario, and Kevin Turcotte (18 years) trumpet player from Lockerby Composite School, Sudbury, Ontario. Congratulations!

THE ALL STAR BAND

An All Star Band will be chosen in accordance with the recommendations made by each high school music director whose group was invited to participate in the final competitions for senior groups. The All Star Band application was filled out by the music director and submitted on behalf of the recommended student at the time of the final competition performances. The ability to sight read and improvise along with the quality of the student's overall performance as a soloist and within the ensemble are all taken into consideration by the selection panel. The final choice for inclusion as a member of the All Star Band is also determined by the instrumentation set out in the rules and regulations for the Stage Band category by the Canadian Stage Band Festival.

PAST WINNERS

1973

OPEN	Westview Centennial S.S. (Paul Miner)	Toronto
SENIOR	Queen Elizabeth High School (H.J. Hrestak)	Halifax
JUNIOR	Ledbury Park Jr. High (Al Johnson)	Toronto

1974

OPEN	Halifax S.S. Jazz Ensemble (H.J. Hrestak)	Halifax
SENIOR	Thomas A. Stewart S.S. (R. Williamson)	Peterborough
JUNIOR	Ledbury Park Jr. High (Al Johnson)	Toronto

1975

OPEN	Humber College B Band (Ron Collier)	Toronto
SENIOR	Georges Vanier S.S. (Ken Jones)	Toronto
JUNIOR	Windsor Jr. High (B. Johnston)	Windsor, N.S.

1976

OPEN (tie)	Humber College A Band (Al Michalek)	Toronto
	Solid Brass (Chris Lane)	Ottawa
SENIOR	Jasper Place (Dan Butler)	Edmonton
JUNIOR	Hamilton Jr. High (B. Rebagliati)	N. Vancouver

1977

OPEN	University of Regina (Ed Lewis)	Regina
SENIOR	Salisbury S.S. (Dennis Prime)	Edmonton
JUNIOR	Hamilton Jr. High (Rich Depasquale)	N. Vancouver

1978

OPEN	<i>Contemporary</i> - Vanier College (Cy Cooper)	Montreal
	<i>Nostalgia</i> - University of Regina (Ed Lewis)	Regina
	<i>Jazz Combo</i> - York University (Curt Smith)	Toronto
	<i>Dixieland Combo</i> -	
SENIOR	University of Regina (Ed Lewis)	Regina
	<i>Contemporary</i> - Kelowna S.S. (Brian Todd)	Kelowna
	<i>Nostalgia</i> - Lasalle S.S. (Joan Mantle)	Sudbury
	<i>Jazz Combo</i> - York Mills C.I. (Paul Read)	Toronto
INTERMEDIATE	<i>Contemporary</i> - Philemon Wright (Bob Cleall)	Hull
	<i>Nostalgia</i> - Hudson-MacDonald (Ted West)	Montreal
	<i>Jazz Combo</i> - Aden Bowman (W.T. Toews)	Saskatoon
JUNIOR	<i>Contemporary</i> -	
	Hudson-MacDonald (Ted West)	Montreal

1979

OPEN	<i>Contemporary</i> -	
	University of Toronto (Dave Elliott)	Toronto
	<i>Jazz Combo</i> - York Mills C.I. (Paul Read)	Toronto
	<i>Fusion Combo</i> - Grease Ball Boogie Band	Toronto
SENIOR	<i>Contemporary</i> - York Mills C.I. (Paul Read)	Toronto
	<i>Jazz Combo</i> -	
	Lethbridge C.I. (Jerry Pokarney)	Lethbridge
	<i>Dixieland Combo</i> -	
	Adam Scott C.I. (Greg Knox)	Peterborough
INTERMEDIATE	<i>Contemporary</i> -	
	Westview Centennial S.S. (Paul Miner)	Toronto
	<i>Combo (Jazz & Fusion)</i> -	
	Hudson-MacDonald (Ted West)	Montreal
JUNIOR	<i>Contemporary</i> -	
	Hudson-MacDonald (Ted West)	Montreal
	<i>Combo (Jazz & Fusion)</i> -	
	Hudson-MacDonald (Ted West)	Montreal

1980

OPEN	<i>Contemporary</i> -	
	Co-op Jazz Ensemble (Mark Cartile)	Montreal
	<i>Jazz Combo (tie)</i> -	
	Memorial University (Paul Bendzsa)	St. John's
	Toronto Jazz Quartet (Doug Watson)	Toronto
	<i>Dixieland Combo</i> -	
	Adam Scott C.I. (Greg Knox)	Peterborough
	<i>Fusion Combo</i> -	
	Gilles, Hill, Bill Grant Band (Rob Hill)	Hamilton
SENIOR	<i>Contemporary</i> -	
	Cobeguid Educ. Ctr. (Ron & Ken MacKay)	Truro
	<i>Jazz Combo</i> -	
	Lethbridge Collegiate (Kirk Ramsay)	Lethbridge

	<i>Dixieland Combo</i> -	
	Oshawa Central C.I. (Herb Knox)	Oshawa
	<i>Fusion Combo</i> -	
	George S. Henry S.S. (Jim Gelcer)	Toronto
INTERMEDIATE	<i>Contemporary</i> -	
	Summerland S.S. (Jim Grinder)	Summerland
	<i>Jazz Combo</i> -	
	Westview Centennial (Paul Miner)	Toronto
	<i>Dixieland Combo</i> -	
	M.M. Robinson (Stephen Lynch)	Burlington
	<i>Fusion Combo</i> -	
JUNIOR	Napanee Dis. H.S. (Richard Wilson)	Napanee
	<i>Contemporary</i> -	
	Col. Irvine Jr. High (George Kuperis)	Calgary
	<i>Jazz Combo</i> -	
	Breton Educ. Ctr. (Terry Hill)	New Waterford

1981

OPEN

<i>Contemporary 1A (College or University)</i>		
Gold	McMaster University (Jim Howard)	Hamilton
Silver	University of Toronto (Dave Elliott)	Toronto
Bronze	University of Alberta (Duke Pier)	Edmonton

<i>Contemporary 1B (Community)</i>		
Gold	VEJI (Hugh Fraser)	Vancouver
Silver	Saskatoon Jazz Society Big Band (Scott Rogal)	Saskatoon
Bronze	Lindsay Combined Stage Band	Lindsay
	(Jack Nevins, John Oosterbroek)	

<i>Combo 1A (College or University)</i>		
Gold	Adam Scott C.V.I. (Greg Knox)	Peterborough

<i>Combo 1B</i>		
Gold	Jazzistry (Jon Ballantyne)	Saskatoon
Silver	Nutana Rhythm Section (Dave Staples)	Saskatoon
Bronze	Jazam (Doug Throver)	Peterborough

<i>Vocal Jazz Ensemble</i>		
Gold	Solstice (James Hawn)	Saskatoon

SENIOR

<i>Contemporary</i>		
Gold	Fort Richmond Collegiate (Orv Anderson)	Winnipeg
Silver	Carson Graham S.S. (Rob Karr)	North Vancouver
Bronze	Harry Ainlay Sr. Stage Band (Garry Silverman)	Edmonton

<i>Combo - Jazz</i>		
Gold	Sarnia Central Minutemen (Harold Timmermans)	Sarnia
Silver	Nanaimo District S.S. (Brian Stovell)	Nanaimo
Bronze	L.C.I. Jazz Combo (Jerry Pokarney)	Lethbridge

<i>Combo - Fusion</i>		
Gold	George S. Henry Combo (Diane Drysdale)	Toronto
Silver	Sheldon-Williams Sr. Combo (Brenda McAlpine)	Regina
Bronze	Twin Lakes Fusion Combo (Suds Sutherland)	Orillia
	Napanee District S.S. (Richard Wilson)	Napanee

<i>Combo - Dixieland</i>		
Gold	M.M. Robinson Dixieland Band (Steve Lynch)	Burlington
Silver	L.C.V.I. Dixieland Band (John Oosterbroek)	Lindsay
Bronze	Markham District Dixieland Band (Doug Walker)	Markham

<i>Vocal Jazz Ensemble</i>		
Gold	Grande Prairie Jazz Choir (Mark Hafso)	Grande Prairie
Silver	Magee S.S. (John Trepp)	Vancouver
Bronze	Martin Collegiate Swing Choir (Doug Dunsmore)	Regina

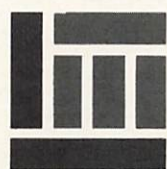
INTERMEDIATE

<i>Contemporary</i>		
Gold	James Fowler High School (Cecilia Phillips)	Calgary
Silver	Summerland Swingphonics (Al Crossley)	Summerland
Bronze	Westwood Collegiate (George Laycock)	Winnipeg

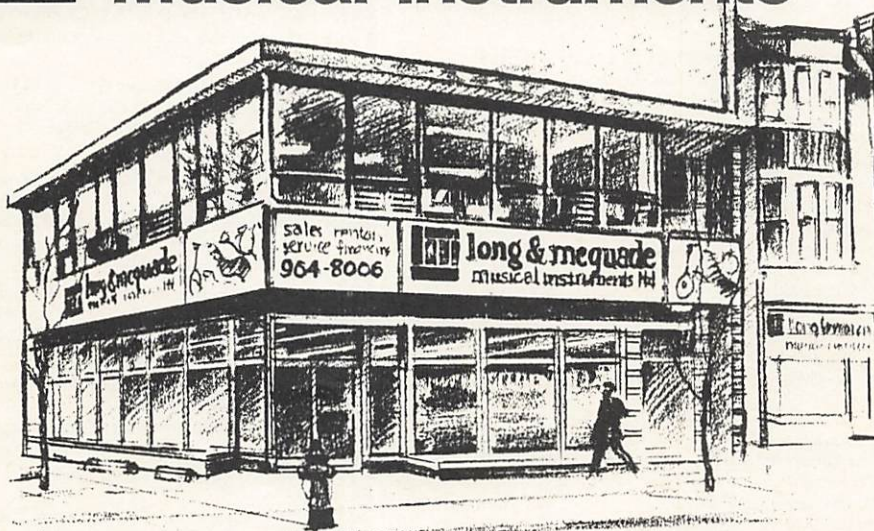
<i>Combo - Jazz</i>		
Gold	Windsor Regional High School (Brian Johnston)	Windsor, NS
Silver	McNally Intermediate Combo (Larry Schrum)	Edmonton
Bronze	York Mills Jazz Combo (Geoff Brodorb)	Toronto

<i>Combo - Fusion</i>		
Gold	I.D.C.I. Jazz (Glen Shenton)	Ingersoll

Silver	Garden City Jazz Combo (Elaine Sinclair)	Winnipeg	Silver	Lockerby Comp. Sch. (P. Turcott)	Sudbury
Combo - Dixieland			Bronze	Don Mills Collegiate (Mike Mocak)	Toronto
Gold	Oshawa Central C.I. (Herb Knox)	Oshawa	Combo - Jazz		
Silver	Adam Scott C.V.I. (Greg Knox)	Peterborough	Gold	Climate Control (Glen Sally)	Toronto
JUNIOR			Silver	Westview Sr. Jazz Combo (R. Botnick)	Toronto
Contemporary			Bronze	A.N. Myer Sec. Sch. (Gord Smallwood)	Niagara Falls
Gold	Colonel Irvine Jr. High (George Kuperis)	Calgary	Combo - Dixieland		
Silver	Westminster Jazz Ensemble (Brian Appleby)	Edmonton	Gold	M.M. Robinson High Sch. (Steve Lynch)	Burlington
Bronze	Regina Lions #3 (Greg Way)	Regina	Silver	Waterloo-Oxford D.S.S. (D. Spence)	Baden
Combo - Dixieland			Bronze	Lindsay Collegiate (J. Oosterbroek)	Lindsay
Gold	Adam Scott C.V.I. (Nancy Langdon)	Peterborough	Vocal Jazz Ensemble		
1982 OPEN			Gold	Magee Secondary School (John Trepp)	Vancouver
Contemporary 1A (College or University)			Silver	Grande Prairie C.H.S. (M. Hafso)	Grand Prairie
Gold	Humber College (Ron Collier)	Toronto	Bronze	C.W. Jefferys S.S. (Paul Miner)	Toronto
Silver	St. Francis Xavier (Don Hughes)	Antigonish	INTERMEDIATE		
Bronze	Humber College (Paul Read)	Toronto	Contemporary		
Contemporary 1B (Community)			Gold	James Fowler Jazz Band (C. Phillips)	Calgary
Gold	Groupe Opus (Michel Drainville)	Montreal	Silver	Magee Sec. Sch. (Peter Stigings)	Vancouver
Silver	Chinguacousy Stage Band (Ken Meyer)	Toronto	Bronze	Etobicoke Collegiate (Bob Judge)	Toronto
Bronze	Niagara College (Laura Thomas)	Hamilton	Combo - Jazz		
Combo 1A (Dixieland)			Gold	Ballenas Sec. Sch. (Ken Ryall)	Parksville, B.C.
Gold	St. Francis Xavier U (Don Hughes)	Antigonish	Silver	George S. Henry S.S. (R. Arnold)	Toronto
Combo 1A (Jazz)			Bronze	Port Perry Fusion Band (Russ Baird)	Port Perry
Gold	Humber College Jazz Workshop	Toronto	Combo - Dixieland		
Silver	St. Francis Xavier U. (Don Hughes)	Antigonish	Gold	Oshawa Central C.I. (Herb Knox)	Oshawa
Bronze	Humber College Jazz Workshop (Rob Rogers, Terry Promane)	Toronto	Silver	Regina Lions Combo (Greg Way)	Regina
Combo 1B (Jazz)			Bronze	M.M. Robinson High Sch. (Steve Lynch)	Burlington
Gold	Bethune College (George Taylor)	Toronto	JUNIOR		
Silver	Saskatoon Jazz Society (S. Corbett)	Saskatoon	Contemporary		
Bronze	Nanaimo Windjammer (Bryan Stovell)	Nanaimo	Gold	A.N. Myer Sec. Sch (Gord Smallwood)	Niagara Falls
Vocal Jazz Ensemble			Silver	Cedar Junior High Sch. (Norm Porter)	Nanaimo
Gold	Humber College (Susan Tanner)	Toronto	Bronze	Acadia Junior High (Rod Wiedman)	Winnipeg
SENIOR			Combo - Dixieland		
Contemporary			Gold	A.N. Myer Sec. Sch. (Gord Smallwood)	Niagara Falls
Gold	A.N. Myer Sec. School (Gord Smallwood)	Niagara Falls	Silver	Arthur Voaden Sec. Sch. (B. Smith)	St. Thomas
			Combo - Jazz		
			Gold	Cedar Junior S.S. (Norm Porter)	Nanaimo
			Silver	Harry Ainlay C.H.S. (Larry Schrum)	Edmonton
			Bronze	F.J. Brennan Sec. Sch. (Jack Jones)	Windsor



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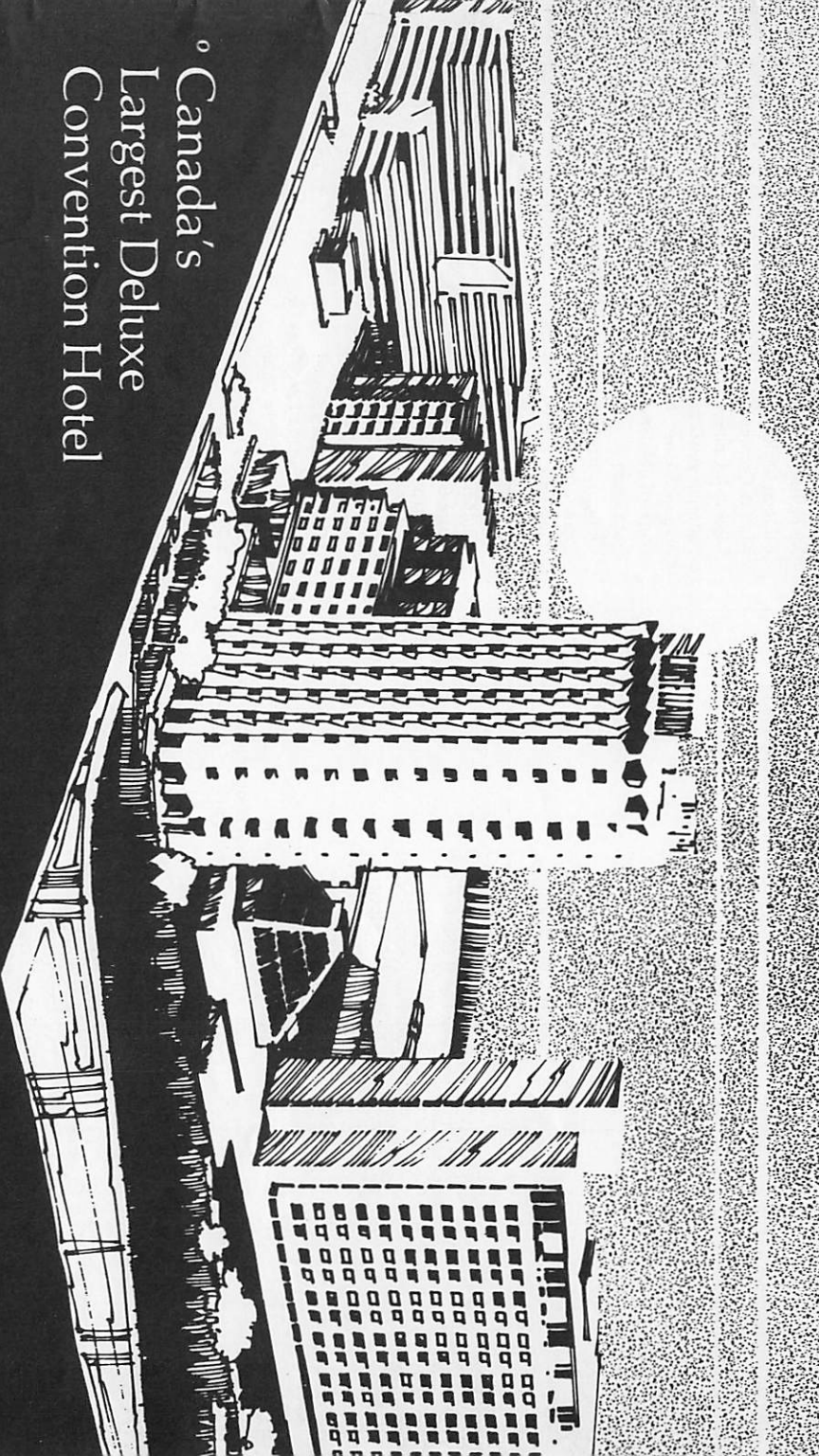
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The Festival Directors wish to thank those jazz artists and educators who have acted as adjudicators, clinicians and performers during our festival competitions and workshops over the past eleven years.

Paul Adamson
Jamey Aebersold
Eugene Amaro
Tommy Banks
Count Basie
Guido Basso
Louis Bellson
Ed Bickert
Bill Bridges
Carol Britto
Dr. Warrick Carter
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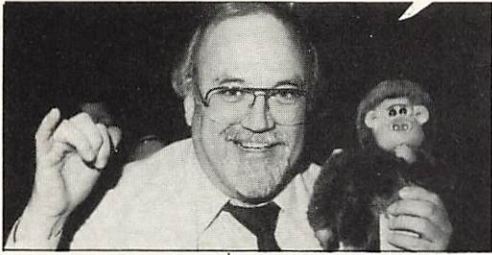
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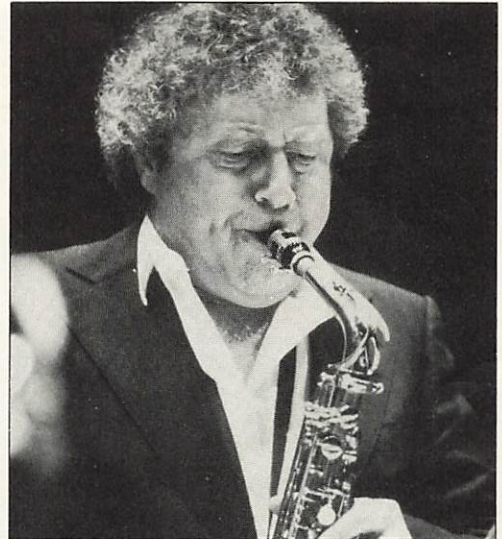
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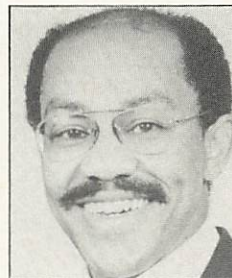
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STEVE GADD. HOT ON ZILDJIAN.

The man is hot! And he should be. No less than Chick Corea put it this way: "Every drummer wants to play like Steve Gadd because he plays great. He plays everything well. He could very well go on to become one of the greatest drummers the world has ever seen."

As you can imagine, between his touring and recording, Steve's not the easiest guy in the world to pin down. But he did stop for a breather the other day and we got a chance to talk with him.

On Practice. "I've been playing since I was a kid. As long as I keep my muscles loose, I don't have to practice a lot every day. When I do practice, I just sort of let things happen naturally and then later on try to work it into my playing. Like on '50 Ways to Leave Your Lover...' I used my left hand on the high hat for the whole section - it was a little thing I'd been practicing and it just worked out."

On Control. "Sometimes I use light, medium and heavy sticks to do the same drills because the sticks affect my muscles in different ways. You have to use your hand and arm muscles differently to control your playing. It's a subtle thing but it helps me tremendously."

On Effects. "After I graduated from Eastman, I played in a rock 'n roll band. It was keyboard, bass, drums and a lot of homemade stuff. I bought 6 big artillery shells, sawed them into different lengths and hung them on



Steve Gadd, one of the world's most innovative musicians, has paved the way toward new playing techniques for today's drummers.

a rack that I built. I'd use them for the free sections in the music."

On K's. "Art Blakey gave me my first set of K. Zildjian's a long time ago. I love the feel of them. There's something about the way the stick reacts to the surface... it almost becomes part of the cymbal. They're not cold or edgy. They have a very warm and deep feeling. They've got real character. I use a 20" Ride and an 18" Crash Ride with 14" Hi Hats for recording and live sessions."

On A's. "I love to use A. Zildjian's when I play rock 'n roll. When I want to play louder, I add a 16" Thin Crash and an 18" Crash Ride for a full crash sound. The bells on the A's really project the sound in a clear natural tone."

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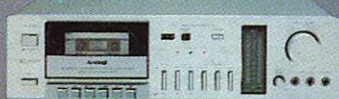


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